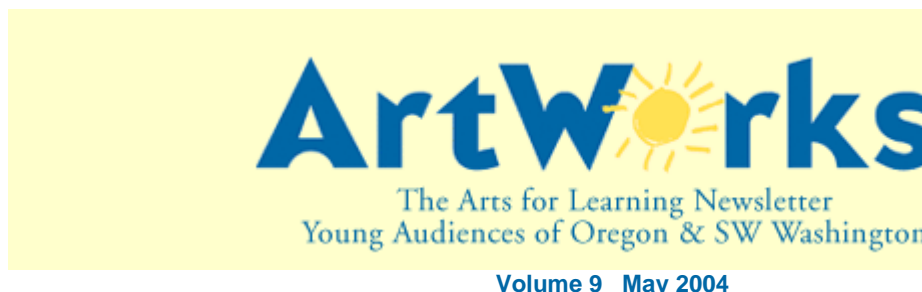




introduction
 run for the arts
 arts for learning
 the scholastic art
 & writing awards
 artworks!
 newsletter

OUR PROGRAMS



[Explore Young Audiences' website to learn more about our prog](#)

Welcome to *Artworks!* Every few months during the school year you will receive informative articles, professional development opportunities and links to practical websites – all focused on the arts in education.

IN THIS ISSUE

- [Scottish Storyline: A Method of Teaching & Learning](#)
- [The Composer's Notebook: A Storyline](#)
- [One Journey Ends, Another Begins](#)

In December 2003, Young Audiences of Oregon's director of education was invited to attend a rehearsal of the student-composed Columbia Gorge Suite at the Metropolitan Learning Center. She was given a cook's tour of the fourth- and fifth-grade classrooms to meet the students, teachers and musicians who participated in this multi-month, interdisciplinary project based on Scottish Storyline. After speaking to them, reviewing their writings, drawings, maps, compositions and sculptures, she knew she wanted the key educators who led the project, Jef Creswell and Carla Wilson, to share this awesome residency in ArtWorks!. This is truly a "best practice."

Storyline is a **structured** approach to learning and teaching that was developed in Scotland. It builds on the key principle that learning, to be meaningful, has to be memorable, and that by using learners' enthusiasm for **story-making**, the classroom, the teacher's role and learning can be transformed. Storyline is a **strategy** for developing the curriculum as an integrated whole. It provides an opportunity for **active learning** and **reflection** as essential parts of effective learning and teaching. At the same time, it develops in learners a powerful sense of **ownership** of their learning. *The Scottish Consulate Council on the Curriculum*

SCOTTISH STORYLINE: A METHOD FOR TEACHING & LEARNING

By Jeff Creswell

The Storyline method was born in the schools around Glasgow, Scotland, in 1967. Three teachers on special assignment through Jordanhill Teachers College, the largest teacher-training institution in Europe at the time, were charged with the task of supporting elementary school educators in the teaching of a new subject called "environmental studies," an umbrella for the three traditional subject areas of science, social studies and health. Teachers were being asked to integrate the curriculum for the first time and were struggling with how to do it.

The practical solution that emerged is now proving to be a powerful, effective and flexible strategy used by teachers in over 30 countries. Storyline has been in the United States since 1990, when Kathy Fifield, an elementary teacher in Parkrose School District, brought Steve Bell over to teach the first training classes for teachers. Its premise is basic. Storyline topics are written as a series of episodes. Each episode begins with a key question that starts children thinking about and discussing an aspect of the story they are going to create. From the brainstorm list that results, children begin to bring the story to life. Each Storyline topic contains:

the following essential elements that are explored through work in the various disciplines:

- **Setting:** A wall frieze or 3-D box model is often constructed.
- **Characters:** Students create small cut paper figures, 3-D paper faces, or life-sized characters that sit in the classroom.
- **Way of life:** Children explore the way these people live in this particular setting. Their work often includes daily schedules, timetables, routines, skills and leisure activities.
- **Incidents:** Things happen to these people and the children must come up with solutions to their problems. This often involves doing research, creating scenarios, writing articles or making displays.
- **Culminating event:** The climax of the Storyline topic involves a performance, a grand opening or a celebration where parents, family and friends are invited to see what has been learned and accomplished.
- **Reflection:** The children look back at each episode of the Storyline topic and reflect on what they have learned. This could include making a topic book or folder, often used as a portfolio for the integrated unit, that contains all of the work done during the Storyline.

Jeff Creswell has been teaching elementary school and presenting workshops internationally for 27 years. He currently teaches sixth grade at Metropolitan Learning Center in Portland. Mr. Creswell has worked with teachers using the Scottish Storyline method since it was first introduced in the United States in 1990.

THE COMPOSER'S NOTEBOOK: A STORYLINE

By Carla Wilson

Inspired by my introduction to Scottish Storyline two years ago, I approached Jeff Creswell, a sixth-grade teacher at Portland's Metropolitan Learning Center, about designing a Storyline that integrated a study of the Columbia Gorge with music composition. Neither of us imagined the impact this Storyline would have on the school community. Everyone involved witnessed the magic that took place as music and curricular learning became seamlessly woven together. What emerged from our partnership? A multidisciplinary unit with limitless possibilities for curriculum integration. Teachers who now have a renewed commitment to the arts as an essential tool for learning. Students who have explored in authentic ways how sound is used to compose music inspired by the world around us. And parents who shared in and celebrated our music.

The Residency

The student compositions were inspired by their study of the Columbia Gorge and modeled after *The Grand Canyon Suite*, by Ferde Grofe. Working with four classrooms of fourth through sixth graders, we identified the areas of study as:

- The geologic formation of the Gorge
- Scenic places and their Native American myths
- Modes of transportation
- Explorers and Native Americans of the Columbia River

The 15 short compositions written by the students and teachers were combined to form a larger work, *The Columbia Gorge Suite*. The culminating event was a performance of the suite by an ensemble of six professional musicians, two of whom, Tylor Neist and Laird Halling, assisted me with teacher development, classroom presentations and preparation of the score and music for the performance. Paula Cremer, a teacher at MLC, was our conductor.

Teacher Development

We selected the legend of Tsagalala, the guardian of the Gorge, as the source of inspiration for a teachers' composition. Taking the teachers through the compositional process strengthened the project in several ways: it allowed us to test and pilot the process we would use with the students, it provided the teachers with an understanding of composition that allowed them to help facilitate our classroom work with the students, and it was an important



MLC teachers playing their soundscape.

team-building activity that created ownership and commitment. The success of their composition, "She Who Watches," inspired us all and gave us something tangible to share with the students as a model for their own composition process. When students doubted their ability to compose, teachers were able to share their own challenges and successes as composers.

The Composers

The goal of our first Storyline episode was to build a music vocabulary and to introduce students to the process of music composition. The first lesson was to write and perform a short composition using a sheet of

paper as our instrument. We identified the musical triangle of composer, performer and listener and defined the role each plays in creating music. Our second lesson was to create a picture composition called a "soundscape." Thomas Moran's painting *The Chasm of the Colorado* was inspiration for our musical composition depicting a thunderstorm. Students chose elements in the painting they wanted to represent in sound, identified picture symbols for those sounds, organized and drew those picture symbols on the mural to represent the sequence of sounds within the thunderstorm, and selected sounds from a variety of homemade instruments to represent the symbols in the soundscape. Using the soundscape as a musical score, the students performed the composition while Tylor or I conducted. Students also had the opportunity to conduct as time allowed.



Children with their composers' busts and friezes.

Inspirator

The teachers planned a field trip for the students to visit scenic places along the Gorge. We wanted the students to see it through the eyes of a composer and record their impressions. The students were asked to use all their senses in imagining the history, exploration and settlement of the Gorge. Each class was then divided into groups of four to five students to begin the process of drafting, critiquing, designing and constructing the murals that would reflect their study of the Gorge and provide the inspiration for their movement of the suite.

The Craft of Composing

We listened to *The Grand Canyon Suite* to analyze how Grofe used musical elements to reflect his impressions of the Grand Canyon. What musical ideas, or motifs, did he use to represent images through sound? What does the music look like? What instruments did he use? What can we tell about the music by looking at the score?

We introduced a simple notation system and asked students to compose short melodic motifs for the characters found in the book *The Hunter and the Animals*, by Tomie dePaolo. This lesson required students to draw upon their learning from the previous activities and set the stage for the next episode in our Storyline. Tylor and I performed the motifs for the students, asking them to indicate which instrument they wanted for their character and the tempo of their motif.

Composing Our Movement



The children are introduced to the instruments.

The students were introduced to the six instruments for which they would be composing. The ensemble musicians demonstrated their instruments and talked about the information composers need to have when writing for them. They then performed the teachers' composition, "She Who Watches," and explained the composition process the students would use.

It was then time to compose! After having researched and explored the topic of their classroom study, the student groups began writing the story they wanted to tell through their music. They discussed and agreed on the images from their mural they wanted to represent in sound and the instruments they would use to represent those images, then created a soundscape to provide the form and structure for their composition. We then guided each student in writing a motif for his or her assigned image.

Revision and Rehearsal

We sequenced the motifs for each movement using the soundscape as a template. The students listened to computer-generated CDs of their compositions while we noted their suggestions for minor revisions. For one group this meant a serious look at the way they wanted the cellist to slide up and down the string to represent a winding train track. To create a professional-looking program for the concert, we asked each class to give



their movement a title and to write a short paragraph about it for the program notes.

The six professional musicians performed the entire *The Columbia Gorge Suite* for the students at the dress rehearsal. The excitement was electric as the students heard their compositions performed by the ensemble for the first time. Any doubts we had about students recognizing their motifs or having opinions about how they were performed were put to rest when after the dress rehearsal when one student informed us that the cymbal roll in her group's movement needed to start fast and get slower, the opposite of how it had been performed. A true composer!

The World Premier

A standing-room-only crowd heard the World Premier of *The Columbia Gorge Suite*. Students had prepared displays for the lobby documenting the progression of learning and parents were invited to visit the classrooms. In the words of one student, "The performance was wonderful. You all did a great job, and everyone loved it. My parents could not stop talking about it. They said you helped us in so many more ways than just music. I was so sad when the performance was over, and I wanted it to last forever."

Reflection

Throughout the Storyline, students reflected on their learning and documented their work through journal entries, drawings and photographs. Their composer's notebook included the completed soundscapes and scores with a computer generated CD of *The Columbia Gorge Suite*.

MEETING THE BENCHMARKS

The power of the Storyline method is its ability to integrate curriculum in a meaningful way for children. However, as teachers, we must be sure that we are teaching the content that we are required to teach. Below is a short-listing of some of the general content standards covered in this integrated unit that apply to fourth-, fifth- and sixth- grade benchmarks.

The Arts

- Apply artistic elements and technical skills to create, present, and/or perform works of art for variety of audiences and purposes.
- Communicate verbally and in writing about one's own artwork.
- Explain and analyze works of art, applying knowledge of technical, organizational and aesthetic elements.
- Respond to works of art, giving reasons for preferences.
- Describe how historical and cultural contexts influence works of art.

Language Arts

- Listen to and read informational and narrative text.
- Increase word knowledge through systematic vocabulary development.
- Read to perform a task.
- Listen to and read literary text.
- Prewrite, draft, revise, edit, and publish across the subject areas.
- Write for different purposes and to a specific audience or person, adjusting tone and style as necessary.
- Write narrative, expository, and persuasive texts using a variety of written forms- including journals, essays, short stories, poems, research reports.
- Communicate supported ideas across the subject areas using oral, visual, and multi-media forms in ways appropriate to topic, context, audience, and purpose.
- Listen critically and respond appropriately across the subject areas.

Social Studies and Science

A variety of content standards were covered in social sciences (history and geography) and science, depending on the emphasis of the class's chosen topic about the Gorge – transportation, Native Americans and explorers, geology or sacred places.

Career-Related Learning

- Personal Management: Exhibit appropriate ethic and behaviors in school, community, and workplace.
- Problem Solving: Apply decision-making and problem-solving techniques in school, community, and workplace.
- Communication: Demonstrate effective communication skills to give and receive information in school, community, and workplace.
- Teamwork: Demonstrate effective teamwork in school, community, and workplace.
- Career Development: Research and analyze career and educational information.

Carla Wilson is third flute and piccoloist with the Oregon Symphony Orchestra. Her work as a teaching artist began as an extension of her involvement in the education programs of the Oregon Symphony. Ms. Wilson has developed curriculum for the Oregon Symphony and the Galef Institute. She holds a Bachelor of Music Education Degree from Lewis and Clark College and a Masters of Music in Flute Performance from Northwestern University. She may be contacted by e-mail at piccaflute@hotmail.com.

ONE JOURNEY ENDS, ANOTHER BEGINS

Through the ongoing work of the [Arts for Learning Consortium](#), students in the teacher preparation programs at Eastern, Western, Southern Oregon and Portland State universities are receiving a large dose of their education in and through the arts. The Consortium is committed to this kind of training to better prepare pre-service teachers for working with all types of learners and for helping their future students meet learning benchmarks and standard in all core content areas, including the arts.

In spring 2003, the Arts for Learning Cohort, 28 graduate students in PSU's Graduate Teacher Education Program, began a rigorous journey in teacher preparation. After 12 months of exploring and acquiring pedagogical skills in and through the arts, these soon-to-be teachers are ending one adventure and will soon begin another—teaching in their own elementary, middle or high school classrooms! Here are highlights of what they learned along the way.

- Clay artist Kaaren Pixton, in collaboration with cohort leader Professor Sara Davis, launched the cohort's teacher preparation journey with a three-hour clay-building workshop. Using the metaphor of traveling through a landscape of learning, students came to better understand the kinds of things they might experience [along their way](#). They learned about art, about pedagogy, about themselves as learners and about cross-curricular connections. Ideas emerged for activities in geography and land formations, lessons in anthropology, language arts units in descriptive and narrative writing, and scientific explorations of the transformations that occur when clay is fired and glazed.
- Theater and radio artist Emily Young used techniques of drama to teach language arts concepts in reading, speaking, listening and writing. The professor, students and Emily collaboratively rehearsed and presented a radio show, followed by a discussion on how to apply what they had learned to their own teaching.
- Visual artist Roger Kukes led two half-day, hands-on workshops for the cohort students and the cooperating teachers from their practicum schools. Roger focused on building skills and confidence in drawing across the curriculum, leaving the participants with several ready-to-teach projects that met multiple core curriculum benchmarks.
- Fiber artist Peggy Ross introduced the art of weaving to students and, through rich stories that she told and read, connected it to common concepts in language such as rhythm, texture and repetition. As students created their own weavings, they also practiced mathematical skills and learned about the natural habitat of various fibers and the cultures in which they are found.
- Dance artist Heidi Vorst began her ten-week course by asking about each student's heritage. She helped them come to a better understanding of multiculturalism and specific health and physical education concepts by teaching a series of folk dances, the songs that accompany them and traditions and rituals from the originating countries.
- Storyteller Will Hornyak, in collaboration with Professor Pat Baars, homed in on the art and practice of storytelling as a foundation for learning social sciences. After trying on various storytelling skills, students wrote, rehearsed and told the story of their personal history.

A year later, in March 2004, the Arts for Learning Cohort, joined by the teaching artists who helped guide them through their teacher preparation, met to reflect upon and celebrate what they learned. They came to the agreement that their journey was an exhausting creative challenge, but that they now feel confident about teaching in and through the arts. Although sad that this unique journey has ended, all were excited for the next one to begin!

*Christine Caton, Director of Education
Young Audiences of Oregon & SW Washington*

ARTS FOR LEARNING CONSORTIUM

Consortium members collaborate on comprehensive professional development activities for teachers & artists in Oregon. Oregon Arts Commission / Oregon Alliance for Arts Education / Eastern Oregon University School of Education and Business Department of Education / Western Oregon University College of Education / Portland State University Graduate School of Education / SW Washington

MISSION

Young Audiences of Oregon & SW Washington is the local chapter of the nation's leading arts-in-education organization. Our mission is to enhance young people's learning with creative resources from the arts community.

BOARD OF DIRECTORS

Paula Stewart, President / Robert W. Atkinson / Ellen C. Bachman / Betty Balmer / Karen Anne Bliquez / Susan S. Bowlsby / Highsmith / Carrie Hobson / Mitchell E. Hornecker / Sally Walsh Johnson / Marvin A. Kaiser / Sloan Morris / John W. Manley / Newmark / Olliemay Phillips / Meridel J. Prideaux / Shouka D. Rezvani / L. Jan Robertson / Lynn Snodgrass / Laura M. W.

STAFF

Sarah Avery Johnson, Executive Director / Christine Caton, Director of Education / John Dreeszen, Business Manager / E. Reid, Education Associate / Misty Little, School Services Coordinator / Linda Warren, Director of Operations / Joyce Wood

SUPPORTERS

The Arts for Learning project has received enthusiastic support from our community partners and corporate sponsors: The Allen Foundation for the Arts / Charlotte Martin Foundation / The Ford Family Foundation / William Randolph Hearst Foundation / Hoover Family Foundation / Jackson Foundation / The Maybelle Clark Macdonald Fund / Oregon Arts Commission / Pacificorp Foundation for Learning / Rose E. Tucker Charitable Trust / Harold and Arlene Schnitzer CARE Foundation / S. Community Fund / The Swigert Foundation / Union Pacific Foundation / U.S. Bancorp Foundation / Washington Mutual Bank / Young Audiences, Inc.

Young Audiences is supported in part by a grant from the Oregon Arts Commission and the National Endowment for the Arts.



Young Audiences is located at 620 SW Fifth Avenue, Suite 925, in Portland, Oregon 97204.

ArtWorks! Current Issue:

- [Volume 10 February 2005](#)

ArtWorks! Archive Issues:

- [Volume 10 November 2004](#)
- [Volume 9 May 2004](#)
- [Volume 9 March 2004](#)

- [Volume 9 January 2004](#)
- [Volume 9 November 2003](#)
- [Volume 9 October 2003](#)
- [Volume 9 September 2003](#)
- [Volume 8 May 2003](#)
- [Volume 8 April 2003](#)
- [Volume 8 March 2003](#)