

*Course:* Integration of Abilities: Exercises for Creative Growth

*PEIMS Code:* N1170186

*Abbreviation:* INTAB

*Grade Level(s):* 11-12

*Number of Credits:* 0.5

*Course description:*

Integration of Abilities course is based on Dr. Paul Baker's acclaimed exercises for creative growth. This course directs the students to analyze their own creative process and guides them through exercises for personal investigation and growth. The students explore dance, music, theatre and visual arts, using a common vocabulary to unify their discoveries. In this process, students discover an arts centered language to verbalize and communicate the essence of their own work in dialogue with themselves and others. Students create studies in the elements of the arts—line, texture, rhythm, space, shape, sound and silence and color. Students are required to work outside their comfort zones, developing new means of connecting ideas and enlarging personal and collaborative communication. Students create a uniquely distinctive cross discipline work and are able to communicate its process of development through a unified arts oriented vocabulary.

*Essential knowledge and skills:*

- (1) Foundations: Inquiry and Understanding. The student develops concept about self, human relationships, and the environment using elements of drama, art, dance and music. The student is expected to:
  - (A) identify and analyze the differences between working for process and working for result;
  - (B) identify and analyze personal resistances to work;
  - (C) understand and discuss individual levels of growth and the meaning of deep learning;
  - (D) collaborate on creative projects; and
  - (E) understand the dynamics of working in a group;
  
- (2) Creative Expression. The student expresses thoughts and ideas creatively while challenging the imagination. The student is expected to:
  - (A) understand and use the elements of form (space, line, rhythm, texture and color, shape and silhouette, sound and silence) to create works that convey an idea, a feeling, or a personal meaning;

- (B) create a short performance piece based on the exploration of the element of space as used in each of the four fine arts disciplines such as positive or negative space, 2-D, 3-D, composition, mass, the way a dancer or actor uses space when performing to identify the way artists use space in their work;
  - (C) create a short performance piece based on the exploration of the element of line as used in each of the four fine arts disciplines such as asymmetry, symmetry, direction, the line a dancer creates in space, a line of music, or the line created on stage by an actor to identify the way artists use line in their work;
  - (D) create a short performance piece based on the exploration of the element of rhythm as used in each of the four fine arts disciplines such as beat, cadence, time, the rhythm of a dance or a song, or the rhythm of an actor's spoken dialogue to identify the way artists use rhythm in their work;
  - (E) create a short performance piece based on the exploration of the elements of texture and color as used in each of the four fine arts disciplines such as balance, collage, contrast, the use of color in a painting, or the texture of a human voice to identify the way artists use texture and color in their work;
  - (F) create a short performance piece based on the exploration of the elements of shape and silhouette as used in each of the four fine arts disciplines such as mass, the shape of a sculpture, or the silhouette of a dancer or an actor portraying a character to identify the way artists use shape and silhouette in their work;
  - (G) create a short performance piece based on the exploration of the elements of sound and silence as used in each of the four fine arts disciplines such as dynamics, intonation, timbre, the way a musician uses the silence in a musical piece, or the physical silence of a dancer or actor to identify the way artists use sound and silence in their work; and
  - (H) create a project incorporating at least two of the four fine arts disciplines using the elements of form such as an original monologue which incorporates dance and music, or an original musical piece which incorporates drawing and text or dance.
- (3) Historical/cultural heritage. The student relates all the arts to history, society, and culture. The student is expected to:
- (A) analyze creative process as it relates to each individual student and art discipline;
  - (B) work as a dynamic member of a culturally diverse small group;
  - (C) research the work processes of diverse well-known artists; and
  - (D) develop an awareness of personal cultural heritage through writing an autobiography;

- (4) Response/Evaluation. The student responds to and analyzes the art created by self and others, contributing to the development of the lifelong skills of making informed judgments and reasoned evaluations. The student is expected to:
- (A) analyze the elements of form and determine ways to use these elements in creative work;
  - (B) discuss creative work using the elements of form both verbally and in writing; and
  - (C) perform a group project incorporating at least two fine arts disciplines.

*Description of specific student needs this course is designed to meet:*

- Opportunity to discover a personal creative process
- Opportunity to discover the commonality of the elements of form in all art disciplines
- Opportunity to focus interests and develop career direction
- Opportunity to collaborate with artists and students of multiple arts disciplines
- Opportunity for self-discovery and self-evaluation in a student-centered environment
- Opportunities for students to develop individual and creative self-expression

*Major resources and materials:*

- Bain, Ken. *What the Best College Students Do*. Harvard University Press
- Bain, Ken. *What the Best College Teachers Do*. Harvard University Press
- Baker, Paul. *Integration of Abilities: Exercises for Creative Growth*. Dramatic Publishing. 1977
- Barron, Frank, Alfonso Montouri and Anthea Barron. *Creators on Creating*. Tarcher/Penguin Books, 1997
- Csikszentmihalyi, Mihal *Creativity*. Harper Perennial/Harper Collins Publishers, 1997
- Eisner, Elliot W. *The Arts and the Creation of Mind*. Yale University Press, 2002
- Flynn, Robert and Eugene McKInney. *Paul Baker and the Integration of Abilities*. TCU Press
- Gardner, Howard. *Art, Mind & the Brain*. Basic Books/Harper Collins Publishers, 1982
- Gardner, Howard. *Creating Minds*. Basic Books/Perseus Books Group, 1993

- Houston, Jean. *The Possible Human: A Course in Enhancing Your Physical, Mental, and Creative Abilities*. Penguin/Putman, Inc.
- Kaufman, James C. and Robert J. Sternberg. *The International Handbook of Creativity*, , Cambridge University Press, 2006
- Pink, Daniel H. *A Whole New Mind*. Penguin Books, 2006
- Robinson, Ken. *Out of Our Minds-Learning to be Creative*. Capstone Publishing Limits/Wiley, 2001
- Sawyer, R.Keith. *Explaining Creativity*. Oxford University Press, 2006
- Simonton, Dean Keith. *Creativity in Science*. Cambridge University Press, 2004
- Sternberg, Robert J. *The Nature of Creativity*, , Cambridge University Press, 1998
- Sternberg, Robert. *Wisdom, Intelligence and Creativity Synthesized*. Cambridge University Press, 2003
- Tharp, Twyla. *The Creative Habit-Learn It and Use It for Life*. Simon & Schuster, 2003
- Sudnow, David. *Ways of the Hand*. Harvard University Press, 1978
- Wagner, Jearnine. *A Place for Ideas: Our Theatre*. Anchorage Press.
- Access to library sources such as books and periodicals
- Access to electronic research tools

*Suggested course activities:*

- Maintain a journal of thoughts, images and ideas
- Write an autobiography
- Write a personal Artist Statement
- Create artistic work using the elements of form
- Create a significant work of art evolving from the Inanimate Object/Nature Object studies using the elements of form and using multiple arts disciplines.
- Participate in master classes provided by professionals in the various art disciplines
- Demonstrate appropriate behavior in a professional setting.
- Collaborate with other students in group settings.
- Attend professional performances and gallery openings.

*Suggested methods for evaluating student outcomes:*

- Use formative and summative evaluation to monitor student progress and mastery of course content.
- Grading of projects at an appropriate levels.
- Monitoring by instructor of individual progress.



## *Approved Innovative Course*

- Individual conferences between instructor and student.
- Scheduled semester exams and juries on comprehensive work.

### *Teacher qualifications:*

- Secondary teaching certification in Theatre, Dance, Music or Visual Art.
- Recommended knowledge and experience with the work of Paul Baker and Integration of Abilities

### *Additional information:*