



**Course Objectives**

In this course, you will

- **develop** your personal knowledge of the lived experiences, realities, cultural identities, and heritage(s) of students across northwest Pennsylvania.
- **communicate** knowledge about the arts and their importance to our learners and their academic and social success.
- **practice** the skills of analysis and evaluation as you examine artwork from diverse traditions and diverse perspectives.
- **create** artwork using methods, technologies, and materials appropriate to the arts.
- **collaborate** with peers to recognize and mitigate structures and behaviors that may present barriers to success for learners.
- **evaluate and select** works of art that represent the diverse world in which we live.
- **design** learning activities that use appropriate strategies for arts integration.
- **synthesize** new information, skills and attitudes as you develop engaging activities that allow learners to express and communicate their developing ideas, experiences and feelings about themselves, the arts, and events in our global community.

**Books and Supplies**

**Textbook:** No textbook required.

**Art supplies:** A ruler, markers, glue sticks, and scissors are nice to have outside of class.

**Technology:** A list of apps for the arts will be provided for each project. You should acquire the free version of each app, if possible.

**Finding Your Instructor**

**SOE Office: Palumbo 2015C**

SOE drop-in hours: MW 9:30-10:00 am  
T 3:00-4:30 pm  
Th 10:30 am-Noon

**Associate Dean's Office: Palumbo 2024**

Office: 814-871-144 Cell: 814-490-9190  
Email: [forbes001@gannon.edu](mailto:forbes001@gannon.edu)

**If you don't find me in one place, check the other.  
I'm always happy to see you!**

**Course Syllabus Companion**

For greater detail, consult the university-approved syllabus available on Blackboard.

**About the professor: Dr. Leighann Forbes**

**Name: Dr. Leigh Forbes (pronounced Lee 4bz)**

**Call me: Dr. Forbes**

**Pronouns: She/her**

Position: Associate Professor, SOE

Associate Dean, CHESS (part-time)



I love teaching and want to support you in your quest to make a difference in the world. I believe that the better we know each other, the better we'll work together!



We each come with diverse funds of knowledge, and I believe we have a lot to learn from each other. I hope you'll share your knowledge and experiences throughout the course.



I encourage original critical and creative thinking. I plan to provide active and engaging experiences and hope you'll expand not only your brain, but also your heart.



I'm a storyteller. I recognize that my experiences as a white, CIS-gender, aging, middle class woman may be different than yours and welcome you to tell your stories as well. Our engagement with the arts is one way to tell our tales. Look for the connections between my stories, your experiences, and each lesson.



I love the outdoors and I'm frequently found in areas where there is no cell signal or internet. Please be patient as there will be times when I don't respond immediately.

*I hope you'll share pieces of your story throughout the course!*



**Pro Tip:** Stop by and ask for a piece of candy. I keep my bottom drawer stocked just for you!

## Commitments to Our Learning Community

**I value each of my students** and hope you'll value our time together.

**I strive to create a positive learning environment** where we can feel safe and work together.

**I seek to expand your understanding of history and culture through artwork** from different eras and different perspectives. I hope you'll think about the messages being communicated and the implications for today's world.

### Expected Prior Knowledge

1. Social justice movements are critical to ensuring opportunities for those who are historically underrepresented in many areas of American life, including education.
2. Marginalized populations, including women, socioeconomically disadvantaged, BIPOC, and members of the LGBTQ+ communities, deserve to be treated with dignity, celebrated for their diverse identities and strengths, and represented through the materials and resources used for learning.



*Note: If you lack this prior knowledge, please let me know and we'll work together to improve your knowledge base.*

### Appropriately Addressing Others

I recognize that individuals may have different gender identities and pronouns that reflect their authentic selves. Please feel welcome to share your preferred name and pronouns with me so that I can acknowledge and affirm your identity. As an educator and role model, I will use your preferred name and pronouns throughout the course to respect and honor your identity.

In addition, I expect every class member to use your preferred name and pronouns to demonstrate respect for the diverse identities and experiences of individuals in our course. Together, we will create an inclusive and supportive space where all feel safe and able to thrive.

*Thank you for your commitment to practicing professional behaviors that support all learners.*

## Respecting Indigenous People and Their Land

Gannon's School of Education operates on the ancestral territory of the Erie, Seneca, and the Haudenosaunee (ho-dee-no-SHOW-nee) Confederacy. Much of the area was seized by the United States in 1784 through the *Six Nations of New York Treaty*, a cession agreement. However, the "Triangle Lands," a section which includes the City of Erie, was the subject of multiple illegal land negotiations between the Haudenosaunee Confederacy, Pennsylvania, and the federal government. Not until 1792, did the US federal government sell (illegally) the contested Triangle Lands to Pennsylvania for 75¢ per acre. Loss of the Triangle Lands deprived the Haudenosaunee of their heritage lands and privileged colonists with access to the shores of Lake Erie and the riches of the land.

To help us develop a deeper understanding of the Indigenous peoples who came before us, I will provide opportunities to examine colonization, forced removals, and the erasure of native communities. Acknowledging the experiences of Indigenous peoples will help us recognize that America's story starts with their story. I hope you will join me in this ongoing commitment to cultural understanding.

## Using Universal Design for Learning

Using the principles of UDL, you will design arts-enhanced learning activities to provide meaningful and engaging experiences for learners. You will strive to provide multiple means of:

- a. representation by presenting information and content in different formats and from diverse perspectives.
- b. action and expression by using the arts to differentiate the processes that learners can use and the products they can create to express knowledge, skills, and personal thoughts.
- c. engagement with content and stimulate learner interest and motivation for learning through the arts.

## About Linguistic Diversity

The United States was first inhabited by people who spoke many different Indigenous languages. Colonization resulted in the extinction of many Indigenous peoples and their languages as colonizers and their languages dominated. Today, the Erie region continues to receive immigrants from around the globe and linguistic diversity continues to increase. As educators, we must value linguistic diversity and recognize language as a vital aspect of each of our personal and cultural identities.

The US has always been multilingual and, for many, language diversity intersects with other aspects of identity, like race or nationality, and is equally important. In addition, as noted by scholars as far back as 1972, any “claim that any one dialect is unacceptable amounts to an attempt of one social group to exert its dominance over another” (Conference on College Composition and Communication, p. 1 ). With this in mind, I will integrate materials and pedagogical approaches that reflect diverse linguistic and cultural backgrounds.

To accommodate linguistically diverse learners, I will provide accommodations and adaptations to support learners with different language needs by offering multilingual resources, providing clear instructions, and promoting opportunities for peer collaboration and discussion. During class, I will provide opportunities to strengthen your ability to be a critical user of academic language while also honoring your home and street language codes.



### **\*About physical and mental illness\***

*You are important to me.*

***If you are physically ill, stay home, rest, and hydrate. When you return, we can meet and plan for making up missed classes. While in-class activities and field trips cannot be made up, there may be alternative experiences available and offered at my discretion.***

***If you are struggling with a mental health issue, reach out or make an appointment with the Counseling Center ([counseling@gannon.edu](mailto:counseling@gannon.edu)). We will help you find assistance so you can feel better and re-engage.***

## Attendance Guidelines

**This is an on-campus, in-person course.** I expect you to attend class in person. Ideally, you will

- be in the classroom on time,
- participate during class, and
- remain in class until dismissed.

I recognize there will be instances where things won't be ideal. However, when you're not in class, our learning community isn't the same.

For those times where you experience a conflict, let me know in advance, if possible. Please come to class, even if it's for a short time. When I know you'll be missing part of class, I can plan for how to best help you catch up. If advance notice is not possible, please contact me before the next regularly scheduled class period.

I want you to be successful. If you haven't made contact or have more than two unexcused absences, I'll ask you to meet for an extended conversation to explore supports you need. If you have an ongoing problem, please contact me to discuss how we can work together and mitigate the impact on your performance.

### Examples of Excused and Unexcused Absences

**Excused absences:** Assignments may be made up, by arrangement. Examples include:

- University-approved events (i.e. athletics, conference, performance) or University-required quarantine or isolation
- a required court appearance
- emergency events resulting in personal trauma,
- the death of a significant family member, or
- personal illness\*

**Unexcused absences:** Absences that are not GU-approved. Examples include:

- oversleeping, forgetting to set an alarm, or forgetting about Daylight Savings Time;
- weather-related absence when your local school district and Gannon remain open for classes;
- social events such as a wedding, concert, or trip;
- transportation issues such as running out of gas, flight delays, or leaving/arriving on campus at a time that requires absence from class.



## Assessing Your Work

Objectives	Assessments	Points (% of total)	Due Dates
<b>develop</b> your personal knowledge of the lived experiences, realities, cultural identities, and heritage(s) of students across northwest Pennsylvania.	Regional arts calendar	20 (2.25%)	<b>January 23</b>
<b>communicate</b> knowledge about the importance of the arts to our learners and their academic and social success.	Philosophy paper	100 (11%)	<b>April 30</b>
	Quizzes (4) (25 each)	100 (11%)	<b>January 30</b> <b>February 20</b> <b>March 19</b> <b>April 23</b>
<b>practice</b> the skills of analysis and evaluation as you examine artwork from diverse traditions and diverse perspectives.	Analysis papers (2) (20 each)	40 (4.5%)	<b>February 20</b> <b>April 16, 23</b>
<b>create</b> artwork using methods, technologies, and materials appropriate to the arts.	Class activities (12) (10 each)	120 (13.5%)	<b>Weekly</b>
	Artist statements (4) (5 each)	20 (2.25%)	<b>January 9, 30</b> <b>March 5</b> <b>April 23</b>
<b>collaborate</b> with peers to recognize and mitigate structures and behaviors that may present barriers to success for learners.	Peer Collaborations (4) (15 each)	60 (7%)	<b>January 23</b> <b>February 6</b> <b>March 12</b> <b>April 16</b>
	Peer Reviews (4) (15 each)	60 (7%)	<b>January 30</b> <b>February 13</b> <b>March 26</b> <b>April 23</b>
	Peer Engagement (15) (5 each)	75 (8.5%)	<b>Weekly</b>
<b>evaluate and select</b> works of art that represent the diverse world in which we live.	Annotated bibliography	40 (4.5%)	<b>February 6</b>
	Arts resource binder	40 (4.5%)	<b>April 30</b>
<b>design</b> learning activities that use appropriate strategies for arts integration.	Reader's Theater Pre-Scripton (10) Boxer's Brief (15) Reader's Theater (30)	55 (6%)	<b>March 19</b> <b>March 26</b> <b>April 9</b>
	Activity plans (4) (20 each)	80 (9%)	<b>January 30</b> <b>February 13</b> <b>March 26</b> <b>April 23</b>
<b>synthesize</b> new information, skills and attitudes as you develop engaging activities that allow learners to express and communicate their developing ideas, experiences and feelings about themselves, the arts, and events in our global community.	Journal entries (15) (5 each)	75 (8%)	<b>Weekly</b>
		885	

### Learning Objectives Related to Aesthetic Reasoning Liberal Core Requirements

identify the elements involved in creating artistic works.	Analysis paper (April 23)
apply appropriate strategies to interpret and assess artistic experiences and works.	Analysis paper (April 23)
analyze a diversity of artistic works within the context of various cultural and historical epochs.	Analysis paper (April 23)

## Assignment Details



### Non-graded Learning Assignments

**Reading responses:** I expect you to read the article assigned **prior** to class and prepare to bring up questions or provide insights. Readings will be assigned throughout the course. Your preparation will allow richer class discussion and you'll develop a deeper understanding of the evening's topic. Failure to prepare typically results in difficulty participating and making connections to important concepts. To maximize your learning, please prepare for class.

### Graded Learning Assignments

**Weekly activities:** This course requires **active engagement** in the arts during each class session. Art experiences may not be graded but will provide an opportunity to learn and practice artistic methods in the areas of music, dance, drama, visual arts, and literature. Utilizing traditional and digital techniques, as well as experiences, you will learn strategies for supporting learning, engagement, and wellness.

**Weekly Class Activities:** A major part of this course involves participation in twenty-three in-class activities throughout the semester. Each week you will engage in a variety of class activities and interactions with your peers. A brief description of the activities is provided on the Weekly Activities Overview page. These activities will be described in detail along with their evaluations during class.

The class activities will provide opportunities to use traditional and contemporary technologies for creating, producing, performing, and exhibiting artwork. They will also allow you to further your knowledge and understanding of the arts and humanities. You will practice handling materials, equipment, and tools safely while engaging with the arts.

**Weekly Journal Entries:** This weekly journal encourages you to communicate your reactions to the assigned readings, research, and class activities each week. Journal entries should express your thinking about how works of art can be used to connect with learners in a way that will positively impact their academic and social worlds. Entries will document. As you write, reflect on new knowledge and insights, your developing ideas and beliefs, and your insights and attitudes about the social groups represented in traditional curricula. I invite you to voice your thinking in a personal and private manner.

**Note:** *After each week's activities, you will respond to a journal prompt. The activities cannot be recreated outside the class. Therefore, unexcused absences will typically result in zero points for class activities and the related journal entries. We will determine if your circumstance falls under this policy when we meet to discuss your absence(s).*

*If you are absent for a university-approved event, we will negotiate a method for completing the weekly activities and journal entries.*

### Quizzes

Four quizzes will assess your ability to use the fundamental vocabulary associated with each of the arts forms as you describe the elements, principles, and concepts present in the works of art. Using critical thinking and analysis skills, you will consider the message being communicated as well as the nuances of culture, identity, and other social markers being represented in each example.

## Graded Learning Assignments

**Detailed assignment directions and scoring criteria are located in Blackboard > Assignments & Dropboxes.**

**Artist Statements** After creating each work of art, you will develop an artist statement which classifies the materials and processes used to create artwork.

**Peer Interactions:** There are three types of peer interactions.

**Collaborations:** In small groups, you will collaborate to plan assessments for knowledge and skills targeted in activity plans.

**Reviews:** Individually and in small groups, you will practice providing actionable feedback as you review and critique the work of your peers. This is an opportunity to practice giving feedback, in a professional manner. In this process, you will evaluate peer activity plans for potential barriers that may be present in activity materials.

**Active Engagement:** During small group interactions and whole class discussions, you will engage in courageous conversations about your identity, culture, thinking, and behaviors as we consider culturally relevant and sustaining education approaches. You will also practice commenting on the views of peers in a respectful and honest manner.

### Annotated Bibliography

As you consider and respond to diverse perspectives presented during class, you should consider the art works you will use in your future classroom for both instruction and establishing a positive learning environment. You will document evaluation and selection of these resources in an annotated bibliography. The bibliography will demonstrate your understanding of artwork and aesthetics, your ability to evaluate classic and contemporary works of art, and your ability to envision ways to use the arts to support higher order thinking and create safe and productive learning spaces.

### Regional Arts Calendar

To enhance your personal knowledge of the lived experiences, realities, cultural identities, and heritage(s) of students across northwest Pennsylvania, you will create a calendar of regional events which identifies community performances and exhibitions in all art forms.

### Reader's Theater

You will create a Reader's Theater script by adapting a multicultural folk tale. The tale should present a theme communicated by artists across cultures and demonstrate the elements and principles of drama. Your script will include character descriptions, costume and set design ideas, stage directions, and soundscape ideas as well as suggested vocabulary and content connections.

## Graded Learning Assignments

Detailed assignment directions and scoring criteria are located  
in Blackboard

### Philosophy Paper

Based on class activities, observations, practical experiences, and readings, you will write a formal philosophical statement about integrating works from the arts and humanities into learning activities and the classroom environment.

### Analysis Papers

You will attend a minimum of three arts events during the semester, each reflecting various cultural and historical epochs. You will interpret and assess each experience or work and write an analysis paper which demonstrates your understanding of the elements and principles involved in creating the work. Your paper should communicate an informed opinion about each piece.

## Culminating Assignments

### Arts Resource Binder

Your resource binder will expand on the annotated bibliography. It will include a variety of materials representing diverse perspectives and cultures that have potential for use in instruction and/or for fostering a positive learning climate. Through the intentional selection of works of art, from both local and global sources, you will deliberately plan to assist learners in their aesthetic development as well as strengthen authentic relationships among and between learners and you, their teacher.

Your binder will include examples of art exemplars representing diverse identities, heritages, and cultures related to a common theme across the visual arts, drama, literature, dance/movement, and music. You will include additional patterns, materials lists, and hands-on activity ideas for incorporating visual arts, drama, literature, dance/ movement, and music in future learning activities. Each artifact in the binder should include an accompanying rationale for inclusion.

This is the culminating activity for the course and will take place during final exam week. Attendance is required.

### Liberal Core Assessment

At the end of the semester, you will select one of your analysis papers to submit to the Liberal Core Assessment Dropbox. You may submit a paper assessed during the course or you may submit a revised version.

While the liberal core assessment is not part of your course grade, it must be submitted.

## Weekly Activities Overview



**Class Activities:** *May be altered at the discretion of the instructor due to time constraints*

Creating	Experiencing
<b>Me Cube-</b> understanding your individual connection with the arts at the beginning of the course.	<b>Scavenger Hunt-</b> activity to practice noticing details about visual artwork and reflect on aesthetics
<b>Color Wheel-</b> creating an edible color wheel using frosting and cookies to explore color, hue, complimentary, primary, secondary, and tertiary colors.	<b>Museum Walk-</b> activity to practice building relationships between visual works of arts and using the elements to develop aesthetic meaning
<b>Artist in Residence-</b> using the elements of visual arts to create representational artwork	<b>Hide and Seek-</b> using artwork to communicate affective learning, create authentic relationships, and improve learning environments
<b>Re-Imaging-</b> using technology to edit photographs, create art, and increase engagement	<b>Name That Tune-</b> revisiting and reflecting on the Music Educator’s National Conference (MENC) list of tunes Americans should know
<b>Brainstorming Mat-</b> using the creative process to begin integrating arts in the learning environment	
<b>Piggyback Tune-</b> creating meaningful lyrics to familiar tunes across all subject areas	<b>Smart Listener-</b> listening to music from diverse areas of the world, identifying the elements of each musical style, analyzing aesthetic meaning, and responding to artistry.
<b>Music Maestro-</b> creation of a playlist or soundscape to support content area instruction	
<b>Poetry Power-</b> creating shape poetry and two-voice poems to communicate about core content	<b>Follow It, Beat It, Move It-</b> using music maps, percussive rhythms, and the body to follow the line and form of a piece of music to support understanding of the piece.
<b>Psycho Cocktails-</b> creating a role-playing podcast to examine diverse perspectives about learning from a variety of theorists and researchers	
<b>Microphone Magic-</b> creating a prop to facilitate integration of dramatic experiences	<b>Motivation Station-</b> practicing movement activities designed to improve cognitive skills, increase brain activity and encourage social and emotional growth
<b>Fairytale Theater-</b> building a useful tool for drama in the classroom and learning about “Reader’s Theater.”	
<b>Pre-Scription-</b> selecting and adapting a story including props, set design, and costumes through digital media	<b>The Three Silly Billies-</b> creating, directing, and acting in a short play
<b>Boxer’s Brief-</b> using items to stimulate a connection between students’ learning and background knowledge through the creation of a prop box.	<b>Dance Scenarios-</b> creating, interpreting, and improvising various academic concepts through small dance or movement sequences
<b>Sculpt Your Schema-</b> using the elements of sculpture to communicate aesthetic and artistic reaction to the arts at the end of the course.	<b>Remember...</b> <i>Assignments are due on the dates designated on the course schedule. It’s better to turn in a partially completed assignment than nothing at all.</i>



**Note:** *Your work should always represent the work of a professional teacher. The instructor may ask you to resubmit work when improvement is needed. The revised work will be valued at full point value.*

## Grading Scale



The School of Education uses the following grading scale.

Grade	Description	Percentage	GPA	Can I earn an A+?
A	Excellent	95.0 - 100%	Refer to the current undergraduate catalog for further details about GPA calculation.	You can earn an A+ by going beyond expectations.
A-	Excellent	93.0 - 94.9%		An A+ indicates that you have demonstrated exemplary professional and personal qualities in class and in your work across <b>all</b> areas required in this course.
B+	Good	90.0 - 92.9%		Earning an A+ takes into consideration more than earning a 100% in the course.
B	Good	85.0 - 89.9%		
B-	Good	83.0 - 84.9%		
C+	Average	80.0 - 82.9%		
C	Average	75.0 - 79.9%		
C-	Below Average	73.0 - 74.9%		
D	Below Average	65.0 - 72.9%		
F	Failure*	Below 65.0%		
I	Incomplete			
X	Withdrawal			

\*Failure will result when your overall performance falls below 65% **or** if you fail to complete the Analysis Papers.

### Required Attendance-On and Off Campus

We will attend musical, dramatic, and dance performances in the Erie area and engage with visual works of art throughout the Erie community. After each experience, you will write an analysis paper. These papers are part of your course grade and they are required for Gannon's Liberal Core assessment.

Your course fee has been used to provide these experiences and the dates are included on the course schedule. Some will require evening and/or weekend attendance. Please mark the dates on your calendar and make any necessary arrangements to attend with our class.

Please note: The schedule has been altered and some classes have been shortened while others have been eliminated to accommodate the time outside of class.

If you have a pre-existing conflict, please schedule an appointment to discuss the situation.

### Academic Integrity

I want you to be your authentic self in our classroom. I believe you are capable of being successful and will plan with your needs in mind.

I ask that you follow the university Academic Integrity Code. The Code is described in detail in the university current catalog. Briefly, it states that you will do your own work and be an honorable person.

Specifically, the Code forbids plagiarism (copying someone else's work) and fabrication (lying) among other unacceptable behaviors. I will not tolerate any form of academic dishonesty.

While it may be tempting to use the work of another person or that of an artificial intelligence bot, it does not help your brain learn, store, and retain the knowledge, skills, and attitudes targeted in this course.

Academic integrity issues will be addressed with any student found breaking the Code and may result in failing the course or being separated from the university.

## Periods explored in class

**Ancient Art:** Stone Age, Egyptian, African Nok and Ife Nations

**Classical Greek and Roman:** Greek, Hellenistic, Roman

**Medieval:** Byzantine and Islamic, Gothic

**Renaissance:** Early, High, Northern, Venetian

**Baroque:** Early Baroque, Rococo/Late Baroque

**Neoclassical and Romanticism**

**Realistic:** Realism, Pre-Raphaelites, The Hudson River School, American Regionalism

**Modern Period:** Impressionism, Post-Impressionist, Symbolism, Art Nouveau, Expressionism, Fauvism, Cubism, Surrealism, Harlem Renaissance

**Contemporary:** Pop Art, Emerging Arts

### Artwork Used in Lessons (subject to change)

A list of sample artwork to be explored is available as a two-page document in Blackboard.

A separate list of apps and websites will be provided for each project throughout the course.

## Tips for Success



### Style and Formative Feedback for Your Analysis Papers

The School of Education expects papers to be written in the style described by the *Publication Manual of the American Psychological Association* (7<sup>th</sup> edition). Please consult the *APA Manual* or <https://apastyle.apa.org/> for formatting and style information.

In addition, Gannon's Writing & Research Center, located in the lower level of Nash Library, houses a staff of trained consultants who offer writing proofreading and editing feedback. Sessions can be scheduled for one-on-one consultations both in-person and online. Appointments occur in real-time and are interactive. To make an appointment with a consultant, log onto: <http://gannon.mywconline.com>

### Engaging Appropriately in Class

*Be courteous.* Some signs of courtesy are listening attentively and exhibiting mature adult behaviors to the class in general, to one another, and to me. I will help you develop positive habits by modeling, reminding, and addressing discourteous behaviors. Appropriate engagement is necessary for establishing a learning community where we each feel safe and accepted.

*Devote attention to the instruction and discussion.* Some signs of attention are making eye contact, showing expression, and asking questions. I look forward to each Tuesday evening being interactive.

*Note:* We will occasionally use electronic devices in class. I will provide a clear invitation to do so when a specific instructional purpose requires technology. I know you have easy access to technology and it can be very tempting to multitask. Research has shown that multitasking leads to poor academic performance. For this reason, please avoid include completing assignments for other courses (or this one), checking email, ordering groceries or meals, attending to social media, paying bills, and so forth.

## Tentative Course Schedule

Date	Topics	Prepare Before Class	Complete During Class	Submit & Homework
Jan 9	<p><i>What can we expect in Expressive Arts?</i></p> <p>Welcome Activity: Me Cube</p> <p>Course Overview</p> <p>Contemplating Light, Shadow, and Darkness</p> <ul style="list-style-type: none"> <li>• Lunar New Year and Planetary Bodies</li> <li>• Meaning and Traditions</li> <li>• Activity: Creating Luminaries</li> <li>• Artist statement</li> </ul> <p>Visual Arts: Vocabulary and Concepts</p> <p>Discussion: What is art? What forms does it take? Why are the arts valuable in expression? What needs to the arts meet?</p> <ul style="list-style-type: none"> <li>• Maslow's Hierarchy</li> <li>• Arts Genres</li> </ul> <p>Analyzing Elements of Art and Aesthetics</p>		<p><b>Me Cube</b></p> <p>Create Luminaries</p> <p>Artist Statement</p>	Submit: Journal 1
				Homework: Reading 1
Jan 16	<p><i>How do we use art to improve instruction?</i></p> <p>Critique and Analysis</p> <ul style="list-style-type: none"> <li>• Activity: Museum Walk: Ten Great American Revolution Paintings, 1790-1860</li> <li>• Ping Pong Art Critique</li> </ul> <p>Arts Integration Methodology</p> <ul style="list-style-type: none"> <li>• Learn through the Arts</li> <li>• Metaphors and Responses</li> <li>• What Not to Do</li> </ul> <p>Elements of Visual Arts</p> <ul style="list-style-type: none"> <li>• Scavenger Hunt</li> </ul> <p>Assign Regional Arts Calendar</p> <p>Assign Annotated Bibliography and Resource Binder</p>	Reading 1	<p>Museum Walk and Ping Pong Art Critique</p> <p><b>Scavenger Hunt</b></p> <p>Due dates: Calendar 1/23 Bibliography 2/6 Binder 4/30</p>	Submit: Journal 2
				Homework: Reading 2

Date	Topics	Prepare Before Class	Complete During Class	Submit & Homework
Jan 23	<p><i>How does art communicate the voices of humanity?</i></p> <p>Understanding Color Theory</p> <ul style="list-style-type: none"> <li>• Color Wheel</li> <li>• Peer Collaboration</li> </ul> <p>Assessing Student Artwork</p> <ul style="list-style-type: none"> <li>• Assessment Criteria</li> <li>• Sample Rubrics</li> </ul> <p>The Voices of Humanity: History, Social Studies, Geography</p> <ul style="list-style-type: none"> <li>• Landmarks and Landscapes</li> <li>• Creating the Voices of Humanity</li> </ul> <p>Digital Visual Arts: Re-imaging</p> <p>Reflecting and Connecting: Identifying Themes</p> <ul style="list-style-type: none"> <li>• Brainstorming Mat</li> </ul>	Reading 2	<p><b>Color Wheel</b></p> <p>Re-Imaging</p> <p>Peer Collaboration</p> <p>Brainstorming Mat</p>	<p>Submit:</p> <p>Journal 3</p> <p>Regional Arts Calendar</p> <hr/> <p>Homework:</p> <p>Reading 3</p> <p>Visual Arts Lesson/Activity</p> <p>Annotated Bibliography</p>
Jan 30 (short class-6:00-7:30)	<p><i>How can music support learning and self-actualization?</i></p> <p>Introduction: Painting in the Style of Mondrian</p> <p>Elements of Music, Instrumentation, Styles</p> <ul style="list-style-type: none"> <li>• Vocabulary and Concepts</li> <li>• Smart Listener</li> <li>• Orchestra Map</li> </ul> <p>Integrating Music in the Classroom</p> <ul style="list-style-type: none"> <li>• Music Creation</li> <li>• Music Mapping</li> </ul>	Reading 3	<p><b>Artist In Residence</b></p> <p>Artist Statement</p> <p>Peer Review</p> <p>Visual Elements Quiz</p> <p>Smart Listener</p> <p><b>Follow It, Beat It, Move It Music Mapping</b></p>	<p>Submit:</p> <p>Visual Arts Lesson/Activity</p> <p>Journal 4</p> <hr/> <p>Homework:</p> <p>Reading 4</p> <p>Annotated Bibliography</p>
Feb 6 (short class-6:00-7:30)	<p><i>How can music support learning and self-actualization?</i></p> <p>Integrating Music in the Classroom</p> <ul style="list-style-type: none"> <li>• Piggyback Tunes</li> </ul> <p>Review Field Trip: Erie Philharmonic</p> <p style="text-align: center;">8 pm, Warner Theater (attendance required)</p>	Reading 4	<p>Piggyback Tunes</p> <p>Peer Collaboration</p> <p>Homework:</p> <p>Artwork Analysis Paper</p>	<p>Submit Journal 5</p> <p>Annotated Bibliography</p> <hr/> <p>Homework:</p> <p>Reading 5</p>

Date	Topics	Prepare Before Class	Complete During Class	Submit & Homework
Feb 11 Saturday 7:45 pm- 10:15 pm	Erie Philharmonic Performance <ul style="list-style-type: none"> <li>Philharmonic attendance (required)</li> <li>8:00 pm (Warner Theater)</li> </ul>			Submit: Journal 6 Homework: Artwork Analysis Paper 1
Feb 13	<p><i>How does art support inquiry learning?</i></p> <p>Reflecting on Philharmonic Experience</p> <p>Performance: Piggyback Tunes</p> <p>Use of Media in the Classroom</p> <ul style="list-style-type: none"> <li>Copyright law</li> <li>Fair use guidelines</li> <li>Permissions and licensing</li> </ul> <p>Research: Song List from MENC/NAfME</p> <p>Assign: Music Lesson/Activity</p> <p>Wonder of Discovery</p> <ul style="list-style-type: none"> <li>Science Inquiry: Optical illusions</li> <li>Playlists and Soundscapes</li> </ul> <p>Homework: Microphone Magic</p>	Reading 5	Peer Review Agamographs Marbleized eggs <b>Music Maestro</b> Playlists and Soundscapes	Submit: Music Lesson/Activity Journal 7 Homework: Reading 6 Microphone Magic
Feb 20	<p><i>How does art support solving puzzles of the mind and soul?</i></p> <p>Microphone Magic</p> <p>MENC/NAfME Songs for Americans</p> <ul style="list-style-type: none"> <li>Name that Tune</li> </ul> <p>Puzzles of the Soul</p> <ul style="list-style-type: none"> <li>Eliciting engagement <ul style="list-style-type: none"> <li>Psycho Cocktails</li> </ul> </li> <li>Expressing Emotion <ul style="list-style-type: none"> <li>Hide and Seek</li> </ul> </li> </ul> <p>Puzzles of the Mind: Connecting to Mathematics</p> <ul style="list-style-type: none"> <li>Geometry <ul style="list-style-type: none"> <li>Creating Tangrams and Tessellations</li> </ul> </li> </ul>	Microphone Magic Reading 6	Music Elements Quiz Name that Tune Hide and Seek <b>Psycho Cocktails</b> Tangrams	Submit: Artwork Analysis Paper 1 Journal 8 Homework: Reading 7
Feb 27	<b>Spring Break-No class</b>			

Date	Topics	Prepare Before Class	Complete During Class	Submit & Homework
<b>Mar 5</b>	<p><i>How does art support the development of literacies?</i></p> <p>Communication, Expression, Experience and Development of Literacies</p> <ul style="list-style-type: none"> <li>• Art as Communication</li> <li>• Art as Expression</li> <li>• Art as Experience</li> <li>• Development of Literacies               <ul style="list-style-type: none"> <li>○ Linguistic</li> <li>○ Visual</li> <li>○ Digital</li> <li>○ Audio</li> <li>○ Technological</li> <li>○ Spatial</li> <li>○ (Gestural)</li> </ul> </li> <li>• Perspective and Perspectives               <ul style="list-style-type: none"> <li>○ 3 ways to speak English by Jamila Lyiscott</li> </ul> </li> </ul> <p>Elements of Literature and Literary Genres</p> <p>Examples of Integrating Literature and Making Content Connections</p> <ul style="list-style-type: none"> <li>• Short Stories &amp; Social Studies</li> <li>• Poetry and Mathematics</li> <li>• Drama and Science</li> </ul>	Reading 7	<p>Rap It, Clap It, Music Match It</p> <p><b>Poetry Power</b>            Blackout Poetry            Two Voice Poems            Shape Poems</p> <p>Artist Statement</p>	<p>Submit: Journal 9</p> <hr/> <p>Homework: Reading 8</p> <p>Search for three short stories, ideally multicultural traditional tales, that you could adapt for a Reader's Theater</p> <p>Resource Binder</p>
Mar 12	<p><i>How does art support the development of literacies?</i></p> <p>Elements of Dramatic Productions</p> <p>Inferences and Predictions</p> <p>Reader's Theater Assignment Information</p> <ul style="list-style-type: none"> <li>• Select stories to adapt</li> <li>• Upcoming assignments:               <ul style="list-style-type: none"> <li>○ Pre-Scripton (due March 19)</li> <li>○ Boxer's Brief (due March 26)</li> <li>○ Reader's Theater (due April 9)</li> </ul> </li> </ul>	Reading 8	<p>Three Silly Billies</p> <p><b>Fairy Tale Theater</b></p> <p>Peer Collaboration</p>	<p>Submit: Journal 10</p> <hr/> <p>Homework: Reading 9</p> <p>Pre-Scripton</p>

Date	Topics	Prepare Before Class	Complete During Class	Submit & Homework
<b>Mar 17</b> <b>Sunday</b> <b>1:45 pm-4:15 pm</b>	<b><i>Erie Playhouse Production</i></b> <ul style="list-style-type: none"> <li>Play attendance (required)</li> <li>2:00 pm (Erie Playhouse)</li> </ul>			Submit: Journal 11  Homework: Artwork Analysis Paper 2  Literature Lesson/Activity
Mar 19	<b>No class in recognition of March 17 attendance</b> <b>Submit Assignments on Blackboard:</b> <ul style="list-style-type: none"> <li>Pre-Scripton</li> <li>Quiz: Dramatic Elements</li> </ul>			Submit: Pre-Scripton  Homework: Take Quiz: Dramatic Elements  Boxer's Brief
Mar 26	<i>How do the arts support positive classroom climate?</i> Boxer's Brief Presentations Class Climate <ul style="list-style-type: none"> <li>Check In/Check Out</li> <li>Setting Tone and Mood</li> <li>Representation and Visibility</li> <li>Brain Breaks</li> </ul> Creating Digital Stories Dance and Movement <ul style="list-style-type: none"> <li>Dance Elements</li> <li>Total Participation Techniques</li> </ul> Assign: Philosophy of Arts Integration Essay	Boxer's Brief  Reading 9	Peer Review  Boxer's Brief  Digital Storytelling  <b>Motivation Station</b>	Submit: Literature Lesson/Activity  Journal 12  Homework: Reader's Theater  Reading 10  Philosophy of Arts Integration Essay
<b>April 2</b>	<b>Easter Break-No class</b>			
<b>April 9</b> <b>6:00 pm-9:00 pm</b>	<b>Multicultural Dance Event (Field Trip)</b> Erie Playhouse		Multicultural Dance Event	Submit: Reader's Theater  Journal 13

Date	Topics	Prepare Before Class	Complete During Class	Submit & Homework
April 16	<p><i>How do educators assess the arts when integrated into instruction?</i></p> <p>Dance Scenarios</p> <p>Assessment and the Arts</p> <ul style="list-style-type: none"> <li>• Assessment myths</li> <li>• Types of assessment</li> <li>• Questions to guide assessment</li> <li>• Assessment examples</li> </ul> <p>Assign: Dance or Movement Lesson/Activity</p>	Reading 10	<b>Dance Scenarios</b> Peer Collaboration	<p>Submit:</p> <p>Artwork Analysis Paper 2</p> <p>Journal 14</p> <hr/> <p>Homework:</p> <p>Reading 11</p> <p>Work on Dance or Movement Lesson/Activity</p> <p>Philosophy of Arts Integration Essay</p>
April 23 <i>Course Evaluation Survey</i>	<p><i>What will we share about our growth as artists and teachers?</i></p> <p>Activity: Sculpt Your Schema</p> <p>Select and submit Liberal Core Assessment</p>	Reading 11	Peer Review Dance Elements Quiz <b>Sculpt Your Schema</b> Artist Statement <i>Liberal Core Assessment</i>	<p>Submit:</p> <p>Dance or Movement Lesson/Activity</p> <p>Philosophy of Arts Integration Essay</p> <p>Journal 15</p> <hr/> <p>Homework:</p> <p>Resource Binder</p>
April 30 <b>Final 6:30-8:30</b>	Resource Binder Due Farewell Activity	Resource Binder	Paint Your Sculpture	Submit: Me Cube Reflection

**PDE Framework Competencies and Assessments Addressed in EDCR 302**

**PreK-Grade 4 Early Childhood Education Competencies**

<i>Early Childhood PreK-Grade 4 Competencies</i>	<i>Assessments</i>
<b>F. Arts and Humanities—develop, implement, assess, and modify curriculum and lessons as evidenced by the ability to:</b>	
1. Apply the PA standards for Arts and Humanities;	Activity Plans
2. Know and use elements (e.g., Visual Arts: color, form/shape, line, space, texture, and value) and principles (e.g., Visual Arts: balance, contrast, emphasis/focal point, movement/rhythm, proportion/scale, repetition, and unity/harmony) in all art forms;	Quizzes
3. Create and perform in all art forms;	Class Activities
4. Recognize and use fundamental vocabulary within each of the arts forms;	Quizzes
5. Handle materials, equipment, and tools safely at work and performance spaces;	Class Activities
6. Demonstrate the functions of rehearsals and practice in all art forms;	Journal Entries
7. Identify community performances and exhibitions in all art forms	Regional Arts Calendar
8. Know and use traditional and contemporary technologies for producing, performing, and exhibiting works in the arts or the works of others, and for furthering knowledge and understanding in the humanities;	Class Activities
9. Analyze a work of art from its historical and cultural perspective;	Analysis Papers
10. Identify and explain common themes in the arts, such as pattern, rhythm, and color;	Journal Entries
11. Recognize critical processes used in the examination of works in the arts and humanities;	Analysis Papers
12. Know that works in the arts can be described by using the art’s elements, principles, and concepts;	Quizzes
13. Know classification skills with materials and processes used to create works in the arts;	Artist Statements
14. Know how to respond to a philosophical statement about works in the arts and humanities;	Philosophy Paper
15. Know how to communicate an informed individual opinion about the meaning of works in the arts;	Analysis Papers
16. Recognize that artists communicate ideas and themes through works in the arts and humanities.	Analysis Papers

**Grades 4-8 Middle Level Education Framework Competencies**

<b>Middle Level Grades 4-8 Competencies</b>	<b>Assessments</b>
<b>I. Middle Level</b>	
<b>A. Philosophy of middle school education</b>	
1. Believe that all young adolescents can learn and accept responsibility to help them do so;	Philosophy Paper
2. Hold high, realistic expectations for the learning and behavior of all young adolescents.	Journal Entries
<b>D. Instructional strategies</b>	
6. Make connections among subject areas when planning and delivering curriculum;	Activity Plans
<b>E. Technology and materials</b>	
4. Utilize children's and young adult literature, classic texts in different genres, commercial reading series, electronic-based information, and locally created materials;	Reader's Theater Script
<b>G. Professionalism</b>	
4. Uphold professional standards;	Peer Interactions
<b>II. Subject Matter Content and Pedagogy</b>	
<b>A. English/Language Arts and Reading</b>	
<b>4. Reading-Writing Connection</b>	
3. Supply prompts that support thinking	Activity Plans
6. Content-area instruction and practice in reading and writing skills specific to subject areas	Reader's Theater Script
<b>5. Instructional Approaches and Materials</b>	
3. Utilize a variety of text material at different difficulty levels and on a variety of topics	Arts Resource Binder
6. Develop skills in listening	Class Activities

**Culturally Relevant-Sustaining Education Framework Competencies**

<b>CRSE Competencies</b>	<b>Assessments</b>
<b>COMPETENCY 3 Design and Facilitate Culturally Relevant Learning that Brings Real World Experiences into Educational Spaces</b>	
CRSE3.A Respect the real-world experiences of learners, educators, educational leaders, families, and caregivers and the diverse funds of knowledge they bring into educational spaces.	Regional Arts Calendar
CRSE3.B Integrate multiple perspectives into learning experiences and interactions that capitalize on learners' real-world experiences, identities, and heritage.	Activity Plans

<i>CRSE Competencies</i>	<i>Assessments</i>
<b>COMPETENCY 3 Design and Facilitate Culturally Relevant Learning that Brings Real World Experiences into Educational Spaces</b>	
CRSE3.D Challenge their own beliefs, attitudes, assumptions, and behaviors regarding the knowledge and backgrounds of dominant and nondominant social groups, thinking critically about the nuances of culture, identity, and other social markers, and how they manifest themselves in curricula and other educational materials.	Philosophy Statement
CRSE3.E Design learning experiences and spaces for learners to identify and question economic, political, and social power structures in the school, community, nation, and world.	Activity Plans
<b>COMPETENCY 8 Establish High Expectations for Each Learner and Treat Them as Capable and Deserving of Achieving Success</b>	
CRSE8.A Understand the importance of having high expectations for all learners, including BIPOC students.	Journal Entries
CRSE8.B Communicate expectations and a clear framework for all learners (specifically individuals from diverse backgrounds), which clarify and articulate the standards to which they are being held.	Activity Plans
CRSE8.C Foster positive learning spaces that nurture creativity, build high self-esteem, support agency, and lead to self-actualization for all learners (including those from disadvantaged and historically marginalized backgrounds).	Arts Resource Binder
CRSE8.D Recognize and respect that learners have agency and are capable of contributing to their own learning.	Activity Plans
CRSE8.E Establish authentic relationships with learners.	Arts Resource Binder



## Examples of Artwork We Will Explore

### Visual Arts: Painting

2+2=4 by Yaacov Agam  
A Cotton Plantation on the Mississippi by Currier & Ives  
A Sunday Afternoon on the Island of La Grande Jatte by Georges-Pierre Seurat  
A View of the Two Lakes and Mountain House, Catskill Mountains by Thomas Cole  
Anxiety by Edvard Munch  
Broadway Boogie Woogie by Piet Mondrian  
Café Terrace at Night by van Gogh  
Campbell's Soup Cans by Andy Warhol  
Color Study. Squares with Concentric Circles by Wassily Kandinsky  
Comtesse de la Châtre by Elisabeth Louise Vigée Le Brun  
Crispus Attucks by Herschel Levit  
Dots Obsession by Yayoi Kusama  
Freedom from Want by Norman Rockwell  
Girl Reading by a Window by Edmund Tarbell  
Hope by Yaacov Agam  
Lady at the Tea Table by Mary Cassatt  
Lascaux Cave Painting  
Les Demoiselles d'Avignon by Pablo Picasso  
Magnificat Madonna by Boticelli  
March of the Weavers by Käthe Kollwitz  
Marilyn Monroe by Andy Warhol  
Mary by Henry Ossawa Tanner  
Mother and Child in a Boat by Edmund Tarbell  
Murder in Mississippi by Norman Rockwell  
Music in Pink and Blue No. 2 by Georgia O'Keefe  
Niagara Falls by Frederic Edwin Church  
Nighthawks by Edward Hopper  
Office at Night by Edward Hopper  
Paris by Yaacov Agam  
Queen of Spain by Sofonisba Anguissola  
Retrato de niña by Diego Velázquez

Saint Sebastian by Francesco Botticini  
Saint Sebastian by Paul Rubens  
Starry Night by Vincent Van Gogh  
Ten Great American Revolution Paintings, 1790-1860 from American Revolution Institute  
The Arnolfini Portrait by Jan van Eyck  
The Eclipse by Alma Thomas  
The Kiss by Gustav Klimt  
The Marzocco by Donatello  
The Mourners by Frederick Flemister  
The Passion of Muhammad Ali by Carl Fischer  
The Scream by Edvard Munch  
Woman with a Hat by Henri Matisse

### Visual Arts: Sculpture and Architecture

African Masks by Maude Alexander  
Bust of Nefertiti by Thutmose  
Gamin by Augusta Savage  
Gates of Paradise by Lorenzo Ghiberti  
Indelible by Alison Sky  
Medea by Evelyn De Morgan  
Nok and Ife Sculptures (Nigerian)  
Notre Dame Cathedral  
The Alhambra by Andrei Rublev  
The Feather by Angelo Ciotti  
Trajan's Column  
Venus de Milo  
Whispering Bells by Reginald Beauchamp  
Woman of Willendorf

### Visual Arts: Textile

American People Series #20: Die by Faith Ringgold  
Dancing at the Louvre by Faith Ringgold  
Haudenosaunee Belts at Seneca Iroquois National Museum  
Mother and Child by Meta V.W. Fuller  
Secret Sorrow (Mother and Child) by Meta V.W. Fuller  
Sunflower Quilting Bee at Arles by Faith Ringgold  
The American Dream by Faith Ringgold  
The Passion of Questlove by Bisa Butler  
Toba Sōjō-Chōjū giga (Scroll of Frolicking Animals)  
Women of Influence: Each Block a Story at Seneca Iroquois National Museum

### Dance: Traditional and Ethnic

Ballet (Italy/France)  
Bhangra (India)  
Capoeira (Angola/Brazil)  
Dragon Dance (China)  
Haka (New Zealand)  
Irish dance (Ireland)  
Jarabe tapatio (Mexico)  
Kabuki (Japan)  
Khon (Thailand)  
Raqs sharqi (Egypt)  
Saman (Indonesia)  
Tango (Argentina)  
Tinikling (Philippines)  
Waltz (Austria, Bavaria, Slovenia)

### Dance: Popular

Hip Hop  
Moonwalk  
Group dances: Cupid Shuffle, Macarena, Cha Cha Slide

### Music: Instrumental

Arrival of the Queen of Sheba by George Frideric Handel  
Broadway Boogie Woogie performed by Jason Moran  
Canon in D by Johann Pachelbel  
Clair de Lune from Suite Bergamasque, Third Movement by Claude Debussy  
Danse Macabre by Camille Saint-Saëns  
Djembe Drums by Jalikunda African Drums (Senegal)  
Mandingo Air (Senegal)  
New World Symphony by Anton Dvorak  
Orpheus in the Underworld by Jacques Offenbach  
Ride of the Valkyries by Richard Wagner  
Dance of the Knights from Romeo and Juliet by Sergei Prokofiev  
Sakura Sakura (Japanese traditional)  
Serere Air (Senegal)  
The Entertainer by Scott Joplin  
The Marriage of Figaro (Overture) by Wolfgang Amadeus Mozart  
Venus from The Planets by Gustav Holst  
The Young Prince and the Young Princess from the Third Movement of Scheherazade by Nikolai Rimsky-Korsakov  
Tritsch Tratsch Polka, Opus 214 by Johann Strauss Sohn (II)  
William Tell Overture by Gioachino Rossini  
Wolof Air (Senegal)

### Soundscapes

Soundscape from Puerto Rico  
Yellowstone

### Children's Songs

Farmer in the Dell  
Here We Go Round the Mulberry Bush  
Mary Had a Little Lamb  
Twinkle, Twinkle Little Star  
Others as appropriate

### Music: Vocal

Abraham, Martin & John by Harry Belafonte  
Adiós Muchacos sung by Francisco Canaro  
Aloha 'Oe sung by Kapono, Kamakawiwo'ole, Pahinui, Cazimero (traditional Hawaiian)  
America the Beautiful sung by Ray Charles  
Auld Lang Syne performed by Guy Lombardo Orchestra (traditional Scottish)  
Banana Boat Song (Day O) by Harry Belafonte (Caribbean Calypso)  
Battle Hymn of the Republic (written by Julia Ward Howe) sung by Mormon Tabernacle Choir  
Boogie Woogie Bugle Boy sung by The Andrews Sisters  
Creole Love Call by Duke Ellington  
De Colores sung by Joan Baez (traditional Mexican)  
Deep River by Harry T. Burleigh  
Hava Nageela by Harry Belafonte (traditional Jewish)  
John Henry by Harry Belafonte  
Let It Be by The Beatles  
Maple Leaf Rag by Scott Joplin  
Mary's Boy Child by Harry Belafonte  
Medusa sung by Theory of a Deadman  
Moondance sung by Van Morrison  
On Emancipation Day written by P.L. Dunbar, performed by Ossman, V.L., Spencer, L., & Cook, W.M.  
Sir Duke by Stevie Wonder  
Sometimes I feel like a Motherless Child by Harry T. Burleigh sung by Odetta  
St. James Infirmary performed by Trombone Shorty  
Star Spangled Banner written by Francis Scott Key, sung by Whitney Houston  
Summertime from George Gershwin's Porgy & Bess sung by Mahalia Jackson  
Sunday Morning by Maroon 5  
Swanee sung by Al Jolson  
Temperance Call Reform by B. F. Blakely  
This Little Light of Mine sung by Odetta and Boys Choir of Harlem

When the Saints Go Marching In by Harry Belafonte  
Where Was Moses When the Lights Went Out sung by Bert Williams  
Who'll Buy by J. R. Murray

### Literature: Poetry

Caged Bird by Maya Angelou  
Poems for Two Voices by Paul Fleischman  
Sympathy by Paul Laurence Dunbar  
Your World by Georgia Douglas Johnson

### Literature: Drama

Romeo and Juliet by Williams Shakespeare (UK)

### Literature: Reader's Theater

Catching Up with Carver  
Gift of the Magi by O Henry (UK)  
Hooverville Blues  
Light Up the Night  
Martin Luther King, Jr.  
Orpheus and Eurydice (Greece)  
Rikki Tikki Tavi (India)  
The Hidden Corn (Haudenosaunee)

### Literature: Short Stories

Anansi the Spider by Gerald McDermott (West Africa)  
John Henry by Ezra Jack Keats  
John Henry by Julius Lester  
Seventh Grade by Gary Soto (Hispanic)  
Speech at Gettysburg by Abraham Lincoln  
The Oval Portrait by Edgar Allen Poe  
The Peacemaker (Seneca)  
The Story of the Sun and the Moon (Lakota)  
Why Mosquitoes Buzz in People's Ears by Verna Aardema (West Africa)