

Bump It Up! Teaching with an Attitude

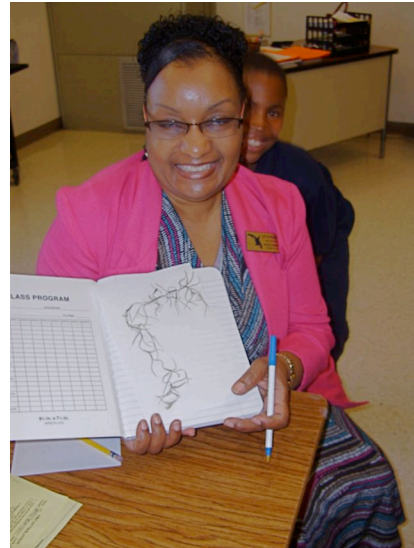
Perceptual Control Theory (PCT) and Arts Integration + 2 exercises

By Melba Cooper

"Treat people as if they were what they ought to be and you help them become what they are capable of being." — Goethe

As a component of the Lowcountry Arts Integration Project, an opportunity for professional development in Perceptual Control Theory was offered. Nineteen classroom teachers and five teaching artists were certified through New View Publications.

PCT is based on the work of psychologist William Glasser and scientist Bill Powers. PCT establishes methods of cognitive behavioral connections to academic success and social success. Through role-playing, journaling, arts activities and small group discussion, students question, reflect on, and clarify their beliefs and ideas. They "try on" new behaviors and ask question such as: *What kind of person do I want to be? What characters do I value? How do I want to spend my life?*



The goal of including PCT in this grant is to increase student positive teacher and student engagement and recognize the essential role of the arts in the schools.

pictured here: Mrs. Robinson at Whale Branch Middle School beams as she shows here students her detailed drawing of a strand of Spanish Moss. The drawing was a part of learning about the lowcountry legend.

What does it teach? PCT teaches that what distinguishes the behavior of people is their ability to create the same results using a number of different means. It is teaching from the inside out, helping students develop discipline and confidence from within, make healthy connections with others and become the people that they want to be. PCT teaches people to meet their basic needs for love, freedom, safety and power through responsible personal, interpersonal and community behaviors.

How can Arts Integration and PCT work together to assist teachers in providing a safe, caring and achieving environment?

Safe: The arts give students a chance to be smart in different ways and to learn to accept diverse ways of thinking, to active listen and to appreciate unique approaches to problem solving. When the teacher values creative

thinking, she begins to set the tone for an emotionally safe environment in which all students can thrive.

Caring: The arts provide a primary form of communication in which students feelings and thinking voices can be honored within their cultural and historic context. Self acceptance and self knowledge, as well as appreciation for diversity can be facilitated.

Achieving: Arts integration give students a hands on understanding of concepts that link information in social studies, science, ELA, and math with the potential of opening up areas of inquiry. Art develops cooperation along with the motivation to develop the skills and determination to turn an idea into a reality.

Some of the behavioral values that art integration supported are:

Gullah community scholars provided a gathering place in the classroom for social conversation. They provided a positive role model of patience and perseverance of a people that had struggled to obtain freedom, achieve in the face of great difficulties and had preserved and honored its unique seasonal cycles, folkways, and art forms.

Teaching Artists provided connections with the environment, symbolic meaning and an understanding of academic concepts through “hands on” skills.

Teachers modeled their skills in collaboration, creative thinking and belief that innovation and self-expression are means to internalize and retain academic material based in the standards.

Students valued the opportunity to “be seen” as critical, reflective thinkers and make the connections between academic learning and the arts as they developed their own “voice”.

Resources: For more information, books and training contact New View Publications— www.newviewpublications.com

"You cannot teach a person anything. You can only help them discover it within themselves".

— Galileo

ideas

Arts integrated projects implemented by PCT-trained teacher Denise Huntsman at Whale Branch Middle School:

Plant and Animal STEM infused unit: we created a mural of an underwater ocean ecosystem in the Atlantic Ocean and incorporated the food chain.

Illuminated manuscripts: After reading *The Castle Corona*, set in Italy, we created a poem and created an illuminated

frame based on ancient illuminated manuscripts to frame our poem. We also talked about calligraphy, papyrus and vellum.

Word Collage: we cut out words we recognized from our journals and vocabulary organizers and pasted them on "hard hats" for our Orcas Under Construction Unit. (Orcas are the school mascot.)

Word quilt: Based on Faith Ringgold's book, *Cassie's Word Quilt*, and using Habits of Mind and the Orca Matrix, PBIS and in an effort to leave a "motivational and positive legacy" at our school, each child had to research motivational quotations, words and phrases from various texts, videos, speeches and songs to create a square with both a word or saying and a picture.

Illustrations: After reading a text, we use our senses to find imagery and create a scene from a text we have just read. Students have to use the author's tone, mood and imagery to create the illustration.

How can I know what I think until I can see what I say?
— EM Forster

"Everything worth doing starts with being scared."
— Art Garfunkel

Arts integrated PCT activity #1: Drawing on the internal critic.

This drawing exercise can be used to bring awareness to the internal dialogue. Students identify their resistance and get comfortable with drawing. supplies needed: paper, pencils, small object to draw.

Set up: Give each student plain paper, a sharp pencil, and a simple object placed on a piece of white paper. A simple arrangement of natural objects works well— leaves and stems, strands of Spanish moss, a flower, weeds

Inform & Engage:

- *"I am going to ask you to make a drawing of the objects on your sheet of paper. Remember that drawing is a skill that improves with focus and practice."*

- Today we are going to engage in an art experience that will enable us to “hear” our inner voices. Our Gremlin (negative, resistant) voice and our Friend (positive, active) voice.

- What are your thoughts when I ask you to make a drawing? Share with a partner/table.

- What are the signals that your body is giving you? What memories are bubbling up that are associated with these signals? Where do these memories come from?

- These memories are the pictures that we have of ourselves. They are like looking into a mirror.

- Decide what you want. What picture do you have of a “successful” drawing....a definition of what you want when you draw. Identify some purposes of drawing (brainstorm with others). What is your purpose?

Instruction

We are going to focus and manage the internal critic today through two exercises that involve concentration through breathing and drawing.

1st: Exploratory drawing. Prompt the students:

Make random exploratory scribbles on your paper. Thin, thick lines. Dark, light lines, zigzag, curved, horizontal, vertical, rough, ragged fast, slow etc. Explore the use of your pencil.

2nd: Observational drawing. Prompt the students:

- Change “I Can’t” to “I Can”. Detach from the gremlin’s voice. Say to it “please have a seat where I can neither see or hear you.” Send it away. Clear your mind.

- Breathe deeply several times and put yourself in your body. As you breathe in, say ‘cool and calm’ and feel the cool air in the nose and back of your throat: As you breathe out say ‘warm and relaxed’ and feel the warmth flooding your stomach, lungs, shoulders. Passing across your lower lip.

- As you breathe, notice the spot between in the center of your forehead. Breathe into tense areas of your muscles. Relax. Do this for several minutes.

Breath Relax Look Focus Draw

- You have an object to draw, placed on a white sheet of paper.

- Fasten your eyes at any point on the edge of the object.

- Make a slow drawing, exploring the edges as if there is a little black bug crawling on its journey around the object.

- **Notice what you are telling yourself as you draw.** If you are judging your drawing thinking that it is “hard” or “wrong,” then change. If you are

relying on your former memories of symbols in your mind, if you think this is a worthless exercise or if you are lost or confused, then change your messages to a practical dialogue.

- Look for information about what you are seeing. Investigate. "Is the line horizontal, curved, angled, tilted? Keep your eye on the line as if you were tracing it and let your hand record what your eye is doing. Say words like angular, sharp, long curve. Soon these words will fade away and you will be drawing without any words at all. When you lose your concentration come back to "breath relax focus and draw."

- Nod away the internal critic when it returns, continue until you have finished your line drawing, then add shadows, to embellish it.

Reflection:

How did you think and feel in the beginning of the drawing?

What did your internal voice say?

Did you hear a "gremlin" voice?

What did your friend say?

What practical messages did you use to help you draw?

What ah ha did you have about your drawing?

How did your thoughts affect the outcome of your drawing?

At the conclusion: Turn to the person on your right and on your left. Say "If you are breathing you are winning!"

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Arts integrated PCT activity #2: Mirroring

Big Idea: Students will create a mask characterizing their positive and negative internal dialogue. What is the internal dialogue?

Overview: A mask is a symbolic representation of a psychological state or character interpretation. We often create a characterization of ourselves in our mind depending upon the story that we tell ourselves. It is an interpretation about you but is not you. A mask is a symbolic creation that reminds us of the inner dialogue that gives us negative self criticisms (gremlins) or nourishes us (friend) with positive and self accepting messages. It is a tool by which we can examine ourselves, share our perception with others and even laugh!

Essential Questions:

1. How does the internal dialogue affect my learning?
2. Can the inner dialogue be changed?
3. How can making a mask help us think about our message to ourselves?
4. How does thought affect how we feel?
5. How do feeling affect what we do?

Materials: posterboard, markers, magazines, scissors, glue sticks, textured fabrics, yarns, staplers, tongue depressors, magazines

Create a double mask" using mixed media. One side will be the Gremlin (negative messenger) and the other side will be the Friend (positive messenger)

Note: Build knowledge and ideas by dividing the students into small groups and brainstorm gremlin and friend messages. Share and compile into a class list. Descriptive terms can be used if they think about the senses. How does your gremlin/friend look, smell, taste, feel, sound, behave?

engage & inform the students

Today we are going to engage in an art experience that will enable us to "hear" our inner voices. Our Gremlin voice (negative, resistant) voice and our Friend voice (positive, active.)

- What are your thoughts when I ask you to make a drawing? Share with a partner/table.
- What are the signals that your body is giving you?
- What memories are bubbling up that are associated with these signals? Where do these memories come from?

These memories are the pictures that we have of ourselves. They are like looking into a mirror.

What is a mirror? A mirror is a reflective surface that shows us something. Artists sometimes hold their paintings up to a mirror. The painting then appears as if it were some other painter's work and they are able to be more objective and be a better judge of what needs to be done to the painting to improve it. See the discordant parts of the painting.

In what way is it different from the thing that it shows? Listening to your inner dialogue (Gremlin and Friend) is like a mirror because it is an interpretation of your current experience. It enables you to see yourself in a more objective mode. A mirrored reflection is **not the same as yourself** rather it **shows you to yourself in a certain way**. Your inner dialogue is a story, **a picture you have of yourself but it is not you**.

How does the quality of the mirror affect what you see? The quality of the mirror is important to how you see yourself. The mirror can be dusty or clean. It can reflect accurately or in a distorted manner. Negative emotions, our Gremlin, are self-criticisms that are like a dusty or cloudy mirror. They are the voices that get "taped" into our brains throughout our lives through messages from adults, peers, and the culture. Depending on your temperament and experiences, the internal critic may play a minor role in your life or may be a harsh, critical voice that blocks us from being able to fully function as ourselves. We may suffer from learning blocks due to a dominating

internal critic that seems to haunt or harass. It is the voice to which we may devise numerous defenses. With awareness and practice, we can learn to manage the internal critic and greatly reduce its effect on our self-esteem and confidence...thereby allowing us to be more receptive to learning opportunities. **Positive emotions and self-acceptance are like a clear mirror.** Learning to manage the internal negative critic and changing the messages to positive ones is an **act of self-love.**

Decide what you want. What picture do you have of a “successful” drawing....a definition of what you want when you draw. Identify some purposes of drawing (brainstorm with others.) What is your purpose?

Friends and Gremlins Instruction

We are going to focus and manage the internal critic today through concentration through breathing and drawing. This Mirroring exercise should be preceded by the above Exploratory and Observational Drawing activities.

*“Everything worth doing starts with being scared.”
— Art Garfunkel*

To Make the Mask
Steps:

1. Cut a pattern from the poster board or drawing paper to form the background for the mask.
2. Use a variety of materials to create a mask that represents your “gremlin” internal dialogue and on the other a mask that represents your friendly dialogue.
3. Cut out the features. Share and Reflect



Assessment through Reflection:

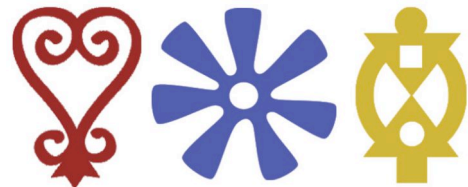
1. What do I think about my mirror mask.
2. What kind of messages do I want to give and receive?
3. How are my messages similar or different from my classmates
4. Can my thoughts influence my learning process?
5. If I chose friendly thoughts what would I be able to do/learn?
6. Share your mask with another person. What do they think?
7. How is their interpretation of my gremlin and friend the same or different?
8. What is the value of learning to choose my internal messages?
9. What have I learned about myself from this process?

Other ideas:

1. Creative writing: Make collage of photos with these qualities can be created as individuals and small groups. The collage can also be a prompt for writing an essay on this subject.)
2. Dance: Choose a partner and dance with your mask. Turn your mask toward your partner according to the thought and feelings that you are having. Share your experience.

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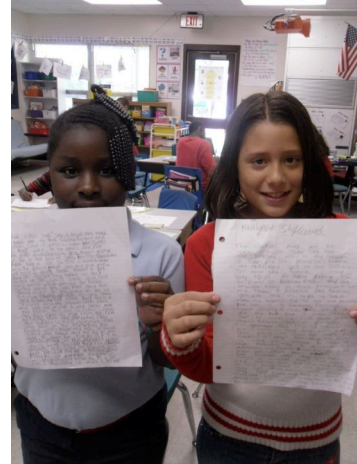
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creative learning + wisdom helps me & lets me help you

Thank you for reviewing our work. For easy sharing, this document is available in bite-size PFDs at eatgoodbread.com, plus these bonus lesson plans:

My Contribution to the Circle Unbroken, a Group Story. By reading the book *Circle Unbroken*, contributing to a group-story and using a Promethean Board as a giant notebook, students will reflect on what they've learned about contributing. They will begin to learn about what contributions slaves made to colonial America, and how that applies to their own heritage. They will be able to show off what they've learned and how they can generate contributions and well-written stories.



Drumming the Trails, Writing the Drums as test preparation • In this integration, two teaching artists, West African drummer Diane Hemmings and creative writer Lisa Annelouise Rentz, worked together to use the arts to help students enjoy seven days of intersession studies. 4th & 5th students opted to attend, and experienced West African drumming in order to reinforce their lessons on westward trails in American history. Then they wrote about their drumming experiences and imaginations in afternoon creative writing sessions. The unhurried, out-of-school vibe added to the enjoyment. One teacher, Ms. Hicks, noted that the students were very engaged.

Ecosystems are Beautiful (with audio) How do living & non-living things interact and depend on each other? Students will use what they've learned in their unit on Ecosystems: Terrestrial and Aquatic to create original visual artwork and an original poem using Science vocabulary and concepts.



What's "Write" About Art?

Art works can be "read" like a book. Students become intensely engaged when they can Look, Talk, Think, and Write about Art. Art Criticism is a field of study within the arts of how we can gain insight and meaning from art works and arts experiences. The process leads the students through a Bloom's taxonomy method from lower level to high level of critical thinking. Students are eager to decipher and express the meaning of artworks.