

**DOCUMENTATION: “CONVERSATIONS: PICASSO AND HIS
PAINTINGS”**

**Graduate Project Integrating the Disciplines of Art and Theatre in the
Elementary Art Classroom**

**Partial materials submitted toward the application for a
Master of Art degree in Art Education**



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A nod to Confucius, for that simple quote, “I hear and I forget, I see and I remember, I do and I understand.” I think it may have been this writing on a poster in a teacher’s classroom that first egged on this tiny thought and helped create a reality. Thank you to the city of Chicago for your breath of fresh air last April. You recharged my creativity when I needed it the most. Students of Woodburn Elementary, we did it together and we made a great memory. That’s what it’s all about. To the many facilitators of this project at Woodburn Elementary, Linda Nakaishi, Bev Osbourne, Evonne Denome, Lisa Dolinar, Helen Ashenfelter, Linda Yost, thanks, I owe you one. A special thank you to the visiting artists, Heidi Morris and Jerry McGonigle, for their expertise and knowledge which brought the true flavor of live theatre to our school. This would not have been possible without them! Thank you to my committee, Bill Thomas, Vickie Fergus and Jerry McGonigle for the assistance you have given me. Mom and Dad, thank you for my whole life and for making so many things possible, including this academic accomplishment. To my family, Pete, Sydney, Cody and Mazie, do you still live at the same place? I hope to make my way back there in time for Christmas.

STATEMENT OF PURPOSE

In planning and preparing a project for a Masters degree in Art Education my concerns and intentions were to design and implement a learning experience that would teach an art history topic and involve children in theatre production from the beginning stages to final production, integrating theatre as well as art history into the elementary art curriculum. This would involve designing a production in which the subject would be based in the area of art while the vehicle for the subject would be live theatre. Through this project I hoped to create a better and more memorable understanding of the life and work of an artist by having older students acting out characters in such a way as to explain the artist as both a person with real feelings and ideas as well as providing explanation about the work of the artist by delving into the real life characters portrayed in the artists' work. The value of this project will be in its ability to provide the opportunity for a higher level of understanding of the life of the artist by bringing him face to face with the audience while also introducing children to an area of fine arts they may otherwise not have the experience to participate in as theatre is not offered in the elementary curriculum. While the process and production of theatre in itself is an immediate and concrete goal, I view this process as a vehicle by which higher levels of critical thinking can be achieved as children create personalities for characters such as the artist and people who were portrayed by the artist as they write about the characters and explain the artists' work to the audience. The audience will benefit by having the chance to see this artist and his work through the eyes of their peers. The project is meant to involve the entire school population either in the production of the play or as an audience. To create the most professional production possible I used the visiting artist program through Monongalia County Schools to hire professionals to assist the students in their work. The areas in which I felt we would need the most help are in the areas of playwriting and direction of the actors in the play.

GOALS OF THE PROJECT

The idea for this project originated from my observations as an art teacher in the elementary school classroom. Within the realm of fine arts both music and art are offered once or twice a week in the elementary schools. Theatre is not. We have several opportunities in the community for children to attend plays, such as at the Creative Arts Center and also to be a part of a childrens' theatre production such as the *Lights, Camera, Maction* program at the Monongalia Arts Center. However, this opportunity extends to a very small percentage of the population. That opportunity is most often contingent on the ability to pay. There is also an annual play performed by Read Aloud parent volunteers, usually at Cheat Lake Elementary. This play is based on a book by a childrens' book author named during the *Childrens' Author Week* in the public schools. Again, small schools with no auditorium must cough up the big bucks it takes to bus the school population across town, usually a few hundred dollars for such a trip. Therefore, public schools need to become involved in providing these kinds of experiences within their own schools and involving their entire school population. This will enable all children the opportunity to experience the creativity and excitement of live theatre. With this in mind I will list and elaborate upon my original goals as addressed in my Graduate project proposal as follows:

1. **To make a connection between visual art, art history and theatre by producing a play based on the life of an artist**, thereby linking together elements of these three disciplines. This will be achieved through the production of a play written by children about Pablo Picasso. Fifth grade students will be involved in all aspects of theatre production from the beginning stages through final production while also teaching the subject matter of art and art history by creating the characters for the play as well as the providing information about paintings by the artist. Reproductions of the artist's work will be created by the fifth grade students and will provide the backdrop as well as serving as a visual learning tool for the audience.
2. **To introduce instructional goals for theatre to my students in grades K-6** (see attached West Virginia State Instructional Goals and Objectives in the appendix). The I.G.O.s for Theatre are included in the state guideline for the first time this year. They are not mandatory but rather a suggested part of the elementary curriculum. There is no Theatre teacher in elementary schools, therefore, the integration of Theatre into the art curriculum seems a natural and logical first step to fulfilling these goals.
3. **To integrate art and theatre in such a way as to maintain the integrity of both disciplines, while teaching the content of both curriculums.** The essential components of theatre are activities such as script writing, acting,

researching to support dramatizations, collaborating with peers in the organization of materials to suggest scenery, sound, costumes, makeup and directing, in addition to examining reasons for creating drama and attending theatre. Art and art history educational goals cover a vast array of learning activities involving understanding and applying media, techniques and processes as well as understanding visual arts through reflection as well as in relation to history and cultures. By combining these disciplines I will be better able to guide students through a project that, by its very nature, will create an opportunity for using higher levels of critical thinking skills as students create characters for the play by using decision making skills to take background knowledge about a painting and then bringing that character in the painting to life on stage.

PROCESS

In preparing for the play, the process followed a natural flow in that this was our second year at Woodburn Elementary to be learning about art in a predominantly Art History based curriculum. Therefore, all students in grades Kindergarten through 6th grade studied the life and art of Pablo Picasso. They also created their own cubist style paintings. I will elaborate on this activity and its process in the following pages. In both learning about Picasso in the classroom and the presentation of his life in the play I felt it was important to show the range and diversity of his work, as well as to explain the specific periods such as the Blue Period, the Rose Period and the Cubist period. An important outcome of this process would be the introduction to the world of theatre to all students in the school on some level as well as the presentation of art history in a new light. I planned to reinforce this learning experience with both preliminary introduction to the subject (famous artist) and follow up discussion about the play, listening to reactions and thoughts from children.

PROCEDURE AND TIMELINE

This project was planned and implemented during the 1997-98 school year. The following is an account of the project and offers an explanation of the procedures involved and also references West Virginia State Instructional Goals and Objectives which can be found in more detail in the Appendix of this document. The timeline for this project occurred as follows:

- **October and November, 1997-** Students in grades 3-6 begin studying the life and work of Pablo Picasso. At this time I tell the children general information about his life, such as where and when he lived, his life style, and his artwork. I read to the children from “Lives of the Artists: Masterpieces, Messes (and what the Neighbors Thought)”. This book contains a colorful account of the idiosyncratic life of Pablo Picasso, telling wild tales of dancing in womens’ underwear for his children and serving them all chocolate dinners on their birthdays as well exposing his dark side which caused pain for both his children and the many women in his life. This background information will be significant in understanding the play as well as creating interest in learning more about Picasso for both the performers as well as the audience. We discuss the information and then look at some examples of Picasso’s work from the Rose period, Blue period and Cubist period as well as some very early work painted in a more realist style. I want the students to have the opportunity to realize the range and diversity of his work. This is followed by a discussion of Picasso’s *Three Musicians* in which I focus on explaining the concept of flattening an object to show all sides at once as well as the use of symbols to tell the audience about a particular subject. In the *Three Musicians* characters hold musical instruments, showing the viewer their role as musician. I call on students to view the print closely and find the faces, hands, legs and instruments of each of the musicians. Cubism begins to make sense. It is based on and about things in real life. It is now time for the students to experience Cubism firsthand by fulfilling a painting assignment in which students create “The Three _____”. By this I mean that they will create three characters of any type, such as three athletes, three friends or three dancers, thus filling in the blank to create a title for their work. They must create a symbol for each character in the painting to give explanation to the viewer, as Picasso did by placing an instrument in the hands of his musicians. Students have discussed and analyzed Picasso’s *Three Musicians* and create their own cubist painting based on their new knowledge about Cubism. (Art 3.16, 3.19, 4.16, 4.18, 4.21, 5.18, 6.20, 6.29)

- **December, 1997-** My graduate proposal for integrating art and theatre is complete. The initial plan is to create two plays, each by a fifth grade class and then perform them for the rest of the student body at Woodburn School. At this point I am planning for each class to create and perform one play. I am considering presenting two different artists to the audience, Pablo Picasso and another yet undecided one I will be teaching to the students in January, probably Marc Chagall. (This will change as the idea begins to develop). Vickie Fergus and I agree that this project would greatly

benefit from assistance from the Theatre Department. I plan at this time to contact both Joann Segrist and Jerry McGonigle and then made a list of other professionals who may be called upon to help.

- **January, 1998-** I contact Joann Segrist. She mentions that there are several different approaches to presenting a play of this nature. As we speak I realize more than ever how valuable this professional assistance in the area of theatre will be. I plan to contact her within a few weeks regarding the possibility of a theatre student coming to the school to work with students and assist with the writing and treatment of the play. During this time the students in all grades are learning about the life and work of Marc Chagall, in much the same way as that they did when we studied Picasso. At this point I am beginning to think carefully about the physical aspects of creating two plays as well as the possible confusion that could be created by presenting the story of two different artists in an unrelated way to our young audience. I would like to focus on one artist. How can I do this using two different classes who meet for art on two different days? At the same time I am considering the implications of creating a project involving 48 students. My intuition is nudging me toward one play. My logical mind must find a way to divide the project into small tasks to be assigned to small groups, then somehow recombined for the presentation to the school audience.
- **February, 1998-** In discussing the idea for the play with the fifth grade students the concept finally begins to take shape. I want the play to be both entertaining and educational. I also want the children to experience the thrill of live theatre. I decide to have the students create one play in which a group of Picasso paintings come to life, discussing their characteristics as a painting as well as their role as a person in Picasso's life. This will create the ideal marriage between art history and theatre by actually portraying a character from Picasso's life and giving a painting a voice to speak its mind. I begin looking for paintings by Picasso which contain a variety of people. I select some harlequins, girlfriends, children of Picasso and self portraits. As I begin to eliminate I consider such factors as showing a variety of characters and also selecting works which the students will be able to reproduce as I want students to create the still paintings as backdrop for the play. This will offer the audience a reference to Picasso's actual painting during the performance. (Art 5.19, 5.21, 5.27, 5.28.)(Theatre 5.1, 5.2, 5.4, 5.5, 5.11, 5.14)
- **Mid February-** I speak again with Joann Segrist. She recommends that a student of hers, Heidi Morris, work with me on the play. She will be working as a visiting artist and I plan for her to work 10 hours on the project. Most of the time will be in the classroom with the students; a few hours will be spent taking the material written by the students and putting the final script together. During this time Heidi and I meet to discuss the project. I begin my job of teaching her about Picasso so she can better help the students create their script. During our discussions we decide to have Picasso onstage as a narrator. I eliminate the self portraits from the selections of artwork to base the play on. Heidi borrows a few books about Picasso to become familiar with his life and with the information that the students have already learned.

We plan for Heidi to begin working with the students on the script by the first week in March. I select the following artworks to portray in the play and give her background information on each of the paintings including date, style, who it is of and their relationship to Picasso and to each other. The following is a list of paintings we will use as characters for our play:

- *Old Guitar Player(1903)*
 - *Rose Harlequin(1905)*
 - *Harlequin Playing a Guitar(1918)*
 - *Three Musicians(1921)*
 - *Girl Before a Mirror(1932)*
 - *Dora Maar(1937)*
 - *Weeping Woman(1937)*
 - *Maya(1938)*
- **Late February 1998-** I begin working with the students specifically learning about the eight paintings which will be presented in the play. Each class will be working with four of the paintings. Students sign up for the painting they would like to work with and I place them in small groups of four or five to work together on script material and a “copy” of the painting for backdrop for the play. Miraculously all students are able to work with the painting of their own choice. This is a very good sign since I feel students will work best on a painting they have chosen themselves. I want students to be grouped and have the background information on their particular painting prior to Heidi’s arrival. This will make the best use of the time with Heidi. I create a historical background information sheet similar to what I have given Heidi for each painting and provide each group with a color xerox of the artwork to refer to during this time. Both the students and Heidi will have the background information necessary to begin assessing the character and how to present that character in the play. (Art 5.19, 5.21, 5.27, 5.28)(Theatre 5.14, 5.17)
 - **March 1998-** Heidi spends several class periods with the students. She brings her new knowledge of Picasso with her as well as some information about early theatre in Paris. She tells the students that the harlequin is an early form of what we now know as the clown, as well as the fact that the street performers that Picasso so loved to depict in his paintings were rather poor, working all day for only what coins may be thrown their way. (This information will appear in the script written by the students, as the rose harlequin speaks of her life on the streets of Paris). Since we meet once a week for Art it takes about four weeks for students to write their scripts. Heidi begins by leading a class discussion on each painting, focusing on the character’s appearance, mood, place in society and possible or probable roles in Picasso’s life. She poses this question to each group: **“If this painting could talk, what would it say to Picasso?”** This question creates a situation whereby the students must empathize with the character in the painting, bringing that character to life in their own mind. This will enable the writers to bring the character to life for their audience as well as themselves. At the same time, students are required to include dates and

historical information such as painting style as well as personal history about the character in the written material for the play. It is now up to the students to create the conversations which will comprise the body of the play. The final material the students write is collected and sent to Heidi, who will now write the play using the childrens' material. (Art 5.27, 5.28)(Theatre 5.2, 5.3, 5.5, 5.18, 5.24, 5.29)

- **Late March 1998-** Students begin painting the Picasso replicas to be used as backdrop in the play. We plan to use these to show our characters stepping out and coming to life. They will reference Picasso's work during the various time periods covered in the play and will serve as visual mirrors for the characters as they perform in front of the two dimensional versions of themselves. They are painted on standard size poster board. Frames will be made later to be placed around the paintings. (Art 5.15, 5.18, 5.19, 5.23,5.27)(Theatre 5.9, 5.11)
- **April 1998-** I decide to have auditions for the parts while Heidi is working on the script. Students may read for any part they would like. Part of the requirement to read is that they write the lines for their character. The background information we have discussed enables students to write a meaningful monologue to read for the character in which they are interested in portraying in the play. They are given one class period during the second week of April to work on the material for their reading. They may also work on the monologue at home if they need more time and many students take it home to work on. Students who do not wish to perform in the play are given a choice of several tasks including makeup, props and working on the program material. The readings take one class period the following week and casting is completed and the scripts are delivered by the end of April. Everyone who wants a part in the play is able to participate. There will also be a short, funny skit at the beginning of the play to bring attention to the stage. It is based on a cartoon about the *Old Guitar Player* in which the viewers of the painting are disagreeing about the use of only blue in the painting. This skit will enable me to include more kids in the performance while at the same time creating a humorous tone at the beginning of the play. Students who are cast in the play are responsible for their own costumes and are given a color xerox and a letter of agreement to take home. The agreement is to be returned with parents' signature. They may call me at any time with questions about the costumes. Students interested in costume design will be working on props for the actors, such as guitars, hats, and sheet music. (Art 5.19, 5.21, 5.27, 5.28)(Theatre 5.1, 5.2, 5.5, 5.9, 5.10, 5.11, 5.13, 5.14, 5.17, 5.18, 5.29)
- **May 1998-** It is time to begin rehearsing. Jerry McGonigle will be our director. He has agreed to come as a visiting artist and will spend 10 hours rehearsing with the cast members. This time period will focus on the following:

Rehearsal: His first two sessions with the students are read-throughs, where characters simply read through the script and begin to familiarize themselves with the material. We discuss our time frame. Jerry feels it is better that the material not be memorized too soon or be over-rehearsed. This will keep the performance fresh. It

also reduces the stress level of the performers. This experience gives them a chance to ease into their roles. It also gives Jerry and his cast a chance to get to know each other. Prior to this experience their idea of what they would do was most likely to go memorize, then drone out the rote memorization. The most intense period of rehearsal will be the last week and a half before the performance. The play is scheduled for June 1st at 2:00 P.M..(Theatre 5.13, 5.22)

Backdrops and props: Some of the rehearsal time is during class time. The cast members work outside with Jerry while I work with the other students on painting the backdrop paintings, creating the painting frames, and often working with individual cast members on costumes. Some students examine the paintings to find props or costume parts which must be made, such as music sheets and guitars.(Theatre 5.10, 5.13, 5.29)

Publicity and documentation: About a week prior to the performance I contact the *Dominion Post* about covering the play for an article in the paper. Evelyn Ryan agrees to write an article on the play. Several parents as well as Bill Thomas will videotape the performance. I will take still photos.

Makeup: Julie Booth has agreed to help with make-up. She is a theatre specialist and works at the Creative Arts Center. Several other parents will come in to help with the dressing and make-up on the day of the play. Most of the characters will require full face painting to accurately depict the colors in the painting. (Theatre 5.10)

Music: I ask our music teacher about music from this time period in Paris. She agrees to make a tape of period music to play while the audience comes down onto the playground where the play will be performed. (Theatre 5.19)

Preparing the audience: While the fifth grade prepares to perform I prepare the audience to watch. Audience members in grades 3,4,and 6 have already studied the life and work of Picasso. I now introduce Picasso to the kindergarten, first and second grades. They learn about the life and work of Pablo Picasso through both reading and discussion. I read the book *Picasso* by Mike Venezia to the class. I show the pictures in the book, one picture that is the cartoon on which we based the short skit in the play. During the lesson I teach the students about several of Picasso's painting styles, such as his Rose period, Blue period and the development of Cubism. I show and discuss five of the paintings they will see in the play, focusing on Cubist portraits for the final activity. They create a cubist portrait for their portfolios in the following manner: After the discussion I hand out a Cubist face from one of Picasso's sketchbooks and we discuss the characteristics, such as misplaced noses and ears and eyes seen from different angles. Students now draw their own Cubist portrait using a black crayon and only outlining the characteristics. Next they turn the drawing over and cut the paper into four pieces. Now they color them with bright colors, one piece at a time. When all the pieces are colored they reassemble the "puzzle". Wow! Crazy colored faces like Picasso made. (Art K.22, K.23, 1.23, 2.19)(Theatre K.7, K.8, 1.10, 1.16, 2.9, 2.10, 2.13)

THE BIG DAY! The performance of the play today, June 1, 1998 will fulfill my first goal stated in my original proposal which is **to make a connection between visual art, art history and theatre by producing a play based on the life of an artist** in that this play is a live theatre production with a subject based on art history, using reproductions of famous paintings as backdrop for the performance. A buzz about Picasso is making its way through the school! The cast rehearses in the morning for about 2 hours. Some fifth grade students help prepare for the performance by hanging the Picasso paintings they have painted on the wire fence while others put finishing touches on the frames and props. We break at 11:30 for lunch and plan to begin dressing at 1:00. At around 1:00 the cast begins to dress. It is exciting, crazy and chaotic. It is also so very fun! I assist with make-up since a few parents have not yet arrived. Two reporters from the Dominion Post are taking pictures and interviewing actors. Somehow everyone and everything is ready on time and we call for the classes to be sent down to the playground. It is a beautiful day. The play lasts around 25 minutes. As it begins, all my fears are laid to rest. The audience can hear, the actors remember their lines and cues and the costumes and backdrops are perfect. The barking dog is the only reminder that we are sitting out on the school playground. At this point, my second goal in my original proposal has been met, that is, **to introduce instructional goals for theatre to my students in grades K-6**. All students have been prepared to view the play through the study of the life and work of Pablo Picasso and that activity has now culminated through the viewing of the play. Throughout this project, the fifth grade students have covered most of the fifth grade instructional goals for theatre. (Theatre K.8,K.11,1.10, 2.9, 2.10, 2.11, 3.11, 3.12, 3.15, 3.16, 4.10, 4.20, 5.18, 5.19, 5.22, 5.29, 6.18, 6.22, 6.27)

The following day I see that the Picasso play has made an impression on Evelyn Ryan as it makes the front page of the Dominion Post. A color photograph of Kirsten Yuill is shown front and center. Evelyn calls me at Woodburn to tell me her new issue of Newsweek has named Picasso the most influential artist of the century. Well, he is certainly the most influential artist of Woodburn Elementary this year.

SUMMARY AND FOLLOW-UP OF THE PERFORMANCE

Since the play is performed on a Monday and the students all have Art class on Wednesday and Thursday, I have the opportunity to discuss the play and get responses from the students during this time. This is an important time of reflection for both myself and the students. (I had planned to interview students after the play but the Physical Education teacher used this time to give out about 100 awards to the students. The moment is lost.) However, I use some class time to listen to what kids liked about and thought about the play. Most of them have a favorite character. Many like the *Old Guitar Player*. He is a humorous personality as he is portrayed as a beatnik-like character. Picasso assured him he is neither a beatnik nor is he sad, but rather it is simply a matter of perception. Another favorite painting is the *Three Musicians*. The kids like the way they argued in the play as one complains about not being able to play music and another attempts to kick him out of the group. A first grade student says "I like the way he paints moods like happy and sad, like blue or pink". He likes the rose harlequin because she is poor but happy. Some students in the audience watched their older brothers and sisters portray a Picasso painting, like one first grader, Brian. His sister portrayed Maya but he still likes the old guitar player best because he's all blue. (Theatre K.9, K.11, K.13, 1.12, 1.13, 1.14, 2.1)

In June I have the opportunity to expand this experience by creating a website about the play. This is done during a 40 hour time period in a computer class offered by the school system with revisions and additional work covering a span of several months. It will be posted on the internet by January, 1998 as a link to the Woodburn homepage under the heading of Special Topics. Permission letters must go out to all parents of students who appear on the site. This will be done in the fall when I have access to addresses. I plan to document responses through E-mail and hope to gain information about other experiences in which teachers have integrated theatre and art in the public school curriculum. Along with the discovery of the power of theatre comes the responsibility to somehow continue to integrate theatre into the art curriculum, allowing children the power to become their ideas.

REFLECTION AND CONCLUSION

Many changes were made as this project developed from beginning to end. Many things were learned not only by the students but by myself.

- The switch from two plays to one was made early on and was a significant and positive change. It enabled the two fifth grades to work as a unified group, creating a cooperative rather than competitive situation between the two classes. It also created a more powerful learning experience for the audience by focusing on one artist while teaching about 8 different artworks. I made this change after much consideration, feeling the situation to be fragmented by the division of 2 plays and concerned about creating confusion by presenting two artists at the same time, especially for our younger audience. In retrospect, it was the best choice. It allowed for a schoolwide focus for both the performers and the audience. It created unity rather than competition between the two fifth grade classes and in the process accomplished a theatre I.G.O. which demands a higher level of thinking through discovering how cooperation, communication, collaboration, consensus, self-esteem, risk taking, problem solving, sympathy and empathy apply in theatre and daily life. (Theatre 5.29)
- One interesting observation from the beginning of this project was the roles that the students selected to read for. This experience taught me never to guess at who would choose to read for various roles. I would not have guessed that half of the students who read for the role of Picasso would be girls! I would not have thought that I would cast a girl in the role of Picasso. Naushin is not only a girl, but a very quiet and reserved one at that! However, when she read for the role of Picasso she *became* Picasso. I also had faith in her ability to memorize lines since Picasso would have the biggest speaking part. I was worried about her being able to project verbally, particularly since we had changed the location of the play to the playground at Woodburn where we could not control environmental noise. She remained rather quiet until the day of the play, but when the play began she was heard.
- One of the three musicians, Jessica, perhaps surprised me the most. She is a girl who is a bit self-conscious, and also tended to be more social in class than a teacher may wish for a student to be. Her role was not lengthy but it was significant, and her acting brought it to its best. My fear was that Jessica would giggle or become tongue-tied. She did not.... She was mature in her role which showed her as a leader and teacher. I feel the expertise of professional theatre personnel is directly responsible for the professional attitude of the students. Jerry McGonigle provided professional directing that contributed greatly to the success of the project. He was not afraid to act silly and dramatic and modeled these roles so well while also projecting the idea that this was serious work and must be done well.
- Another concern I was able to lay aside was one that there would be jealousy, people would not be able to participate in the area that they would like, whether it be acting, writing or backdrops. Many students indeed did not want a major role but wanted to somehow be a part of the acting experience. These kids were perfect for the short skit at the beginning of the play where students were placed in the audience and create a

bit of a ruckus to draw attention to the stage and the beginning of the play. Some students who said in the beginning that no, they did not want to act did a great job of screaming out in the audience.

- One of my most delightful realizations was how creatively and independently my students could work with the right kind of guidance. When we started writing the script the students carefully used facts as a basis for their characters conversations, yet they created personal character and personality for these people. This was a wonderful way to help the entire class understand not only Picasso but the people in his life and the roles that they play. It helped form a complete picture for both the fifth grade writers and their audience.

In retrospect, and at this point, I reflect on the success of this project and state the manner in which my third and final original goal **to integrate art and theatre in such a way as to maintain the integrity of both disciplines, while teaching the content of both disciplines** was met. This experience, as documented above, supports a vast number of I.G.O.s for both art and theatre, particularly within the fifth grade. Fifth grade students created a play to perform for the peers. During this period of several months they remained excited, focused and interested with the many facets of the task that lay before them. Planning, researching, writing, painting and choosing areas of interest within the project were considered and tackled by the students. Students experienced many kinds of learning during this experience, including but not limited to activities that demand the use of higher levels of critical thinking. Fifth grade students took historical and visual information about a painting and created a walking, talking personality with feelings, moods and opinions. For instance, Picasso and the Old Guitar Player discuss the idea of perception as the guitar player fancies himself a beatnik. Picasso sheds light upon the situation by explaining that this was not the intention of himself as an artist but rather the way some people may interpret the painting. On the other hand, the Rose Harlequin is seen by Picasso as a sad character even though she was painted in shades of pink and rose during Picasso's rose period, a time during which the artist himself was happy. Marie Therese` is portrayed as meek and timid, begging Picasso to marry her finally while Dora Maar is sassy and bold, reminding Picasso that she was very beautiful and is not at all happy about his use of Cubism to portray her, leaving her ugly and chopped throughout eternity. These decisions about personality of the characters were made by students as they created the dialogue for the play. The play maintains its quality and integrity in the area of theatre through both the research for it and the attention given to each detail from the written script to the costumes created to personify the dialogue of the character. The remainder of the student body benefited from the hard work and research and viewed a performance which reinforced the knowledge they had about Picasso as well as providing the experience to reflect on the lives of the artist and his characters through the world of theatre. In the area of art, students' knowledge of art history was reinforced by the very nature of live theatre. The artist is no longer a deceased person of Spanish descent but a live, breathing storyteller right before their eyes. Compound this with the fact that his story is all about a group of very famous paintings whose characters come forth to express their true thoughts and feelings to the artist himself. This brings to light the very thing which is most important in the world of art, and that is that art is not about art itself but rather, about life. In conclusion, I feel the project was a success. The goals I set in

my graduate proposal were met and the results were above and beyond what I had anticipated. I attribute this to a combination of factors; a good group of students to work with, careful background preparation and the assistance of professionals in the field of theatre. Thank you for your time in assisting me with my graduate project.

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APPENDIX

Website address to view the website about the play.

Copy of the play *Conversations: Picasso and His Paintings* written by Heidi Morris in collaboration with Sonda Cheesebrough and the fifth grade students of Woodburn Elementary.

Instructional Goals and Objectives for West Virginia Schools 1997-98 in the area of Art and Theatre that are covered in this project.

WEBSITE INFORMATION

A website about the play can found at the following Internet address:

<http://web.mountain.net/~woodburn/>

Scroll to SPECIAL CLASSES, then to the ART page. Look for the Picasso play listing on the art page.

CONVERSATIONS: PICASSO AND HIS PAINTINGS

A PLAY WRITTEN BY HEIDI MORRIS IN COLLABORATION WITH SONDA CHEESEBROUGH
AND THE FIFTH GRADE STUDENTS OF WOODBURN ELEMENTARY

(At opening, Picasso enters from backstage right.)

Picasso

Good morning/afternoon. Pablo Picasso - pleased to make your acquaintance - as I am sure you are pleased to make mine. Today, we are here, to have a look at some of my paintings... perhaps it would be best to begin by telling you a little about myself, that way we won't feel as if we're strangers... As I said, my name is Pablo Picasso. I was born in Spain in 1881. I am considered one of the greatest artists of the past two centuries - personally, I would say I am the greatest artist who ever lived... In the beginning life was very difficult for me...

(Enter: schoolmaster, mother, and father.)

Schoolmaster

Your son is a terrible student! He can barely read or write.

Mother

I can't understand it - his father and I are both well educated.

Schoolmaster

Pablo has no respect for his teachers. Are you aware that he brings a pigeon to school with him? When the other children are learning their lessons, Pablo sits and sketches his pigeon.

Father

As you know, I'm a painter... perhaps my son enjoys art too much.

Picasso

Ha! A person can never enjoy art too much. What the schoolmaster didn't realize - what my parents didn't realize was that I probably had a learning disability called dyslexia. No matter how intelligent a person is - this disorder makes it very difficult for them to learn how to read and write... I had always felt that work - my art work was most important. So I left my home - for Paris at the age of 18. For a while, I was very poor... I worked by the light of a single candle. I burned my drawings to keep warm.

(During the previous speech Picasso moves slowly to the left.)

Picasso

My paintings...here we find "The Old Guitar Player." I painted what I knew - the poor of Paris... now this old fellow is from my "Blue Period."

Old Guitar Player

Pablo, baby! Been wantin' to talk to you for a long time man.

Picasso

Well! This isn't something that happens everyday. My paintings don't usually come to life. At least not like this.

Old Guitar Player

Man, do you know how long I've been in this crazy position? What a drag...why'd you do that to me, beat daddy?

Picasso

Beat daddy?

Old Guitar Player

Yeah, man.

Picasso

I've been called many things... but never beat daddy. As far as your position - I paint what I see.

Old Guitar Player

That's cool with me. Got a few questions for you P. What's up with this blue thing? It's not like I was unhappy.

Picasso

Everything I did during this period was painted in somber hues - it's nothing personal.

Old Guitar Player

I can relate, daddy. One mo' thing - I know you gotta be movin' on - lotsa other paintings to see - people to meet. But why P., did you make me like a beatnik? We're barely past the turn of the century, man!

Picasso

That's perception... it's how some people might see you - not something I intentionally did.

Old Guitar Player

Crazy! Well, man, got to get back to my blues... my guitar. Move on down the road man - there's a clown cat who wants to talk to you.

Picasso

(Moving to Harlequin.)

Ah - yes. Here's an old friend. The harlequin... always one of my favorite subjects. For those of you who do not know - the harlequin was an early form of what we now know today, as a clown. The harlequins were street performers... hello, there. Why so sad my friend?

Rose Harlequin

My life has been very difficult - I'm performin' the streets all day - yet I often do not have enough money to buy a loaf of bread.

Picasso

Think of all the people you've made happy.

Rose Harlequin

I suppose you're right... tell me - sometimes now, I'm forgetful. When did you paint me?

Picasso

In 1905 - my "Rose Period". You see my, friend I admire you - you make me happy. That's why I painted you in shades of rose.

Rose Harlequin

Did people really like to watch me?

Picasso

Oh, yes. Very much. It's because of you that we have clowns today.

Rose Harlequin

I feel like a puppet, or statue sitting here.

Picasso

You're resting... I watched you perform for hours - juggling, tumbling... and now you're taking a well deserved rest.

Rose Harlequin

All right then... I'll rest. I'm curious... there's a fellow next to me that is like me, yet so different... may I listen as you speak to him?

Picasso

Certainly.

Rose Harlequin

One more thing... when you have time, could you come back, and we'll talk some more? I am sometimes lonely.

Picasso

Certainly, my friend.

(Picasso, moves on to next painting.)

"Harlequin Playing a Guitar," 1918. This fellow looks so very different, because I painted him in my "Cubist Period."

Cubist Harlequin

Greetings, Pablo! It's been a long time. Would you mind if I were to explain why I look so different? I love the way I look! You've made me forever happy. I'm outgoing and energetic - I love to entertain people with my music... Sorry, I was going to explain Cubism.

Cubist Harlequin (continued)

As I recall, you attempted to show on a flat surface - a canvas, how much space an object really fills. You show all sides at once.

Picasso

Very good... Would you do me a favor? Could you go visit the other Harlequin? He's lonely.

Cubist Harlequin

Most definitely! I'll play my guitar, and he can dance, I think he's been sitting around too long. Goodbye, Pablo.

Picasso

"Three Musicians." 1921. Cubist style. That much I remember... Come out and talk to me - tell me who you were. As I have always said, "I do not seek, I find."

Orange Harlequin

I've never been able to make enough money to survive - so I decided to try music. These are my friends - we decided that three people means three times the money.

Black Monk

I have no talent - I can't play.

Orange Harlequin

Have a positive attitude... you're just learning.

White Pierrot

Face it - he stinks... I say we dump him!

Orange Harlequin

You shut up! Don't listen to him -

White Harlequin

I rule at the recorder!

Black Monk

My hands hurt from holding this.

White Pierrot

Cry baby! No wonder you can't play.

Orange Harlequin

(To White Pierrot)

I think some constructive criticism would be better - you've hurt his feelings. I think you should go away.

White Pierrot

Good idea! First of all, I'm gonna play some Beatles with that colorful guy next door. Then, I'm gonna mellow to some blues with that old man in the weird position.

(Exit White Pierrot)

Picasso

Well... that was interesting... moving on now. This is someone I used to know very, very well. "Girl Before a Mirror," 1932... Hello, Marie Therese'.

Marie Therese'

Who is it? Pablo?

Picasso

Yes.

Marie Therese'

Will you marry me now, and stay with me and our child? I feel so happy, but I look ugly the way you paint me... Why, Picasso?

Reflection

And me - why, I look very little like a real reflection, why, we are totally different people!

Picasso

Dears, I explained that to you, remember? You're beautiful. I was experimenting, remember "cubism?"

Marie Therese'

No... no. I hear someone weeping - I'm scared. Pablo see who it is.

Picasso

"The Weeping Woman," 1937... Hello, again Marie Therese'.

Weeping Woman

You left me, Pablo. We have a beautiful baby girl. Why? Is it because I'm stupid?

Picasso

No. No! I loved you - I just haven't always done the right thing. I'm here now... I'll stay.

Dora Maar

Pablo - come here! I want to talk to you!

Picasso

(To Weeping Woman)

I'll be back. I promise... This is "Dora Maar." Painted in 1937. Dora Maar was one of my many girlfriends.

Dora Maar

One of many. I was also a painter and photographer... and very beautiful - not that you would be able to tell from the way "this man" painted me.

Picasso

Now, Dora.

Dora Maar

Don't now Dora me. I don't want to hear any excuses about "cubism - this 'ism, that 'ism." You painted me to look like a monster - now people look at me forever and say, "that Dora Maar, she was so ugly, no wonder Pablo left her."

Picasso

You're much too vain, dear.

Dora Maar

I guess I can't stay mad at you forever, Pablo. But would you be a dear, and get me out of this teeny-tiny room?

Picasso

I'll see what I can do.

Maya

Papa?

Picasso

Maya!... this is my daughter. I painted her with her doll in 1938.

Maya

Why don't you ever come to see me and mommy?

Picasso

I'm sorry, I've been away.

Maya

I have such happy memories... you used to do magic tricks, and make me special dinners on my birthday. Now, you're gone. Why did you paint me like this?

Picasso

(Taking her hand)

Come with me, and I'll explain it to you... we'll find your mother, and I promise I'll stay. Maya, I think I am the one who has learned a great deal about my paintings. Things that I never realized...

(End)

INSTRUCTIONAL OBJECTIVES / ART

KINDERGARTEN

- K.19 Discuss how art has existed through time.
- K.27 Explore how ideas and emotions are expressed through dance, music, theatre and visual art.
- K.28 Recognize visual and kinetic elements in dance, music theatre, visual art.

FIRST GRADE

- 1.21 Discuss how art of the past can tell about its creators.
- 1.23 Discuss art that reflects a style of a group from history.
- 1.28 Recognize how a story is told through dance, music, theatre and visual art.

SECOND GRADE

- 2.18 Discuss how art can represent a culture; describe art from several cultures throughout history.
- 2.26 Discuss how a story is told through multiple arts disciplines.

THIRD GRADE

- 3.19 Identify art and artists in various cultures throughout history.
- 3.27 Recognize and understand how some presentations can contain several arts disciplines.

FOURTH GRADE

- 4.21 Describe art and artists of various cultures throughout history.
- 4.28 Identify and understand similarities and differences between characteristics of visual arts and other arts disciplines.
- 4.29 Compare visual, aural, oral, and kinetic elements in dance, music, theatre and visual art.

FIFTH GRADE

- 5.12 Use simulated texture in a work of art.
- 5.19 Identify the characteristics of artworks and artists from different periods of time, styles and cultures.
- 5.21 Describe how time and place influence meaning and value in a work or art.
- 5.27 Discuss and evaluate artworks, e.g., individual and group responses based on research, information and learning.
- 5.28 Recognize how a specific subject could be expressed through two or more arts disciplines.

SIXTH GRADE

- 6.18 List characteristics of and compare artworks and artists from different periods of time, styles, and cultures.
- 6.29 Explore historical periods through the arts disciplines.

INSTRUCTIONAL OBJECTIVES / THEATRE

KINDERGARTEN

- K.7 Recognize simple problems of characters in stories and situations.
- K.8 Experience visual, aural, oral, and kinetic elements in theatre, dramatic media, dance, music, and visual art.
- K.9 Experience different ideas and emotions expressed in theatre, dramatic media, music, and visual art.
- K.11 Experience and respond to classroom dramatizations and dramatic performances.
- K.13 Express personal preferences about dramatic performances.
- K.14 Discuss classroom dramatic play including roles, environments, and situations.
- K.15 Discuss the viewing of an outside-the-classroom performance.

FIRST GRADE

- 1.10 Explore visual, aural, oral, and kinetic elements in theatre, dramatic media, dance, music, and visual art.
- 1.12 Share thoughts and feelings through classroom dramatizations and dramatic performances.
- 1.13 Discuss how the wants and needs of characters in dramatizations are similar and different to their own.
- 1.14 Express personal preferences as to parts (such as characters, action, plot, visual elements) of dramatic performances.
- 1.16 Develop expectations for being a member of the audience at a live performance.
- 1.18 Discuss various environments for dramatic productions.

SECOND GRADE

- 2.9 Recognize visual, aural, oral, and kinetic elements in theatre, dramatic media, dance, music, and visual art.
- 2.10 Recognize how ideas and emotions are expressed in theatre, dramatic media, dance, music, and visual art.
- 2.11 Recognize how movement, music, or visual elements are used to enhance the mood of a class room dramatization.
- 2.12 Recognize the differences among the visual, aural, oral, and kinetic elements of classroom dramatizations and dramatic performances.
- 2.13 Develop empathy for characters whose wants and needs are similar to their own.
- 2.14 Discuss emotional responses to the whole as well as the parts (such as characters, action, plot, visual elements) of dramatic performances.
- 2.16 Evaluate live outside-the-classroom performances suggesting alternative ideas for dramatizing roles and situations.
- 2.17 Differentiate between real and fantasy situations.

THIRD GRADE

- 3.11 Identify visual, aural, oral, and kinetic elements in theatre, dramatic media, dance, music, and visual art.
- 3.12 Identify how ideas and emotions are expressed in theatre, dramatic media, dance, music, and visual art.
- 3.13 Identify movement, music, or visual elements used to enhance the mood of a classroom dramatization.
- 3.15 Develop empathy for characters whose wants and needs are different from their own.
- 3.16 Discuss emotional responses to the whole as well as the parts (such as characters, action, plot, visual elements, theme, mood, dialogue) of dramatic performances.
- 3.17 Discuss and evaluate classroom dramatization using appropriate terminology (such as characters, action, plot, visual elements, theme, mood, dialogue) and make constructive suggestions for improvements.
- 3.18 Discuss and evaluate live outside-the-classroom dramatic performances using appropriate terminology and make constructive suggestions for improvements.
- 3.20 Identify the various settings and reasons for creating dramas and attending theatre, film, television, and electronic media productions.

FOURTH GRADE

- 4.1 Dramatize scenes or events depicting history, heritage, or literature.
- 4.2 Write stories and story dramatizations having a beginning, middle, and an end.
- 4.3 Use costumes and props to portray characters in scenes and/or events that depict history, heritage, or literature.
- 4.4 Observe and develop skill in portraying attitudes of characters in scenes or events depicting history, heritage, or literature.
- 4.5 Perform roles in classroom dramatizations based on personal experiences, heritage, imagination, history, or literature.
- 4.6 Simulate sound effects for dramatic activities.
- 4.7 Visualize environments and construct designs to communicate locale and mood; use visual elements to depict dramatic scenes from history, heritage or literature.
- 4.8 Collaborate with peers in the safe organization of available materials to suggest scenery, properties, lighting, sound, costumes, and makeup.
- 4.10 Research and report about historical characters, events, times and places related to classroom dramatizations.
- 4.13 Select movement, music, or visual elements to enhance the mood of classroom dramatizations.
- 4.17 Analyze classroom dramatizations, and using appropriate terminology, constructively suggest alternative ideas for dramatizing roles, for arranging environments, and for developing situations along with means of improving the collaborative process of planning, playing, responding, problem solving, and evaluating.
- 4.19 Discuss and engage in dramatic activities in which similar characters from different cultures are depicted.
- 4.20 Discuss how theatre reflects life in our own and other cultures.

FIFTH GRADE

- 5.1 Identify and dramatize the logical connection of events in plots, and enact cause and effect in a variety of conflicts.
- 5.2 Compose dialogue imitating real conversation in brief scenes.
- 5.4 Observe and develop skill in portraying physical attributes of characters in conflict situations.
- 5.5 Determine attitudes and values as part of characterization.
- 5.6 Explore the functions of selected elements of technical theatre in dramatic activities.
- 5.7 Explore technical requirements for improvised and scripted scenes.
- 5.8 Explore ideas for the use of aural elements to create an environment for selected dramatic scenes using traditional and nontraditional sources.
- 5.9 Explore ideas for the use of visual elements and principles to create an environment for a dramatic scene.
- 5.10 Work collaboratively and safely to explore the elements of scenery, properties, lighting, sound, costumes, and makeup.
- 5.11 As a member of a small group, participate in planning visual elements for improvised and scripted scenes.
- 5.12 As a member of a small group, participate in planning aural elements for improvised and scripted scenes.
- 5.13 As a member of a small group, participate in rehearsing improvised and scripted scenes.
- 5.14 Explore print and non-print sources for information to support script writing, acting, design, and directing choices.
- 5.17 Discuss personal reactions to several art forms studied.
- 5.18 Experience the functions and interactions of performing and visual artists in theatre, dramatic media, musical theatre, dance, music, or visual art.
- 5.19 Experience the function of the audience and its appropriate interaction with the artists in theatre, dramatic media, musical theatre, dance, music, or visual art.
- 5.22 Explore the meanings constructed from their own and others' dramatic performances.
- 5.23 Explore and describe the perceived effectiveness of artistic choices found in dramatic performances.
- 5.24 Discuss peer suggestions as alternative solutions to dramatic situations.
- 5.29 Discover how cooperation, communication, collaboration, consensus, self-esteem, risk taking, problem solving, sympathy, and empathy apply in theatre and daily life.

SIXTH GRADE

- 6.17 Write personal reactions to several art forms studied.
- 6.18 Identify the functions and interactions of performing and visual artists in theatre, dramatic media, musical theatre, dance, music, or visual art.
- 6.19 Identify the function of the audience and its appropriate interaction with the artists in theatre, dramatic media, musical theatre, dance, music, or visual art.
- 6.22 Share the meanings, i.e., themes, constructed from their own and others' dramatic performances.
- 6.23 Develop criteria to describe and constructively evaluate the perceived effectiveness of artistic choices found in dramatic performances.
- 6.27 Demonstrate awareness of differences and similarities of characters from diverse cultures.

Approval of Examining Committee

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