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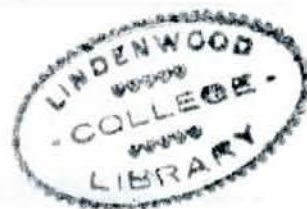
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A MIDDLE SCHOOL CURRICULUM
FOR THOSE GIFTED IN ART



BY
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Abstract

The development of sound programs in gifted education throughout the country is increasing. However, some subject areas have received more attention than the fine arts. This project involved the creation of a curriculum guide for gifted art students at the middle school level. The content of this curriculum guide was determined by a careful research of the literature in various areas of gifted general education and gifted art education. Successful programs receiving national recognition were also examined. Significant differences between gifted and general art programs are included. The results from a review of the literature indicated necessary components for an effective program of study. Emphasis on the development of artistic skills is accompanied by opportunities for the development of creative thinking processes within the study of fine arts.

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CHAPTER I

Introduction

Background

In today's public schools, most middle school art classrooms provide pleasurable learning opportunities for most students. The art classes are heterogeneous in grouping and allow for individual learning progress leading to a wide variety of acceptable learner outcomes. With this in mind, the author has become more aware of the special needs of the creatively gifted child in art during the middle school years.

A basic premise for gifted education is that of "need". Students that demonstrate a need for services beyond the offerings of the regular school program deserve special consideration and appropriate programs. The Southern Regional Project for Education of the Gifted (1962) produced some assumptions that justified special education for the gifted:

1. Gifted children as a group differ from others in learning ability; they learn faster and remember more, and they tend to think more deeply with and about what they learn.
2. As adults, gifted persons tend to remain similarly advanced beyond the average and tend to assume distinctive social roles as leaders in the reconstruction and advancement of whatever lines of activity they engage in.

3. The regular school curriculum only barely approximates the demands of either the greater learning capacity or the anticipated social roles of gifted persons.
4. An educational program can be designed which does more adequately meet these basic demands, and which on the whole being uniquely suited to the gifted is both unnecessary for and impossible of accomplishment by students of lesser ability.
5. Differentiated educational provisions for the gifted promise to discover more gifted persons, to improve their education and to launch them earlier into their chosen careers so that society, as well as the persons themselves, may enjoy longer the fruits of their productive and creative labors. (Taylor, no date, p.5)

Most gifted programs currently implemented in the middle schools deal very well with the basic areas of studies. These programs enrich the student's experiences in mathematics, science, language arts, and social studies. Unfortunately, not all gifted programs include the aesthetically based subjects and those designs may not serve all of the student's needs. A brief examination of programs for those gifted in art is necessary.

Gifted Programs in Art

Curriculum models in art come from educators, school districts, and governmental agencies across the country. The programs offered a variety of approaches as well as differing recommendations on identification procedures, goals, objectives, and activities. Even though some differences were observed, all agreed art

was special and quite suitable in gifted education. Luca (1973) demonstrated this consonance and stated, "art is a basic language with a long tradition. This language, which is visual rather than verbal, provides understanding and enjoyment for those who concern themselves with it" (p. 1). The interaction between student and subject matter was also noted when he mentioned, "the uniqueness of the product, the artist, and the process make art an especially adaptable subject to challenge the higher intellectual skills of the gifted" (Luca, 1973, p. 8).

Most programs recommended certain ingredients each gifted art program should maintain. Molinarolo (1979) suggested a reinforcement of the creative components (fluency, flexibility, originality, elaboration, curiosity, imagination, complexity) through student activities and projects. Cunningham (1978) stressed the association between the world of work and activities in the classroom. Exercises in drawing, advertising, graphic design, and illustration provided the gifted student with an increased awareness of career opportunities in the art field. Davis (1981) however, felt that the effective gifted program should emphasize the higher levels of thinking. Analysis, synthesis, and evaluation were enhanced by the carefully planned activities selected by the program director and

teacher. Perhaps the most encompassing recommendations were made by Luca (1973). This program stressed the necessity for a working knowledge of the elements of design (line, value, color, form, texture) and the principles of design (unity, contrast, gradation, balance, variety, rhythm) by the gifted student. Luca (1973) also suggested:

A basic Art course for the gifted should include
(1) development of skills in a variety of media;
(2) self-development through an individualized approach in analyzing and practicing art; and
(3) knowledge of art and the humanities that one can relate personally. (p. 1)

Creativity must always be considered one of the basic objectives of art. While this concept has received special attention in gifted education, it has long been a fundamental goal of art education (Luca, 1973).

Identification Procedures

The procedures suggested for the identification of gifted art students most always involved the teacher, student, and a criteria for screening. In Kough's (1960) list of characteristics for identifying talented art students, the presence of these qualities was important: (a) the student filled extra time with drawing, painting, and sculpture activities; (b) the student took art work seriously and enjoyed it; (c) the student used art work to express personal feelings; and (d) the student was interested in other's art work

(Peterson, 1977). It should be observed that Kough did not limit the identification procedure to the "quality" of art work produced by the student.

Molinarolo (1979) discussed the issue of identification as a process and warned:

1. The process must compare student's ability to that of others.
2. The process must establish at least three criteria in which to identify pupils in the program.
3. The process must establish cutoff points when using standardized tests.
4. The process must indicate that the criteria for selection has been applied equally to every child in the district. (p. 2)

Once the process was accepted, Molinarolo (1979) suggested the use of the following criteria for evaluating the student's work and performance:

1. Fills extra time with art work
2. Takes art work seriously
3. Shows a readiness to respond to a new art experience
4. Shows ease in working with an art media
5. Uses color with subtlety as well as brilliance
6. Presents a subject area, idea, or assignment more imaginatively with greater variety of detail
7. Draws a variety of things
8. Shows a high degree of manual dexterity, and masters a retention of fundamental skills (p. 23)

This criteria was applied to students in a controlled setting working with a preselected group of media.

Other programs simply relied on recommendations from the school's art teacher as a means for student identification. Cunningham (1978) asked the art teachers to submit a list of students they felt were talented. Those students that consistently displayed creative potential and outstanding abilities were to be recommended for a "saturday" program beyond the regular school curriculum.

Abernathy (1980) considered the legal liabilities of any process or procedure used for the identification of gifted students. After close examination of Public Law 95-561, she concluded that "identification instruments need to be thoroughly evaluated to insure that they are culture-free and will not inadvertently exclude children belonging to minority groups" (Abernathy, 1980, p. 13).

Rationale

Curriculum experts agree to the necessity of exploratory studies, specifically the Arts, for all middle school students. The Missouri Middle School Association (1978) suggested the following:

The middle school must address itself to the special, intellectual, physical, social and psychological needs in these changing times by developing a curriculum which will provide

for each child. This means a flexible program with various learning environments. The educational environment should be sensitive to the uniqueness of each child. (p. 2)

Reinforcing this attitude further, Saylor and Alexander (1974) stated that "each student should have meaningful experiences in the creative arts, literature, handicrafts, sports, home arts, languages, and the like" (p. 380). From these basic recommendations, one can appreciate the importance of the curricular needs of the middle school child. Torrance (1962) also mentioned the merits of providing the student with opportunities to learn creatively as opposed to learning by authority. These tenets provide a foundation for the development of an effective curriculum that encourages creativity. Perhaps the most interesting effect from learning creatively was that by enhancing creative thinking in the schools, one could enable the student to acquire more information and educational skills in other areas of study (Taylor, 1964). As far back as the "Sputnik" era, educators were aware of the need for more creative trends in education. Harding and Parnes (1962) designated some very good reasons for addressing the creatively gifted students currently enrolled in America's schools. The most obvious included that we had not given creativity enough attention. This neglect led to a situation having many more problems

in today's complex world with not nearly enough problem solvers. Since training the mind should be the main concern of our schools, programs for the creatively gifted should take place in all levels of the educational system.

Perhaps the most respected authority on art curriculum and creative encouragement was Viktor Lowenfeld of Pennsylvania State University. He summed up quite well the need for creatively gifted programs and stated:

You can teach subjects and subject matter forever; you can "adjust" a child to his environment forever; and, if you are lucky, you may find a way to teach a child subject matter (i.e. the facts of history, math, the sciences, etc.) and "adjust" him at the same time; but--and this is the big but--if your child cannot apply creatively his knowledge, he cannot make the kinds of contributions to society which "break through barriers" (Harding & Parnes, 1962, p. 10).

The creative application of separate bodies of knowledge to new problems is the essence of good educational planning. Creatively gifted students in art can be given the opportunities to demonstrate these relationships if an appropriate curriculum is available.

Project Description

This project is intended to provide the student gifted in art with an appropriate plan of study during his or her middle school years (grades five through

eight, or any combination thereof). It is recommended that this curricular design be incorporated in the school's existing gifted program. The selected students participating in this plan could attend the "gifted art class" instead of the regular art class during their regular school day. Additional differences from the regular art program include the daily activities, methods of evaluation, and objectives. It is also possible for the selection of media and equipment to differ from the regular program.

Following a review of related literature and research, this guide will include a variety of goal oriented objectives, suggested activities, and recommended evaluations. The activities listed shall attempt to provide the student with opportunities to apply creative skills in all areas of the student's daily program. O'Neal (1979) expressed an appreciation for the application of skills learned in the creative arts when she stated the following:

Art represents a body of content which is intellectually, technically, and emotionally oriented. Creative experiences provide opportunities for exploring, organizing, understanding, and evaluating one's own ability both objectively and subjectively. Creative expression is vital in developing one's perceptual sensitivity as well as developing linguistic skills and understanding spacial relationships. (p. 1)

This program should be viewed as a valid addition to

any middle school program currently involved in gifted education. The logistical scheduling of the gifted art students can be realized with the assistance of the administrators and counselors in the school. It is suggested that current state and local requirements be examined to insure the required amount of time in the discipline of art.

CHAPTER II

Review of Related Literature

Interest in the Gifted

Gifted and talented students have historically been the objects of inconsistent waves of attention. During the 1970's, this group of students finally received recognition from state and federal governments. The need for gifted educational programs and appropriate, on-going governmental support was acknowledged. Following this expressed governmental commitment, statistics showed that gifted education was on the rise. Epstein (1979) revealed that:

In a national survey in 1970, 57.5% of the schools reported having no gifted students. Assuming that 3% to 5% of the school-aged population is gifted, the federal government reported in 1972 that only about 4% of the gifted group was in any kind of special program. By 1977, the proportion had increased to 12%, and in 1978 it was 22%.
(p. 7)

Funding mechanisms were also modified and Title III (exemplary projects) was amended to become Title IV-C. This change provided money to states to stimulate innovative programs in local districts. "In 1977, 43 states reported using a total of \$5.9 million of IV-C funds for gifted and talented education" (Epstein, 1979, p. 7). From this double edged commitment of recognition and funding, professionals documented

results. Joseph Renzulli, director of the Teaching the Talented Program at the University of Connecticut, called educating the gifted and talented students exciting and stated:

"Its the hottest act going nationwide. We get three to six requests a day for materials, workshops and just plain calls for help." He cited six states across the nation from which he had received calls during the previous week. (Epstein, 1979, p. 8)

Another important development in gifted education was the recognition of problems with accepted testing instruments based on intelligence. Epstein (1979) noted that:

By the 1950s, research was revealing that exceptional creative abilities do not show up on standard IQ tests. By the 1960s, it became clear that there were many other gaps in the information obtained from standard IQ tests--giftedness in children who do not speak English and who come from other than the white middle-class culture, talent in the visual and performing arts, nonverbal and nonacademic abilities. The gifts and talents of many children remain hidden either because the child submerges them so as not to appear "different" or because the talents are overshadowed by such other factors as handicapping conditions. (p. 8)

Giftedness, as perceived by society, has always been that which was important at the time. The space age, sports, medicine, literature, theater, and the visual arts were all areas of achievement eventually recognized by society. As a result, educators have expanded their concepts of giftedness and developed

new ways of identification, placement, and support.

Identification of Gifted Students

The professional literature available on the identification of gifted students was substantial. Although each resource offered different approaches or techniques for the selection process, some commonalities emerged. These similarities occurred most frequently when the appropriate characteristics for student eligibility were described. Another example of similarity occurred when each resource person or institution began planning a curriculum for the gifted in art. It seemed imperative that curriculum planners begin with an accurate assessment of the gifted student's needs and abilities.

In reviewing recommended procedures for gifted education in general, a select group of educators provided basic guidelines for the identification process regardless of the targeted subject. Hagen (1980) was concerned with identification methods that did not acquire enough information on the student. She warned against the true validity of any placement decision based on incomplete data and suggested the following:

What you will need is a set of guidelines for combining and weighting information that has been gathered on each student so that

good decisions can be made. Remember what you are trying to do is to decide which students have a pattern of characteristics that indicate a high probability of outstanding achievement in an area. (p. 31)

Commenting further, Hagen (1980) gave her opinion of the specifics for an exceptional identification plan:

A good program for the identification of potentially gifted students should involve both quantitative and qualitative assessments of the pattern of abilities, achievements, and other characteristics of students. Such assessments must involve human value judgements; they should never be made mechanically by setting a series of cut-off points on tests or teacher's ratings. Potential giftedness in any area does not result from a simple sum of scores and ratings on a number of separate appraisals but from the interaction of a complex set of attributes of an individual. (p. 46)

Another educator providing good suggestions for the identification of gifted students in general was Roger Taylor. This professional offered a logical, well planned procedure for the development of effective identification methods for any gifted area. Taylor (no date) suggested that consideration be given first to the following:

1. The identification measures selected should be consistent with the nature of the program.
2. A minimum of three separate criteria should be used in identifying students for a program. At least some objective data should be included.

3. One set of criteria should be used for general screening followed by a specific instrument for final selection.
4. General screening should be made on the basis of objective data. Teacher judgment should serve as supplementary not initial data source. General screening must be applied to every child in the target population.
5. Where teacher, peer, or parental recommendation is sought, a specially prepared behavioral checklist should be used.
6. The names of students testing slightly below the cut-off point should be kept on a waiting list to replace students who drop out of the gifted program.
(p. 11)

In addition to those tenets recommended for any identification procedure, Taylor also reviewed what special abilities educators must possess and cited O'Malley's comments:

Identification of unique capacities in young children requires two qualities in educators. The first is a willingness to seek differences and outstanding abilities in children even at the point of school entry. The other is willingness to provide an environment rich in opportunities for the manifestation of varying abilities. (Taylor, no date, p. 36)

Taylor (no date) also recommended the appraisal of parent information in any identification procedure. To allow for this type of information, Taylor designed a Parent Inventory which was appropriate for any gifted program. This form provided the specialist

with rated information regarding the student's abilities and behaviors.

Taylor (no date) made it quite clear that an effective procedure for the identification of gifted students in general should include descriptive information provided by the candidates. For this purpose, Taylor developed a student questionnaire. This instrument provided the specialist with a description of the student's self concept and admitted interests. Taylor felt very strongly about providing the student with an opportunity to assess his or her own strengths and weaknesses.

The federal and state levels of government also provided additional guidelines and recommendations for the identification of gifted students. At the federal level, the "Marland Report" of 1972 and subsequent congressional legislation provided curriculum planners with a clear definition of "gifted" and "talented". Specifically, Abernathy (1980) reviewed the federal definitions as it was stated in Public Law 95-561. She recalled the language as:

For the purposes of this part, the term "gifted and talented children" means children and whenever applicable, youth, who are identified at the preschool, elementary, or secondary level as possessing demonstrated or potential abilities that give evidence of high performance capability in areas such as intellectual, creative, specific academic, or leadership

ability, or in the performing and visual arts, and who by reason thereof, require services or activities not ordinarily provided by the school. (p. 12)

With this legal description, curriculum planners were then prepared to assess the gifted student's needs and abilities for the purpose of identification.

It was also repeatedly suggested that all curricular designs be compared to any federal and state guidelines available. This would insure agreement and reduce major changes later. At the federal level, recommendations for the identification of talented students were provided by the U.S. Office of Gifted and Talented. Jean Nazzaro, staff member of the Council for Exceptional Children (CEC), was employed to produce the following:

The opinions of experts, peers, and parents should be solicited when identifying children with special talents. A biographical sketch by a parent can reveal a great deal about precocity in all areas of exceptional ability. Children who take lessons in dance, music, and art outside the school setting should be identified and their teachers asked to comment on the child's potential. Auditions may be conducted. Often a youngster's peers know more about a child's special talents than do the adults in the environment. Ask students to list classmates whom they would like to have help them with art projects, or to nominate classmates for a talent show. Arts specialists within the school system are also excellent resources for identifying talented youngsters. (Clendening & Davies, 1980, p. 17)

Additionally, Nazzaro reflected the federal government's position on successful identification procedures and

stated:

A successful screening and identification program requires early identification; a continuing search; the involvement of a variety of professionals, community workers, and parents; and the use of multiple methods. Flexibility is required to discover children who are believed to have outstanding potential but who may not qualify on the basis of test scores. Some hold the mistaken belief that "talent will out." Research has shown, however, that talent and ability have a better chance of flourishing if they are identified early and nurtured consistently. (Clendening & Davies, 1980, p. 18)

State policy concerning recommended identification procedures for gifted students had an impact also. Curriculum planners in Missouri became aware of the state's guidelines on identification as supplied by the State Board of Education in 1975. Clendening and Davies (1980) reviewed Missouri's standards and reported the following:

DEFINITION. "Gifted children," children who exhibit precocious development of mental capacity and learning potential as determined by competent professional evaluation to the extent that continued educational growth and stimulation could best be served by an academic environment beyond that offered through a standard grade level curriculum.

IDENTIFICATION PROCEDURES. Identification and selection of students as Gifted/Talented should be determined through the use of multiple criteria: Standardized or observable tests and measurements; demonstrated or potential abilities as determined by qualified individuals; or by other valid means such as peer nominations, semantic differential tests, self-nomination, or citizen nomination. No singular test, test score, other measurement, or nomination should be the determining factor.... Standardized tests help to identify those students who are verbally gifted and those who have unusual

ability in particular academic aptitudes (science, math, reading, etc.), but there are many students whose rare and distinctive gifts in music, writing, or the arts are not revealed by tests, but rather by performance in these creative areas. These abilities can be manifest and found singly or in combinations in any of the following areas: leadership ability, a specific academic aptitude, visual and performing arts, and general intellectual ability or productive thinking...Other sources which can be used to identify Gifted/Talented students include citizens who are knowledgeable about the student, other teachers, counselors, or others whose training and expertise qualify them to appraise the special competencies of the students. Parents should be included whenever possible. (p. 30)

It was obvious that federal and state guidelines encouraged the use of multiple resources when gathering descriptive information about candidates for a gifted program. Parents, peers, community members, and professionals were recommended to be in the "resource pool" when identifying gifted students.

The review of identification procedures directly related to the area of gifted art provided specific recommendations in addition to those from gifted education in general. Molinarolo (1979) advised that the process include a performance phase in which the student is given a predetermined amount of supplies and expected to create a two dimensional composition. During this performance, the art teacher was asked to fill out a checklist evaluation describing how much each student demonstrated artistic ability during the allotted time. Petersen (1977) also included a

performance phase in the identification procedure.

Each sixth grader nominated was given an art pretest which was evaluated according to the following:

1. shading, detail, 3 dimension, proportion in drawing,
2. good use of color and sophistication of subject matter in painting, and
3. good preparation of clay construction and signs of some detail on the work. (p. 10)

In addition, Petersen (1977) required those administering the test to complete an art pre-test evaluation sheet which included the following:

1. SELF STARTS: Child initiates task on his or her own without further direction from the teacher.
2. ENTHUSIASTIC: Child is motivated to begin task and carry through until completion.
3. CONFIDENCE: Child feels comfortable with the media and nature of the task.
4. EXPERIMENTIVE: Child is willing to try different ideas and is creative in his or her approach to the task.
5. ACTIVELY ENGAGED: Child shows a high degree of interest in the task and works independently.
6. COMPLETES SPECIFIC IDEA: Child is able to carry his or her idea to completion.
7. USE OF TOOLS: (a. RESTRICTED: Child is unable to feel free in using the tools in a creative way.
(b. UNRESTRICTED: Child feels free to try different ideas using tools and media that is provided.

8. MATURITY LEVEL: Child completed a finished product that was of a high quality for his or her age level.
9. ORIGINALITY: Child used his or her own ideas and applied a number of skills to create a piece of work that was all his or her own.
10. SKILL: The child completed a creative piece of work that demonstrated a special talent in the area of artistic expression.

The following rating is to be used in evaluating the criteria above:

- 5 - Excellent
 - 4 - High
 - 3 - Average
 - 2 - Fair
 - 1 - Low
- (p. 11)

Petersen (1977) summarized the scope of her identification procedure and stated:

Each child is observed and graded in each of the three areas of the pre-test using the above criteria. The scores are recorded on the Pre-test Evaluation Sheet. One sheet is used for each area observed. A score of 45 points on each sheet would be a perfect score. After all testing is completed those students with a score of 36 or better on at least two of the three evaluation sheets are listed on the Identification Students Sheet. Total scores of each identified student are recorded, as well as the individual scores in each of the three areas of art (drawing, painting and clay work). These students will be admitted to the program. Students scoring exceptionally high in only one area will have their work reevaluated by an art instructor in the district and may be admitted to the program. All of the students listed on the Identification Students Sheet will receive the Introduction to Art packet and then will choose the area they are most interested in for the remainder of the program. (p. 11)

Juntune (1981) worked in partnership with the Des Moines Art Center on curriculum development for gifted

art students. The program offered enriched art experiences on Saturdays to fourth and fifth grade students exhibiting superior interest and ability. This was one of the few curriculum guides that included standardized testing as a means to identification.

Juntune (1981) stated:

The students are identified through the use of the Burbank Visual Literacy Test. This is a specifically designed instrument used to identify visually talented and gifted students. (p. 74)

Evaluation methods of the program included student questionnaires, staff reports, and a years-end art show of exceptional work.

The Council for Exceptional Children also produced a guide for curriculum planners. Regarding those gifted in art, Grossi (1980) defined the gifted art student as follows:

The student gifted in "artistic ability" means an individual who shows skill in such visual arts as painting, sculpting or creating with materials or who demonstrates talents or ability in such performing arts as dramatics, dancing, singing, movement or music. (p. 24)

In addition, Grossi (1980) provided some ideas on what to look for when attempting to identify the talented:

Skill should be interpreted as being significantly greater than the age of a child usually allows. In addition, children with artistic ability should demonstrate some sense, no matter how primitive of a basic command of media, either orally, emotionally, or tactically. (p. 25)

With these qualities generally accepted, Taylor

(no date) also made suggestions for possible identification instruments for those gifted in the visual and performing arts. Teacher recommendations (classroom and special teachers), parent inventories, student inventory, and peer identification were all recommended areas for collecting descriptive information on gifted young artists.

Regarding teacher recommendations, Taylor suggested the use of a checklist for identifying artistic talent. This form was intended to be given to the regular classroom teacher early in the identification process. It is self explanatory, short and could easily be completed by the regular classroom teacher. Another identification instrument designed to be used by the regular classroom teacher was Taylor's questionnaire for the gifted and talented. This instrument asked the classroom teacher to list the top three students in each area. While it was possible for the teacher to repeatedly list the same names in more than one category, this form served as a "cross check" on the teacher's earlier nominations.

At one point in the identification process, it was necessary to consult the art teacher for possible nominees. Taylor (no date) suggested the use of Renzulli's rating scale for the examination of artistic

characteristics in students. This scale seemed especially appropriate for the middle school level since most of the student's teachers did not necessarily have an opportunity to observe the child's artistic ability. The characteristics listed were specific and offered weighted areas of value for the calculation of a total score. This ability to arrive at a score provided the curriculum planner with a means to compare students and determine a "cutoff" point.

Hagen (1980) was concerned with additional indicators of the gifted art student's performance level and suggested the following:

It was pointed out previously that the most important indicator in these areas is past and present achievement. For the art areas and some areas of music, the primary evidence is the quality of the work that a student has produced as judged by experts; for example, the artistic merits of paintings, drawings, sculptures, or musical compositions an individual has produced..Additional evidence on the quality of past and present achievement can be obtained from awards and recognitions that individuals have received, such as winning a contest in music or art or being invited to exhibit work. When evidence of these special awards or recognition is present, then each one should be treated as a separate expert judgement and should be given significant weight in arriving at a decision [*italics added*] .(p. 32)

Hagen (1980) also felt very strongly about what should not be considered when reviewing a candidate for a gifted art program. She stated:

Data on the general level of cognitive skills, such as verbal and quantative reasoning and

achievement in the academic areas, should receive no weight in arriving at a decision about who is potentially gifted in music or art. (p. 32)

One objection Hagen (1980) predicted was her lack of confidence in available creativity assessment instruments. Hagen made her position very clear and remarked:

There is currently no procedure available to appraise artistic or musical creativity and originality except as they are exhibited in products or performance. The expert judges who are asked to rate the quality of the products or performance should be instructed to give originality or creativity major weight in arriving at their overall judgements of quality. The tests of creativity that are presently available have no demonstrated and proven validity as measures of artistic or musical creativity. (p. 33)

Dehaan (1957) also examined various identification procedures used in gifted art programs and felt that:

Abilities in the fine arts can best be identified by a method which combines some features of standardized tests and some aspects of personal observations. This method consists in obtaining a "work sample" which is rated for excellence by a panel of expert judges. (p. 69)

But Dehaan (1957) made it very clear how to insure quality observations and stated:

For the most effective use of teachers' observations as talent identifying procedures, teachers should be provided with behavioral descriptions of children's characteristics that are valid clues to the talent for which they are looking. (p. 70)

Pegnato and Birch (1959) expressed a concern about putting too much faith in teacher nominations during

the identification period. They attempted to verify the component of teacher nominations by experiment through a junior high in Pittsburgh, Pennsylvania.

Pegnato and Birch (1959) commented on their methods:

The art and music teachers were asked to consider their students in terms of creativity and talent, and to submit the names of outstanding children. (p. 302)

Within this junior high of 1400 students, the teachers nominated a total of 137 (of which 66 were from art). After further testing and screening was completed with the nominees, Pegnato and Birch (1959) found the actual number of gifted and talented from the nominated population was far less. Pegnato and Birch (1959) also found that:

All of the 14 gifted children among the 137 called outstanding in music or art were also screened for referral in at least two other ways. (p. 304)

Program Models

An effective curriculum guide in art education for the gifted should be designed to provide the educator with an increased awareness of the most necessary ingredients for a gifted art program. The guide should show enough information for comparisons between gifted education in general and gifted art. An examination of the characteristics present in most gifted programs and a review of those talents recommended by the experts is necessary.

Gifted educational programs in any discipline need special attention necessary for success. Wyne and O'Connor (1979) established three general categories of programs for the gifted: (a) acceleration, (b) ability grouping, and (c) enrichment.

The acceleration approach simply moved the gifted student through the regular school program at a faster rate. This compression of the curriculum provided vertical stimulation through increased difficulty and yielded some problems for younger pupils. Wyne and O'Connor (1979) examined current feelings on acceleration and stated:

Beginning with evidence reported by Terman (1974) and Pressey (1949), through more recent review by Gallagher (1975) and Newland (1976), research evidence strongly favors acceleration. Despite overwhelming evidence in support of acceleration, it remains a controversial and emotional issue among parents and educators [italics added]. (p. 214)

In addition, acceleration seemed to make it easier to commit costly mistakes with the gifted child's development. Vertical stimulation through increased difficulty appeared totally inappropriate if implemented too soon.

Ability grouping was another approach different from regular art education. This type of design did not utilize curriculum compression or just vertical stimulation. The special class appeared to be the

most practical approach as far as scheduling differences and effectiveness. Cruickshank and Johnson (1976) discussed this arrangement and stated:

The special class for gifted children has major positive characteristics. Enrichment and extension of educational concepts can be carried to appropriate limits in a special class, whereas they are often merely verbalized hopes when the gifted child is retained in the regular grade placement. (p. 68)

Additional educators have also recognized the advantages of special classes and grouping regardless of subject matter. Dunlap described grouping as necessary for good development and affirmed:

Ideally, these children should have the experience of working and playing with other children of their own kind as well as with all children if life for them is to be challenging and satisfying (Cruickshank & Johnson, 1967, p. 158).

Wyne and O'Connor (1979) supported grouping even more. They offered additional suggestions that further defined how it should be different from a regular educational program and suggested:

Ability grouping refers to the segregation of gifted pupils into homogeneous groups. It is usually accomplished in one or more of the following ways: (1) tracking; (2) special classes; and (3) special schools. (p. 215)

Their findings favored special classes and special schools over tracking. They suggested that "this method usually involves one or two special classes held either daily or two to three times during the week" (Wyne & O'Connor, 1979, p. 215). When

considering special schools, it was necessary to examine the amount of students involved. Choosing the special schools organization increased transportation costs and the complexity of the students' schedules. These variables caused planners to be more cautious. Special classes within the building were easier to arrange and effective with fewer students. Regardless of the arrangement selected, some parents and educators felt it contributed to segregation or elitism. For those that argued the special class or special school for the gifted child was undemocratic, Cruickshank and Johnson (1967) proposed that:

Meeting the needs of children and developing an educational plan for children with differences is the height of the best in a democratic society [italics added]. (p. 68)

Special classes and special schools have, in the past, made a significant contribution to gifted education. Dunlap reminded us of successful programs in two major cities and reported:

Full time special classes for pupils have been in operation for more than a third of a century. One of the oldest is the Major Work program in Cleveland, Ohio. It has developed city wide at all grade levels. New York city provides for students with high mental ability not only by special enrichment classes in many elementary schools, but special high schools too (Cruickshank & Johnson, 1967, p. 171).

Program models detailing specific characteristics of gifted art education revealed interesting

comparisons. Gifted art, and the students involved, appeared to have special needs that paralleled the uniqueness of the subject itself.

The National Art Education (NAEA) reviewed exemplary programs for talented students in art and identified many valuable characteristics of each.

Raichle outlined the Artistically Talented Program (ATP) implemented in the public schools of Irvington, New Jersey. In this design, the ATP incorporated the best opportunities from all fine and performing art areas for grades five through eight. Most significantly, Raichle revealed that:

Students plan many of their individual projects with the teacher and learn to evaluate their own and others' work. (Madeja, 1983, p. 15)

The ATP also encouraged classroom visits by existing art professionals in the community. Raichle declared an advantage to this practice and stated:

The best of sound filmstrips and motion pictures cannot match the living experience of observing an artist at work and interchanging ideas with someone who is recognized and successful in the field. (Madeja, 1983, p. 14)

Another successful program recognized by the NAEA was from the St. Charles Parish Public School System in Luling, Louisiana. This program utilized a resource center for the talented art students from surrounding schools. Sensat described the program's most

outstanding attributes and emphasized the importance of using community resources for success. A local university (Tulane), and the community's wealth of creole tradition and architecture provided a base of valuable instruction. Sensat stated that:

Excellent and effective programs are not carbon copies of a perfect mode. They are designed by teachers with a view to incorporate the particular strengths of a school and community. (Madeja, 1983, p. 21)

From this attitude, the St. Charles Parish program worked closely with the Tulane University School of Architecture and planned specific interaction between college students and talented student artists. Projects in drawing, writing, and drama provided the talented art student with different and unique opportunities to work with college students. Sensat accurately predicted that:

The interaction of elementary and college students would be an important aspect of the program and would provide both groups with a unique learning experience. (Madeja, 1983, p. 21)

The St. Charles Parish program provided expanded activities for talented art students in architectural drawing, creative writing, costume design, and exhibitions. Each experience occurred with student interaction between art professionals and college students in the community (Madeja, 1983).

The NAEA also recommended appropriate

environmental characteristics for a gifted art program. These environmental qualities were not limited to just the classroom. Fritz stated that:

How these gifted students feel, react, interpret, and visualize, profoundly influences their ability to be crucial thinkers, problems solvers, and risk takers. In order to develop these traits, the students need an open atmosphere. The environment must allow for divergence and yet provide for in-depth problem solving and concept formation. (Madeja, 1983, p. 116)

The Cherry Creek School District and the Denver Art Museum of Colorado sponsored a gifted program for talented students. Workshops were offered outside the school in an environment prepared to accept divergence and in-depth problem solving---the art museum. Activities were conducted when the museum was closed to the public and the students enjoyed full access to the exhibits without the interruption of people. Culminating experiences included artistic interpretations through sound-association with paintings, creative writing, and dance (Madeja, 1983).

Raichle reinforced this concept of environmental importance for the gifted art classroom itself. She described important characteristics of the gifted art classroom which were reported as:

The art classes themselves involve children in a studio environment emphasizing individual interests and aptitudes. Each art room includes interest centers such as a library and a painting, ceramic, or printmaking area which facilitates

individual instruction. A well equipped art room permits instruction in painting, sculpture, film, crafts, architecture, printmaking, home planning, commercial art, and other art experiences. (Madeja, 1983, p. 14)

Another district committed to gifted art education was the Hazelwood School District in St. Louis County, Missouri. This district recently developed an allied arts program for gifted students at the middle school level. Its emphasis was in the visual, spacial arts of painting, sculpture, and architecture. Each area of emphasis was approached through selected student activities in line, color, value, volume, texture and perspective. While these areas of emphasis were not uncommon to most regular art programs, the breadth and scope of study was. The unit on architecture clearly recommended an in-depth presentation of the subject matter for the students to experience. Concepts of basic architectural function, engineering qualities, and aesthetic beauty enhanced student awareness. Specifically, such scientific considerations as tensile strength, compressive strength, and shearing strength were included in the students' activities. Grimes (1982) summarized the differences in Hazelwood's gifted art program and stated:

These units add the important dimension of "process" to the teaching-learning situation. They go on to consider how the learner absorbs his subject, and what its effect will be on him

as he learns. Students are encouraged to try their creative, analytical and critical-thinking skills on a wide range of topics related to the arts. While learning, students are encouraged to examine their own responses, expand their sensory awareness and develop positive values towards the arts. (p. 1)

Curriculum

In an effort to provide the reader with enough information describing gifted art curricula, a brief review of a regular art program is advantageous. Through this review, the reader should be able to make better comparisons.

Most middle school or junior high level art programs appeared to reflect a "lockstep" approach to art education. Students attended art class most always for one semester during the school year at a daily pace. Within some schools, the art program was carried on throughout the entire school year, but not daily and in rotation with another subject. The curriculum included prechosen areas of skill development using a variety of media that were dependent on the limits of the local district's budget.

Weinhold (1982) mentioned the purpose of the middle school art curriculum for the School District of the City of St. Charles:

Students taking Eighth Grade Art will explore Art in its many styles and media. This course is designed to meet the needs of students as well as to give them a fuller appreciation for Art around

them. (p. 1)

From this opening statement, one could surmise that this planned course of study in art leaned toward the "breadth" approach, discussed later in this chapter. With this approach, art students were given numerous opportunities to experience many different media in given amounts of time. Weinhold (1982) commented about the curriculum and stated, "this guide provided general objectives for each unit and suggested activities which attempt to accomplish stated goals" (p. 1).

After examining the content outline of the St. Charles eighth grade art course, one could see eight different units of study that included various two and three dimensional experiences. As the units progressed throughout the semester, planned sequencing took place. Each new unit indicated increased difficulty in the concept or acquired skills. Unit one began the semester with drawing, unit two addressed painting, and the last units included printmaking and color theory (Weinhold, 1982). Following each unit, the evaluation of student progress was accomplished through "written daily work or examination given in class, group work, class participation, or project" (Weinhold, 1982, p. 2).

For a gifted art program to effectively address the needs of the gifted art students, curriculum planners needed to be aware of differences between

gifted and regular art. Perhaps the most significant difference was the components of the curriculum. It was here that curriculum planners for gifted art education stressed a challenging yet sensitive course of study. Clendening and Davies (1980) expressed concerns about gifted art curricula and advocated:

Quality instruction in art is particularly sensitive because of its personal dimension in the way it is linked to the young person's relatively fragile self-concept. (p. 132)

Middle school aged children have indeed demonstrated fragile self concepts. This required well planned exercises which developed their self-image as well as academic performance. Innovative programs in gifted art education had to consider these conditions and be planned accordingly. Clendening and Davies (1980) asserted:

The emphasis of a basic art course for talented youth should include skill development in a variety of media; self development through an individualized approach to the analysis and practice of art, and a personally relatable knowledge of art and the humanities. (p. 132)

Findley (1975) added to this philosophy while describing a program designed to stimulate the student's mental processes. "Its function was trying to get the students to think; that the program itself should be a learning and creative type experience for them" (p. 150).

Another difference, recognized as a necessity for a gifted art program, was the development of creativity. While it was always a component of the regular art classroom, the enhancement or advanced development of creative thinking patterns has been recommended. Torrance justified the need for developing creative thinkers in gifted education and designated the following:

1. It is important from the standpoint of personality development and mental health.
2. Creative thinking contributes importantly to the acquisition of information.
3. It is essential in the application of knowledge to daily personal and professional problems. (Harding & Parnes, 1962, p. 32)

It is from this recognized importance of creative thinking skills that most experts in gifted education supported its inclusion. But if creative thinking was emphasized, what conditions had to be present? Rogers reminded us that "from the very nature of the inner conditions of creativity it is clear that they cannot be forced, but must be permitted to emerge" (Harding & Parnes, 1962, p. 70). Rogers further outlined "psychological safety" and "psychological freedom" as essential for the establishment of creative conditions. Psychological safety, as stated by Rogers was:

1. accepting the individual as of unconditional worth

2. providing a climate in which external evaluation is absent
3. understanding empathically (Harding & Parnes, 1962, p. 71)

The absence of external evaluation, recommended by Rogers, was another difference from the regular art program. Evaluation was viewed as possibly being threatening to the gifted student's willingness to experiment with different idea, techniques, and problems. Psychological freedom was described by Rogers (cited in Harding & Parnes, 1962) as an increased freedom for the student to think and feel. This freedom fostered open-mindedness.

Past research showed that creativity had assumed a special interest in gifted education. Luca (1973) advocated that "the academically and artistically gifted need continuous reinforcement and development in creativity" (p. 10). Other experts agreed and offered practical definitions of creativity in an effort to direct gifted programs. Drevdahl (1956) explained creativity as:

The capacity of persons to produce compositions, products, or ideas of any sort which are essentially new or novel, and previously unknown to the producer. It may take the form of an artistic, literary, or scientific production or it may be of a procedural or methodological nature. (p. 21)

This definition had become very applicable for planners of gifted art. It provided a clear foundation to

develop methods of identification, course of study, and evaluation--all necessary to a credible program.

Creative production was usually developed more effectively after appropriate strategies had been identified. Gallagher (1975) recommended two specific plans for the enhancement of creativity. The first task was "to study the creative person and discover how, and in what way, he is different from less talented or productive persons" (Gallagher, 1975, p. 263). The next area of concern was learner outcomes. Gallagher (1975) reported that:

The second major strategy has been to try to understand the process or sequence of steps by which an individual creates a new idea or product. (p. 263)

From these two considerations, creative thinking could be developed through the examination of carefully planned models of analysis. Perhaps the most sophisticated was discussed by Wyne and O'Connor (1979). They reaffirmed Guilford's approach to developing creativity through divergent thinking and stated:

Guilford stresses various forms of divergent thinking as being integral to the creative process and as comprising a major component of the intellect. Among the forms of divergent thinking he lists are sensitivity; fluency; flexibility; originality; penetration; and redefinition (Wyne & O'Connor, 1979, p. 204).

This importance assigned to divergent thinking provided the educator with a starting-point for enhancing

creativity. Wilson (1961) observed Guilford's model (Structure of the Intellect) more closely and stated:

The abilities which seem most important here are ideational fluency, spontaneous flexibility, adaptive flexibility, associational fluency, expressional fluency, originality, and elaboration. Some components of memory, cognition, convergent production, and evaluation are also important, particularly penetration, redefinition, and sensitivity to problems. (p. 1)

Gallagher (1975) also realized the value of Guilford's model of intellectual performance and declared:

With this model as a guide, specific and direct instructional techniques can be devised that would have easy application to educational programs for the gifted. (p. 263)

Another difference from the regular art program was the areas of skill development. As mentioned in the introduction, Luca (1973) suggested exposing the student to a variety of media. Elaborating even more, Luca (1973) asserted:

They need to develop control, imagination, depth, perception, efficiency of communication, appropriateness of spirit, and other qualities, directly related to human and artistic intentions. (p. 7)

However, regardless of the skills selected, Luca (1973) maintained that "the emphasis should be on both process and product" (p. 15).

Vocational development was also described as a necessary area of skill acquisition. An exposure to related jobs provided the gifted art student with an

opportunity to see a relationship between their studies and careers in layout, fashion, design, lettering, and illustration (Luca, 1973). Cunningham (1978) reaffirmed this position on vocational development and recommended class activities in drawing, advertising, graphic design, and illustration. This consideration for art vocations integrated the world of work with the world of talent (Cunningham, 1978).

Most Significant Objectives Recommended by Experts

Successful programs almost always included the careful design of appropriate curriculum objectives. Leading art educators have felt that regardless of which skills were taught, effective curriculum objectives should have allowed for differentiated learning. Epstein (1979) reaffirmed this position and mentioned:

In whatever the area of their gifts or talents, gifted children learn differently. Their learning experiences should differ in type, quality, level of mental activity, and expected results.
(p. 54)

Additionally, a good curriculum should provide only a starting point for learners to experience greater flexibility and new areas of interest. Epstein (1979) also suggested that objectives from any gifted curriculum should:

1. develop abstract thinking
2. sharpen reasoning abilities

3. offer practice in creative problem setting and solving
4. emphasize higher cognitive processes, i.e. analysis, synthesis and evaluation (p. 54)

Fliegler, known for his expertise in gifted curriculum planning, had some different feelings about objectives. This educator recommended elements in a program that could also apply to all children--not just the gifted. But Fliegler (1961) clarified a subtle difference and stated:

If gifted children are our potential leaders and much of society's progress depends upon them, then they require individualized objectives relatively different...This difference is one of degree not kind. (p. 376)

Fliegler's emphasis encouraged variations within each objective. He felt this approach provided more appropriate opportunities for the gifted child because, "the greater potential ability of the superior child increases the extent of concepts and proficiencies which can be developed" (p. 377). From this viewpoint, Fliegler (1961) recommended the objectives created by the California Elementary School Administrators. Those specific objectives which he felt had the greatest significance for gifted children were:

1. Recognizes a problem and defines it clearly.
2. Learns to use sources of information effectively.
3. Gathers and studies facts about a problem.

4. Weighs evidence, make inferences, and draws conclusions.

5. Does creative thinking. (p. 377)

Fliegler's method of generalizing objectives unfortunately matched the style of his contemporaries. But his main thesis surfaced again when he declared, "the objectives for gifted children differ from those for other groups of children in the degree of quality and excellence expected" (Fliegler, 1961, p. 377).

Lowenfeld and Brittain advocated objectives which increased opportunities for students to experience self identification and self expression. They felt that:

This area of discussion is closely related to the development of self-concept. The individual's own expression is of prime importance, and art probably contributes as much to this area of development as to any other. It has been recognized that young children need to see themselves as being worthy to deal with the complex environment in which they find themselves. (Lowenfeld & Brittain, 1982, p. 20)

Lowenfeld and Brittain (1982) expressed merit in this position and found:

In a longitudinal study of sixth graders in Australia (Williams, Poole, and Lett, 1977), those children who were in the top 5 percent on a creativity test were higher in self-esteem than less creative children. This is also true of older children, although the self-concept of ability and attitudes toward achievement are much harder to change as the child grows older. One study attempted to change the self-concept of a group of ninth grade low achievers. Their parents were involved in helping to change that image; as the self-concept of the ninth graders improved, their academic achievement improved.

(Brookover, 1967). (p. 20)

The child's creative development, as well as his or her artistic growth, was a major issue with Lowenfeld and Brittain. They felt very strongly about the responsibility of art education in this area. Lowenfeld and Brittain (1983) expressed this concern and stated:

In some cases, teachers may try to justify the importance of art by stressing its academic aspects. Although there are many areas in the school's program that attempt to stimulate children's intellectual development, a prime purpose of the arts is to develop the creative domain. It makes no difference whether this creativity will be used in the arts or sciences. The creative elements in cognitive development cannot be left to chance. (p. 74)

Burkhart had similar feelings for developing objectives which increased the child's creative development within the gifted curriculum. But Burkhart thought the best opportunity to develop creative expression was through divergent production. This method of encouraging creativity appeared justified as he stated:

The value of the divergent question is that it requires the student to look at a content area from a variety of viewpoints and to participate in an imaginative way in answering the question. (Burkhart, 1962, p. 27)

While Lowenfeld and Brittain felt that a successful curriculum for talented art students included objectives which developed creativity, they were also convinced that a special environment had to exist.

Other curriculum experts also expressed this need for environmental quality; Lowenfeld and Brittain (1983) agreed:

Creativity needs to be nurtured in a particular kind of environment. The "anything goes" atmosphere is apparently just as negative an influence as the authoritarian atmosphere where individuals are completely dominated. (p. 75)

In reviewing research on differences between open and traditional classrooms, Lowenfeld and Brittain (1983) found the following:

No remarkable increase in creative skills for children taught in open classroom settings is found. Although popular philosophy seems to expect that a lack of traditional structure might encourage greater flexibility of thinking, apparently it is not the classroom structure as much as the nature of student-teacher interaction that is important. However, in a study of 13 urban Head Start classes (Huston-Stein, Friedrich-Cofer, and Susman, 1977), it was found that high levels of adult direction produced conformity when adults were present. In less structured classes, they found more pro-social behavior and more imaginative play, which they felt is a necessity for promoting the overall cognitive and emotional development of young children. (p. 75)

Lowenfeld and Brittain also considered two major differences in art teaching methodology and how they affected curriculum planning. Many art educators were divided on which approach contributed the most to creativity in the classroom. Lowenfeld and Brittain (1983) commented on this important issue and stated:

Some art programs are designed to give students a variety of experiences with many materials, whereas others prefer to have students concentrate

on a few materials that are explored more fully. Those who favor the "breadth" approach feel that the variety of materials accomodates the different interests of students and keeps their attention; the "depth" approach advocates feel that concentration on a few materials leads to sequential learning. (p. 87)

Lowenfeld and Brittain (1983) revealed some interesting findings from available research:

A study of this problem of breadth versus depth was carried out with ninth graders over a period of a year (Beittel, Mattil et al., 1961). Three classes were given a battery of pre-tests; then for a year one class was taught art with only a breadth approach, one class was taught art with a depth approach, and one class was taught with what was their usual manner. Paintings were collected throughout the year and judged. Another battery of post-tests were given to the ninth graders at the end of the year. The results favored the depth approach class, in both aesthetic sensitivity and spontaneity. The breadth approach is popularly supposed to encourage a spontaneous approach to art, but it actually lost ground. The control class was judged the poorest group of all. The report concludes that in spite of some restless demand for variety from students, it seems wiser to begin early with a depth oriented program. (p. 88)

Another respected leader in gifted education was Hurwitz. This educator discovered a general absence of specific information available on curricula for the gifted in art and stated:

Of the several dozen program descriptions studied by the author, no more than two or three actually described the day-to-day activities. Information on goals and identification, on the other hand, were freely dealt with and often in great detail. (Hurwitz, 1983, p. 61)

This difficult situation led Hurwitz (1983) to surmise:

The lack of information on activities is probably based on the assumption that it is the children, not the curricula, that make the difference in these programs. (p. 61)

This assumption commonly led to two views on what should be taught and thus, what the objectives should describe. While Lowenfeld and Brittain were concerned with the child's development through objectives which (a) encouraged self expression, (b) reflected depth, and (c) required an appropriate environment, Hurwitz (1983) was equally concerned with what should be taught:

In the first case, the work level is simply advanced. College level assignments are offered to senior high school students, senior high work to junior high students, and so forth. In the second case, standard grade level curricula are offered but with improved instruction, materials, and work conditions. (p. 61)

It was difficult to recommend one approach over another.

Hurwitz (1983) warned that:

To simply move the same set of problems to a lower level may be a simplistic solution if the teachers of a higher level have little knowledge of the students or of the goals of the program.... Obviously, gifted students need optimum conditions if they are to advance to the level which they are capable of reaching. (p. 61)

Hurwitz (1983) felt that a structured program, containing opportunities for students to make choices within the boundaries of clearly stated objectives, was the best. He also emphasized that under this type of program, "the teacher makes key instructional decisions and elicits high levels of concentration and hard work

from the students" (p. 62).

After a structured approach had been chosen, Hurwitz (1983) suggested some examples of specific objectives that were appropriate to gifted art:

1. To give the students a firsthand acquaintance with a minimum of a dozen artists in the artists' environments.
2. To so plan that students make on-site visits to locations of artistic significance, and to speak personally to some person associated with each institution.
3. To have records of students available for discussion with parents, so that future plans can be considered.
4. To include artworks by men and women and various ethnic groups when presenting or discussing art history.
5. To require students to use a sketchbook as a matter of habit. (p. 62)

In addition to those objectives, Hurwitz (1983) recommended several activities that were basic to a studio-centered program for the artistically gifted regardless of age level:

1. Outside Assignments
Students in special art programs are not only prepared but eager to take on outside assignments, whether viewing an exhibition, a film, or TV show, reading selected material, keeping a sketchbook, or completing work begun in class.
2. Linkage with Art History
There is not an activity you can plan that does not suggest some reference to art history, past or present.
3. Group Critique

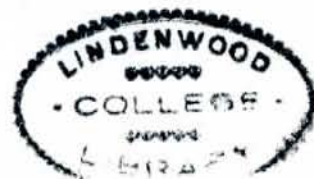
Students should participate in group critiques at certain appropriate times during the course of the program.

4. Keeping a Record
Each student should keep a portfolio of all work done in and outside of the classroom.
5. Participation in Evaluation
The students should be prepared to participate in evaluating the program at its conclusion.
6. Participation in Final Exhibition
Students and teachers should plan together an exhibition for the conclusion of the course, deciding upon the location, the general theme, and the style of display. (p. 64)

This general description of worthwhile activities provided the teacher and the student with recommended areas of emphasis. Hurwitz (1983) summarized his position on gifted art planning and stated:

Observation, sensitivity to media, and the improvement of technique are the most commonly stressed skills in programs for artistically gifted students, particularly on the secondary level. The problem with this emphasis lies in the limited view of art it can give. Too much stress on skills can breed intolerance to new ways of working and foster premature specialization. While it is always advisable to begin with the immediately familiar world of students, it should be understood that, at some point, the students will be asked to move from the known to the unknown, from the familiar to the new. (p. 66)

Offering more specific recommendations on gifted art curricula was Eisner. This college educator felt it necessary to address certain concerns before planning daily activities in the classroom. Eisner (1966) proposed the following:



To identify the characteristics of arts curricula appropriate for gifted students, at least three questions must be considered: (1) What should be the relationship between the arts curriculum as special education and the general curriculum of which it is a part? (2) What objectives should be sought in such programs? (3) Who should be permitted or encouraged to enroll in special programs in the arts? (p. 495)

Regarding the second question, Eisner (1966) submitted the following:

I would like to suggest that curricula in the visual arts, in music, and in literature attempt to develop at least three types of competencies; first, productive; the second, critical; and the third, historical. (p. 496)

This information certainly addressed the question on objectives for those gifted in art. But what was meant by productive, critical, and historical? Eisner (1966) designated:

By productive competencies, I mean competencies having to do with the making of art; by critical competencies, I mean competencies in the theoretical appraisal of art; and by historical competencies dealing with an understanding of the culture out of which the art of the past and present have emerged. (p. 497)

Eisner felt very strongly about those particular components. He went on and explained why or how each should be implemented in a program for gifted artists. Elaborating on the productive competencies, Eisner (1966) stated:

Opportunities should be provided for them to work with media, and on problems, with sufficient time to develop working strategies that lead to significant productivity in the arts. This may

mean that students in the visual arts, for example, may have less variety in the art problems they choose to work with, but whatever problems they do select are worked through in depth. (p. 497)

Eisner (1966) revealed more about the critical competencies and asserted:

It seems to me wise to include in the arts curricula courses or sections of courses that deal with the development of vocabulary as well as critical powers. Students need to learn how to look at a painting, how to listen to a piece of music, and how to interpret a poem or novel. (p. 499)

With this in mind, Eisner (1966) declared why the critical competencies were important:

The critical aspects of the arts curriculum are indeed important and if neglected, will leave even the ablest of students as technicians, unenlightened, regarding issues significant for the creation of their own work. (p. 499)

Eisner (1966) justified the historical competencies and stated:

The third area in which competencies should be developed is the historical aspect of the arts. Insofar as art is, in part, a product of a culture, an understanding of the culture of which it is a part can enhance its impart both substantively, in terms of its historical meaning, and formally, in terms of qualitative meaning. (p. 499)

From the incorporation of productive, critical, and historical components in the gifted arts curriculum, Eisner (1966) summarized the benefits:

That technology of mind called qualitative intelligence is developed and refined through the conceptual tools the student acquires. The critical aspects of art provide one set of tools;

the historical aspects of art provide another. By expanding the number and power of tools that the student may employ in the analysis of art, the production of art might become more refined. (p. 500)

In order to gain knowledge about the need for critical and historical opportunities in the gifted art curriculum, Eisner studied a group of almost fifteen hundred students. These students came from eighteen institutions in six states. They ranged from ninth grade through the senior year in college. To obtain data for the study, two instruments were constructed: The Eisner Art Information Inventory and The Eisner Art Attitude Inventory. From his studies, Eisner (1966) submitted the following:

While the findings of the study are not entirely auspicious, they are not altogether surprising. If programs in the visual arts do not purposefully attempt to develop a vocabulary in art, if they do not deal consciously with the history of art, if they do not ask the student, "What is art?", there is little reason to expect that students will come to these issues themselves....The available evidence indicates that competencies in these areas are not highly developed. With programs designed to develop these competencies this situation could be changed. (p. 499)

Recommended Goals and Objectives from Curriculum Guides

Outstanding programs from the state and national level have been recognized by the NAEA. These existing programs offered many examples of goals and objectives used in various curricular designs. This available information also provided one with a description of the

particular thrust or emphasis unique to each curriculum.

The most successful programs cited were not always "in-district". Some involved the utilization of satellite institutions within the community. One such program was the Indiana Summer Arts Institute (IUSAI). Clark and Zimmerman, faculty members of Indiana University, described the program:

The Indiana University Summer Arts Institute is designed to provide unique learning opportunities for students in the sixth through ninth grades who are seriously interested in studying the visual arts, along with music, dance, and drama. For two weeks, during mid-summer, 60 I.U. Summer Arts Institute participants from throughout the state of Indiana, either live in a dormitory or commute to the Indiana University campus. The program provides many opportunities to explore and expand participants' talents and abilities in a university environment. In addition to attending visual arts, music, dance and drama classes, participants are offered recreational activities and evening programs designed for their particular interests and needs. This is an unusual program in the arts because participants study the arts as separate and distinct disciplines and not as subsidiary parts of an academic or humanities program. (Madeja, 1983, p. 74)

The IUSAI was unique in a number of ways. It was designed specifically for upper elementary and junior high school students, ages 11 to 14. In this program, students could study in more traditional fine art settings or in classes using computer technology for graphics. It was important for students in the program to study the visual arts from different points of view. Highly talented students were encouraged to become aware

of their abilities and make educational and career choices appropriate to their talents.

Clark and Zimmerman reviewed different phases of the program. Regarding goals and objectives, they recalled:

Principal goals of the I.U. Summer Arts Institute are to extend skills and understandings about particular aspects of the visual arts and music, dance, and drama and to provide opportunities for participants to interact with others, with similar talents, as well as with professionals in the arts. In this program, visual arts, music; dance, and drama are studied to enable participants to understand and appreciate feelings, ideas, and values communicated in each of the major art traditions and to develop skills of expression in these arts. Participants also have opportunities to explore the university campus and experience arts facilities that exist as part of the university environment. (Madeja, 1983, p. 74)

Parents, staff members, participants, and practicum students were required to evaluate the program. Appropriate forms were distributed at the end of the summer. Items of information sought by the university included favored activities and recommended changes. This gifted art program received very positive reactions.

Another gifted art program recognized by the NAEA was implemented by the Irvington, New Jersey school board. The Artistically Talented Program was designed to accommodate students from grades five through eight. These students were transported, or walked to a prescribed elementary building for one entire school day. Academics as well as the art

subjects were included in each child's schedule.

Raichle viewed the general philosophy, adopted by the board, as very important to the curriculum's effectiveness. From early on, this philosophy provided the educators, parents, and students with a clear understanding of the educational thrust of the curriculum.

Raichle recalled:

The Irvington Board of Education, the school administration and staff believe that pupils with special talents require early identification and appropriate educational opportunities in their growth, development and possible career preparation. The Artistically Talented Program is designed to meet the needs of these special children and will help them to develop their potential as possible leaders in the field of the arts and in enriching society generally as they become citizens of the future. (Madeja, 1983, p. 10)

From this solid foundation, special subject supervisors and art teachers wrote the goals and objectives of the curriculum. The program objectives were established for initial planning, on-going evaluation, and curriculum modifications. Raichle stated the objectives as:

1. To foster each child's talent and encourage the development of creativity to its highest potential through a program structured for the artistically talented.
2. To teach, through student discovery, problem solving and self evaluation as well as through experimentation and research.
3. To encourage individual interests of each student.

4. To develop the skills necessary for success in the area of talent.
5. To develop a wide-ranging program in related arts and multi-media components dealing with common elements and unique possibilities in the arts.
6. To provide for student growth in ability to judge and improve the quality of an artistic product.
7. To develop a student's aesthetic sensitivity and response to emotional values and cognitive meanings in the arts.
8. To encourage articulation by students of feelings, moods, problems and successes, verbally, in written form, and in artistic expressions.

(Madeja, 1983, p. 11)

The Artistically Talented Program in Irvington experienced success as shown by all methods of evaluation. Raichle summarized the district's feelings about the program and stated:

The developmental curriculum begins with in-depth instruction in art and music and also includes interrelated opportunities in theatre, dance, creative writing, video, and photography. Fortunately for the program, Irvington is within the metropolitan area of New York City, one of the richest art centers in the world. However, most of the children are unable to avail themselves of the nearby artistic resources unless the schools open up the possibilities. For thirty years, the Irvington schools have programmed professional visual and performing arts experiences in classroom and assembly programs, presented as part of the school curriculum. The Artistically Talented Program curriculum aims at intensifying and extending these. (Madeja, 1983, p. 13)

Lakewood Junior High School of the St. Charles

Parish Public School system in Luling, Louisiana implemented another recognized program. This curriculum guide was designed to enhance the artistically gifted child's educational experiences through art and an exposure to historic preservation. To accomplish this, the curriculum was divided into six categories of emphasis or goals. These areas included (a) adopt a landmark, (b) documentation and interpretation, (c) interaction with college students, (d) role playing, (e) exhibition, and (f) evaluation. Objectives were written for each category utilizing district personnel and resources from the community. Sensat listed the objectives as the following:

1. The student will have complete access to a restored Creole cottage, Sun Oak in Faubourg Marigny.
2. The students will be able to improve drawing skills.
3. The students will be able to provide written documentation of Sun Oak.
4. The students will be able to interact with the architectural design students of Tulane University.
5. The students will be able to emulate a famous Creole or former owner of Sun Oak.
6. Students will be able to draw from a model.
7. The students will be able to have a professional opening and exhibition at the Art Department Gallery, Newcomb College, New Orleans, Louisiana. (Madeja, 1983, pp, 26-29)

Regarding the sixth goal, evaluation, Sensat described the methods used:

Throughout the program the students were critiqued by their peers and their teachers. The most outstanding results of each short-term objective were kept for the annual student exhibition and printed publications. Framed and matted art work from each exhibition has remained at the Songy School and has become a part of the school's permanent children's art collection. (Madeja, 1983, pp. 29-30)

Sensat expressed his feelings about such programs and stated:

Such an ongoing program opens greater opportunities for more people of all ages to become involved with the arts and learn to accept greater responsibility for the future of their environment. (Madeja, 1983, p. 31)

The Hazelwood School District of St. Louis county, Missouri began a program for the gifted in art in 1982. This "local" school district incorporated a gifted art program within their allied arts curriculum. The curriculum presented the visual and performing arts to the gifted middle school or junior high students that qualified. The visual arts component of the curriculum represented a depth approach that was process oriented. Grimes (1982) presented an overview of the curriculum and stated:

The purpose of this unit is to introduce the students to elements of art, architecture, music and literature. Knowledge of the elements should provide a language for the study of art and a basis for analytical and creative learning. (p. 1-3)

The goals that were developed reinforced an emphasis on process. Grimes (1982) stated the goals as:

- A. define and identify the elements of the arts.
- B. interpret how the elements are used in the arts.
- C. apply the knowledge in recognizing these elements in works of art.
- D. analyze the works of art independently using the elements.
- E. create an original work of art using the elements. (p. 1-3)

Most notable within these goals was the careful selection of verbs used in each. Not only were they appropriate to the language selected, but the goals appeared to be set in a logical sequence of learning. Following the goals, objectives were designed to accomplish the described areas of study. Grimes (1982) listed the instructional objectives as:

- A. define and apply the visual arts elements (line, hue, value, texture, volume) in selected examples.
- B. describe how visual arts elements are used by artists in selected examples of visual art.
- C. describe how visual arts elements apply to decisions in everyday living.
- D. create examples of the visual arts using the elements in controlled art problems.
- E. defend the value of the elements of visual art in critical viewing.
- F. define and apply the strengths (tensile, compressive, shearing) of the post and lintel

methods as used by architects.

- G. value the post and lintel methods used in architecture.
- H. define and apply arch, vault, dome to selected examples of architecture.
- I. find examples of construction using these structural elements and discuss them.
- J. identify other structural elements in local buildings, homes, churches and discuss them.
(p. 1-3)

From these objectives, the groundwork for emphasized process skills was established. Daily activities were developed for each objective with careful selection of media and visual aides. This program has maintained its level of recognition and is being evaluated yearly.

Another approach to curriculum design for those gifted in art was the "workshop" plan offered in Harrisburg, Illinois. Molinarolo (1979) described the design as basically a pullout for one half of a day per week, over a six week period. Daily activities designed to reinforce the selected objectives included projects in drawing, sculpture, printmaking, and painting. Molinarolo (1979) reported the objectives as follows:

1. To give gifted/talented pupils in the area of visual/performing arts an opportunity to work together
2. To provide students an opportunity to work with peers

3. To stimulate in children creative and imaginative activities
4. To provide a learning climate which stimulates initiative and creativity
5. To provide challenging activities for students gifted in the visual/performing arts (p. 7)

This curriculum placed an emphasis on the creative thinking components in both the visual and performing arts activities. Such elements as fluency, flexibility, originality, elaboration, curiosity, risk-taking, imagination, and complexity were reinforced through the daily activities. (Molinarolo, 1979)

CHAPTER III

Explanation of Curriculum

Purpose

This curriculum was intended to provide a plan of study for the gifted art student during his or her middle school years (grades five through eight, or any combination thereof).

By providing the gifted art student with a planned course of study, new art experiences could enhance personal enrichment and increase the student's level of skill development. As stated in chapter one, O'Neal (1979) advocated the concept of skill development as an avenue for creative expression and increased perceptual sensitivity.

Content

The content of this curriculum was designed to provide creative opportunities in various areas which follow a progressive sequence of difficulty. Drawing, design (two and three dimensional), painting, lettering, color theory, and printmaking provided the general areas of study using a variety of media. Luca (1973), as cited in chapter one, recommended a multimedia based curriculum that increased the knowledge of art and its impact on our environment.

By sequencing the areas of study, the student is presented with a logical progression into complex procedures used in design and printmaking. Starting the student with activities in drawing and lettering should enhance the basic foundation of skill mastery.

In addition to the various areas of study, this curriculum guide incorporates suggested activities which encourage further development of creative thinking. Many professionals mentioned in chapter two recognized the importance of stimulating student thinking. Findley (1975) advised that the program should be a learning experience as well as a creative outlet. Harding and Parnes (1962) reaffirmed Torrance's viewpoint and recommended the development of creative thinkers. It was the feelings and findings of these professionals that illustrated the benefits of creative thinking. Most always, an increase in the amount of acquired knowledge and application was gained by students that utilized creative thinking patterns. Wyne and O'Connor (1979) supported Guilford's recommended areas of divergent thinking which included sensitivity, fluency, originality, and redefinition. Wilson (1961) suggested the addition of elaboration and evaluation to the list of desirable student thinking processes in a program.

Evaluation

How does one evaluate creative production? Almost always, simple observation of the student's progress by the teacher is used in the studio environment. But the critical analysis of creative production should include measurable characteristics if it is to be as valid as possible. For this to happen, the art projects created by the gifted students should fulfill minimal requirements that can be measured technically. O'Neal (1979) expressed this possibility, as referred to in chapter one, by recognizing art as a body of content which is technically oriented. Molinarolo (1979) also revealed some technically measurable criteria for evaluating student projects. In chapter one, some examples included (a) using color with subtlety as well as brilliance, (b) shows a high degree of manual dexterity, and (c) masters a retention of skills.

What is of prime importance is that the teacher should understand the necessity of sharing the technical criteria with the students before the project's conclusion. With this in mind, evaluating art can be more effective.

Long Range Goals

This part of a curriculum guide should provide a general direction for the course and the student.

The long range goals are broad in design and describe what the student should ultimately achieve. However, it is necessary to realize that some of the long range goals may not be observable during this course of study. This is certainly possible with those long range goals that are affective and deal with changes in attitudes.

Madeja's (1983) research of successful programs and contributing educators in gifted art education made available some of the most effective long range goals. As reviewed in chapter two, Raichle recommended opportunities for student to plan many of their projects. Student contact with art professionals was also advocated.

Sensat suggested the incorporation of community resources when creating long term goals for gifted young artists. Local universities, museums, professional artists, and college students could provide a valuable resource for the instructional component.

Fritz reviewed the advantages of a different environment for learning and suggested that goals and objectives contain this possibility.

Clendening and Davies (1980), covered in chapter two, suggested that goals and objectives should develop the student's self image as well as refine skills.

Findley (1975) and Torrance (as cited in Harding & Parnes, 1962), recommended the inclusion of goals

and objectives which encouraged the students to think. The development of mental processes, including creative production was strongly recommended.

From the recommendations of experts, the following long range goals were designed for this curriculum guide. Upon completing the gifted art curriculum, the middle school student should:

- I. Appreciate the role of art in society.
- II. Demonstrate an ability to work with peers.
- III. Demonstrate an increased amount of experimentation.
- IV. Develop his/her self image.
- V. Appreciate the value of community resources.
- VI. Demonstrate growth in creative thinking.
- VII. Demonstrate an ability to refine artistic skills.

Cross Referencing

The goals and objectives of this guide incorporate a referencing system which illustrates how they interrelate. The long range goals, as already shown, are identified with a roman numeral. The intermediate objectives are identified with a capital letter and show which long range goal(s) they refer to by listing the appropriate roman numeral(s) at the end. The behavioral objectives, sometimes called performance objectives, are identified with an arabic numeral and show which intermediate objective(s) they refer

to by listing the appropriate capital letter(s) at the end. For the reader's convenience, a sample of the referencing system is listed below.

Long range goal:

I. Appreciate the role of art in society.

Intermediate objectives:

A. Plans an effective use of art in a public building.

(LGR I)

Performance objectives:

1. Draws a sign using international symbols in a contrasting scheme. (IO A)

Intermediate Objectives

After the long range goals have been identified, it is necessary to design more specific learning outcomes. The next level of specificity is the intermediate objectives. These objectives further define the long range goals in terms of expected learning outcomes.

As reviewed in chapter two, the experts offered suggestions on objectives and content. Overall however, most agreed that effective learner objectives should provide for differentiated learning. Epstein (1979) recommended that the objectives promote abstract thinking and develop higher cognitive processes. Fliegler (1961) advocated objectives which encouraged a higher degree of quality and excellence from student

work. Lowenfeld and Brittain (1982) felt strongly about designing objectives which provided more opportunities for students to experience self identification and expression. Luca (1973), Drevdahl (1956), Gallagher (1975), Wyne & O'Connor (1979), stressed the importance of developing creative thinking skills from planned objectives. In addition to the recommended area of cognitive development, Cunningham (1978) declared vocational objectives as of equal importance. Objectives which allowed student exposure to the art field as a career was strongly recommended. These objectives established a relationship between what was learned in school and skills applied on the job.

From the recommendations made by experts and the long range goals already established, the following intermediate objectives were designed for this curriculum guide. Upon completing the gifted art curriculum, the middle school student should:

- A. Accept art as a valid career possibility. (LRG I)
- B. Discover the direct impact art has on our environment. (LRG I)
- C. Interact successfully with other gifted art students. (LRG II)
- D. Participate in group activities with classmates.

- (LRG II)
- E. Utilize various media for projects. (LRG III)
 - F. Modify various procedures to achieve special effects. (LRG III)
 - G. Offer positive contributions to the class. (LRG IV)
 - H. Extend personal levels of quality in artistic production. (LRG IV)
 - I. Attend a local art institution. (LRG V)
 - J. Watch a professional artist at work. (LRG V)
 - K. Develop fluency by discovering additional ideas. (LRG VI)
 - L. Develop originality by creating different effects. (LRG VI)
 - M. Develop flexibility by modifying procedures. (LRG VI)
 - N. Develop elaboration by increasing attention to detail. (LRG VI)
 - O. Develop evaluation in making critical decisions about art. (LRG VI)
 - P. Develop accuracy in drawing, lettering, and design. (LRG VII)
 - Q. Develop his/her own style in painting and print-making. (LRG VII)
 - R. Illustrate more effective uses of color. (LRG VII)

CHAPTER IV

Instructional Planning Chart

The final list of objectives is intended to specify learning outcomes that are to result from the instruction. The design of the planning chart assures that the performance objectives, the enabling activities, and the evaluation methods are in harmony.

This instructional planning chart should be used as a resource for daily lesson planning. The activities listed are not to be viewed as the only valid activities for the performance objectives. This guide is a recommended sample of activities and evaluations for approximately one semester daily. The reader is encouraged to build upon this plan and tailor it to the specific needs of the student.

Performance Objectives for Gifted Art-Middle School

OBJECTIVE	ENABLING ACTIVITY	EVALUATION
Upon completing the course, the student should be able to meet the following objectives:	Activities and materials will enable the student to:	Evaluation of the student will be based on:
1. The student will demonstrate an understanding of three basic lines. (IO F,L,N,P.)	1. a. Review 3 basic line types. b. Accurately draw a section of a bicycle using three line types. c. Experiment by using various thicknesses of lines. d. Properly mat the drawing as demonstrated.	1. a. The degree of accuracy in the drawing. b. The presence of straight, curved, and jagged lines. c. The presence of thick and thin lines. d. The quality of matting and labeling.

OBJECTIVE	ENABLING ACTIVITY	EVALUATION
2. The student will draw a logo design for his/her imaginary company. (IO B,D,G,H,K,L,N,P,R.)	2. a. Participate in a class discussion that includes the importance of shape, color and size. b. Experiment on paper by sketching three possible designs. c. Create the final drawing on illustration board in colored pencil(s). d. Properly mat and label the drawing as demonstrated by teacher.	2. a. Evidence of three different sketches. b. The originality of the new logo design. c. Colors chosen to create a desired effect. d. Quality of matting and labeling.
3. The student will understand and use six basic types of lettering. (IO D,F,H,K,L,N,P,R.)	3. a. Participate in a class discussion which compares and contrasts different styles of lettering. b. Increase his/her knowledge of overlaps, size, variety, and color usage by careful observation of visual aids. c. Experiment on graph paper by drawing examples of the six styles.	3. a. The presence of at least six different styles of lettering in final drawing. b. The presence of contrast as a result of colors used. c. The presence of continuous overlapping sets. d. The presence of variety in sizes and styles.

OBJECTIVE	ENABLING ACTIVITY	EVALUATION
4. The student will analyze bumper sticker art. (IO B,D,H,K,L,N,P,R.)	<ul style="list-style-type: none"> d. Create an original abstract design using his/her initials as the subject matter. 4. a. Participate in a class discussion which compares different types of bumper stickers. b. Experiment on graph paper with different styles of letters. c. Create an original bumper sticker design that communicates a social statement. 	<ul style="list-style-type: none"> 4. a. The presence of good, clear lettering. b. The presence of good color usage. c. The presence of actual size of four inches by twelve inches. d. The presence of a statement on a current social issue.
5. The student will judge the value of an advertising poster. (IO A,B,E,F,H,K,L,N,O,P,R.)	<ul style="list-style-type: none"> 5. a. Increase his/her knowledge of the advertising field by observing a filmstrip. b. Experiment on newspaper by making a rough sketch of an advertising poster. 	<ul style="list-style-type: none"> 5. a. The achieved score on quiz over filmstrip. b. Evidence of planning and experimentation on sketch. c. The originality of final poster.

OBJECTIVE	ENABLING ACTIVITY	EVALUATION
6. The student will reconstruct an album cover. (IO B,E,H,K,N,P,R.)	<p>c. Creating final layout of poster on illustration board.</p> <p>6. a. Experiment on newspaper by sketching one rough layout. b. Create a new and different album cover on illustration board. c. Properly mat and label the album cover as demonstrated.</p>	<p>d. The technical quality of the advertising poster regarding lettering, color, selling copy, and supporting design.</p> <p>6. a. Evidence of planning and experimentation on sketch. b. The originality and technical quality of the album cover regarding lettering, background design, studio information, and price tag. c. The quality of matting and labeling.</p>
7. The student will understand and apply knowledge of color reversal. (IO E,F,H,L,N,O,P,R.)	<p>7. a. Take notes from board that define positive space, negative space, balance, and reversal. b. Experiment on paper by producing a sketch.</p>	<p>7. a. Evidence of planning and experimentation on sketch. b. The accuracy and quality of the color reversal.</p>

OBJECTIVE	ENABLING ACTIVITY	EVALUATION
8. The student will design a new internationally understood symbol. (IO B,E,H,K,N,O,P,R.)	<ul style="list-style-type: none"> c. Examine visual aids and identify those that contain formal balance, informal balance, and color reversals. d. Create a design which contains a pure color reversal. e. Properly mat and label the design as demonstrated. <ul style="list-style-type: none"> a. Find and examine resource materials in the school library. b. Create an original symbol on illustration board. c. Properly mat and label the design as demonstrated. 	<ul style="list-style-type: none"> c. The quality of matting and labeling. <ul style="list-style-type: none"> 8. a. The originality of the design. b. The effective use of colors and media selection. c. The sign's comprehensibility. d. The quality of matting and labeling.

OBJECTIVE	ENABLING ACTIVITY	EVALUATION
9. The student will compare various careers in art. (IO A,D,E,H, K,N,P.)	9. a. Observe three filmstrips on art careers. b. Examine a visual aid which shows a typical job cluster and its layout. c. Select a career in art and layout the final job cluster diagram using various media on illustration board. d. Properly mat and label the diagram as demonstrated.	9. a. The quality of lettering. b. The originality of symbols used to depict duties and responsibilities. c. The effective use of colors. d. The quality of matting and labeling.
10. The student will contrast the pointillistic style of painting to other styles. (IO D,F,H, L,M,N,O,Q,R.)	10. a. Observe a filmstrip on Seurat. b. Observe visual aids and recognize the pointillistic style of blending colors. c. Experiment on newsprint by sketching the self portrait or landscape.	10. a. The quality of a written critique on the visual aids describing how colors were used differently to achieve certain effects. b. The presence of corrections made on sketch.

OBJECTIVE

ENABLING ACTIVITY

EVALUATION

- | | | |
|--|--|---|
| <p>11. The student will create on original gameboard. (IO A,B, D,E,F,H,K,L,N,O,P,R.)</p> | <p>d. Paint the final self portrait or landscape on canvas board in complete pointillism using only acrylics.</p> <p>e. Properly sign and frame the painting as demonstrated.</p> <p>11. a. Participate in a class discussion.</p> <p>b. Observe visual aids of popular gameboards and recognize the artists' intentions regarding layout.</p> <p>c. Experiment on newsprint by sketching a gameboard possibility.</p> <p>d. Design an original gameboard on illustration board.</p> | <p>c. The neatness and accuracy of the pointillistic style in the painting.</p> <p>d. The quality of framing.</p> <p>11. a. Observation during class discussion.</p> <p>b. Evidence of changes made on sketch.</p> <p>c. The presence of effective layout in the final design.</p> <p>d. The originality of concept for gameboard theme.</p> <p>e. The degree of attention to detail in the final design.</p> <p>f. The effective use of color in the final design.</p> |
|--|--|---|

OBJECTIVE	ENABLING ACTIVITY	EVALUATION
12. The student will grasp and utilize the coil method in pottery. (IO B,E,F, H,K,L,M,N,P.)	12. a. Observe demonstration during introduction. b. Create a clay vessel using only coils of clay.	12. a. Evidence of sound coil construction. b. The presence of coil modifications. c. The presence of a color stain. d. A minimum height of six inches. e. The vessel's ability to hold water.
13. The student will create an original illustrated poem based on the life of an artist. (IO B,D,O.)	13. a. Observe a slide show. b. Do research in school's library. c. Do research in community libraries, art museums or universities. d. Write a poem which describes an artist. e. Illustrate the poem.	13. a. The quality of content in the student's poem regarding the description of the artist and his/her accomplishments. b. The quality of the illustration and its relevance to the poem. c. The poem being written in ink or typed and properly labeled. d. No spelling mistakes.

OBJECTIVE	ENABLING ACTIVITY	EVALUATION
14. The student will understand and employ the crayon batik process. (IO D,E,F, H,K,L,M,N,P,R.)	14. a. Participate in a class discussion. b. Observe the various visual aids for the purpose of comparing different subject matter and colors used. c. Create the final crayon batik on paper using one background dye color and at least three crayon colors for the subject matter. d. Properly mat and label the batik as demonstrated.	14. a. The technical quality of the final crayon batik with regards to originality, number of colors, and intensity of colors. b. The quality of matting and labeling.
15. The student will comprehend and apply knowledge of the color reduction method in printmaking. (IO B,E, F,H,K,L,M,N,P,Q,R.)	15. a. Observe demonstration. b. Cut the linoleum block's surface at the appropriate times. c. Apply various colors of printing ink at appropriate times.	15. a. The technical quality of the final edition with regards to registration accuracy, color intensity, number of colors printed, and amount of detail.

OBJECTIVE	ENABLING ACTIVITY	EVALUATION
16. The student will create an original illustrated calendar of historical events. (IO B,E,F, H,K,L,N,P,R.)	<ul style="list-style-type: none"> d. Engage in the printing process with all prints simultaneously. e. Mat and label each print in the edition as demonstrated. <p>16.</p> <ul style="list-style-type: none"> a. Participate in class discussion. b. Observe visual aids and examine layout and illustration procedures used on day squares. c. Examine available lists of historical events in our country's past. d. Complete original calendar on illustration board. e. Properly mat and label the calendar as demonstrated. 	<ul style="list-style-type: none"> b. The quality of matting and labeling. <p>16.</p> <ul style="list-style-type: none"> a. The technical quality of layout with regards to consistency. b. Originality of design. c. The presence of at least ten illustrated day squares. d. The quality of matting and labeling.

OBJECTIVE	ENABLING ACTIVITY	EVALUATION
17. The student will gather and make use of information about an art museum. (IO A,B,D,G,I,K,O.)	17. a. Attend a field trip. b. Observe works of professional artists. c. Listen to representatives speak about the art museum. d. Complete preparations for oral report. e. Present findings to the class.	17. a. The presence of at least six services provided by the art museum in the oral report.
18. The student will judge the value of a work of art by use of external standards of excellence. (IO A,B,D,I,N,O.)	18. a. Attend a field trip. b. Critically observe one piece of an exhibit. c. Carefully take notes about the artistic characteristics of the piece. d. Write a report.	18. a. The quality of content in the student's report with regards to the artist's use of line, color, subject matter, and media. b. The report written in ink or typed.
19. The student will grasp and employ the technique of a professional artist. (IO A,B,D,E,F,H,J,K,M,N,P,R.)	19. a. See a professional artist at work. b. Experiment with new techniques on newspaper or watercolor paper.	19. a. The presence of a new technique in the final project. b. The quality of matting and labeling.

OBJECTIVE	ENABLING ACTIVITY	EVALUATION
20. The student will create an original cartoon strip. (IO A,B,C,D,E,F,H,K,L,N,P,R.)	<ul style="list-style-type: none"> c. Create the final drawing, painting, or design. d. Properly mat and label the project as demonstrated. <p>20.</p> <ul style="list-style-type: none"> a. Observe a filmstrip. b. Work in partnership with another student. c. Experiment on newsprint by sketching various cartoon examples of teachers, backgrounds, and speech balloons. d. Mutually plan each other's responsibilities. e. Mat and label the final cartoon as demonstrated. 	20.
		<ul style="list-style-type: none"> a. The evidence of changes made on sketch. b. The technical quality of the final cartoon strip with regards to originality, illustrative consistency, big foot style, spelling and color. c. The quality of matting and labeling.

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