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An Exercise in Art Curriculum Design

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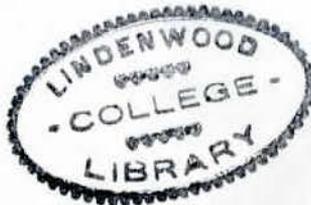
IN ART CURRICULUM DESIGN

by

Vicky Enochs

Submitted in partial fulfillment of
the requirements for the degree
of Master of Education
The Lindenwood Colleges.

September 12, 1981



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CHAPTER ONE

RATIONALE

This art curriculum was written specifically for the intermediate level art position at the Lincoln County RIV School District in Winfield, Missouri. The curriculum was written because the author felt it was necessary that a guideline exist for the art teachers in the district. This curriculum is an open-ended one. It was not written to dictate the reader's planning but to facilitate organization. This paper is not the final word in art curriculum design nor is it meant to be. The reader may disagree with all or parts of its substance. Disagreement is welcome since it is indicative of the reader's "thinking through" it's content. Teacher planning can also bring about some necessary changes. Such revision is an expected part of the process of this curriculum. It has to be done so that the curriculum will become unique to the reader's situation. This paper was composed with the writer's own students in mind. It may not be totally effective in another person's circumstances. The writer herself may find that some changes need to be made. Although some parts of it have been used by the author in an actual classroom situation, the entire curriculum as a whole has not been tested. It is hypothetical and subject to change. It is an example; a basic format to build upon by a teacher who wishes to find what works best and who desires to become involved in curriculum development.

This writer has reviewed many books that have dealt with elementary school art. None of these publications included

the use of objectives in their curriculum formats. In only one book, did the author find a curriculum model. Even this model held no position for objectives. Most of the books did give suggested unit topics. These seemed to parallel the content of the author's general aims. One of the books gave an excellent list of aims, but these were never narrowed into their prospective objectives.

This curriculum is based upon a curriculum model of the author's design that allows for a set of aims which are broken down into expressive as well as behavioral objectives. The writer thinks that these elements are important because they give the teacher a definite sense of direction in curriculum planning. It was also felt that the inclusion of the expressive objective was necessary because art deals with more than the learning of the body of facts that are specified in the behavioral objectives. The unique problem solving and expressive content of the art experience demands another kind of object; the expressive objective.

The objectives alone do not explain how they will be achieved by the student. Their fulfillment comes about through the activities. The activities put the objectives into action. In this curriculum, the activities are geared mainly toward the intermediate grade level. Some of them can also be used in other grades. The author's job description also includes the teaching of grades kindergarten through grade three as well as responsibility for grades four and five. Although this curriculum had to be narrowed due to time and space limits, it was discovered that some of the activities in this curriculum can be used in the

primary grades. Others can be used at the junior and high school levels. Figure 1 lists all activities in the curriculum and then designates which ones, with some adaptation, might be used in other age groups.

There are many more activities in this curriculum than will be used in one year. This gives the teacher much from which to choose and to experiment. The activities reflect an attempt by the author to create a basic fine arts curriculum that will allow for the inclusion of crafts or other special activities whenever the school can afford the materials. Budgetary reasons explain the use of simple and basic materials. A small district such as the writer's can not always purchase everything that the art teacher would like to have. It is much more practical to depend upon standard materials. If new materials and craft items are able to be purchased, the resulting projects can easily be integrated into the curriculum.

Many of the activities in this curriculum teach art skills. Viktor Lowenfeld believes that the teaching of skills has no place in the elementary art program because it stifles creativity. This writer has included skill teaching because the students have asked for it. However, the author does not insist upon mastery. The skills of perspective drawing, color mixing, and the knowledge about the elements and principles of art are introduced to the students so that they can experience them and can be exposed to their cognitive aspects. This curriculum designer would be pleased if the student, through his or her own desire, achieved high levels of cognition but it is not expected at this age level.

FIGURE 1

| ART ACTIVITIES THAT MAY BE APPROPRIATE FOR VARIOUS AGE LEVELS* | | | | |
|---|-----------------------|----------------------------|---------------------------|----------------------------|
| Activity Number | Primary Grades K-3 | Intermediate Grades 4-6 | Junior High Grades 7,8 | High School Grades 9-12 |
| 1 | X | X | X | X |
| 2 | Grade 3 | X | X | X |
| 3 | | X | X | X |
| 4 | | X | X | |
| 5 | X | X | X | X |
| 6 | | X | X | X |
| 7 | | X | X | X |
| 8 | | X | X | X |
| 9 | Grade 3 | X | X | |
| 10 | | X | X | |
| 11 | | X | X | X |
| 12 | X | X | X | |
| 13 | X | X | | |
| 14 | Grade 3 | X | | |
| 15 | X | X | X | X |
| 16 | | X | X | X |
| 17 | | X | X | |
| 18 | | X | | |
| 19 | X | X | X | |
| 20 | Grade 3 | X | X | |
| 21 | | X | X | X |
| 22 | Grade 3 | X | | |
| 23 | | X | | |
| 24 | Grade 3 | X | | |
| 25 | X | X | X | |
| 26 | | X | X | |
| 27 | | X | X | |
| 28 | Grade 3 | X | | |
| 29 | Grade 3 | X | X | |
| 30 | | X | | |
| 31 | | X | X | X |
| 32 | | X | X | X |
| 33 | X | X | X | |
| 34 | | X | X | X |
| 35 | X | X | X | |
| 36 | X | X | X | |
| 37 | | X | X | X |
| 38 | X | X | X | |
| 39 | X | X | | |
| 40 | X | X | X | |
| 41 | | X | X | X |
| 42 | Grade 3 | X | X | |
| 43 | X | X | | |
| 44 | X | X | | |
| 45 | X | X | | |
| 46 | X | X | | |

*Some adaptations may be necessary

| Activity Number | Primary Grades K-3 | Intermediate Grades 4-6 | Junior High Grades 7,8 | High School Grades 9-12 |
|-----------------|--------------------|-------------------------|------------------------|-------------------------|
| 47 | X | X | X | |
| 48 | X | X | X | |
| 49 | X | X | | |
| 50 | X | X | X | |
| 51 | X | X | | |
| 52 | X | X | X | |
| 53 | X | X | X | |
| 54 | | X | X | |
| 55 | | X | X | |
| 56 | X | X | X | |
| 57 | X | X | X | |
| 58 | | X | X | |
| 59 | | X | X | |
| 60 | X | X | | |
| 61 | X | X | | |
| 62 | X | X | | |
| 63 | | X | | |
| 64 | X | X | | |
| 65 | X | X | | |
| 66 | X | X | | |
| 67 | X | X | X | |
| 68 | X | X | X | |
| 69 | X | X | X | |
| 70 | | X | X | |
| 71 | X | X | X | |
| 72 | | X | X | |
| 73 | | X | X | |
| 74 | | X | X | |
| 75 | | X | X | |
| 76 | | X | X | |
| 77 | X | X | X | |
| 78 | X | X | X | |
| 79 | | X | X | X |
| 80 | X | X | X | |
| 81 | X | X | X | |
| 82 | X | X | | |
| 83 | X | X | X | |
| 84 | X | X | X | X |
| 85 | | X | X | X |
| 86 | | X | X | X |
| 87 | | X | X | X |
| 88 | | X | X | X |
| 89 | | X | X | X |
| 90 | | X | X | X |
| 91 | X | X | | |
| 92 | X | X | | |
| 93 | | X | X | |
| 94 | X | X | | |
| 95 | | X | X | |
| 96 | X | X | X | |
| 97 | | X | X | |

| Activity Number | Primary Grades K-3 | Intermediate Grades 4-6 | Junior High Grades 7,8 | High School Grades 9-12 |
|-----------------|--------------------|-------------------------|------------------------|-------------------------|
| 98 | X | X | X | |
| 99 | X | X | | |
| 100 | X | X | | |
| 101 | | X | X | X |
| 102 | | X | X | X |
| 103 | | X | X | |
| 104 | X | X | X | |
| 105 | | X | X | X |
| 106 | X | X | X | X |
| 107 | X | X | | |
| 108 | | X | X | X |
| 109 | X | X | X | X |
| 110 | X | X | X | X |
| 111 | X | X | X | |
| 112 | X | X | X | X |
| 113 | | X | X | |
| 114 | X | X | X | |
| 115 | | X | X | X |
| 116 | | X | X | X |
| 117 | | X | X | X |
| 118 | | X | X | X |
| 119 | | X | X | X |
| 120 | | X | X | X |
| 121 | | X | X | X |
| 122 | | X | X | X |
| 123 | | X | X | X |
| 124 | | X | X | |
| 125 | | X | X | X |
| 126 | | X | X | X |
| 127 | | X | X | X |
| 128 | | X | X | |
| 129 | | X | X | X |
| 130 | | X | X | X |
| 131 | | X | X | |
| 132 | | X | X | |
| 133 | | X | | |
| 134 | | X | X | X |
| 135 | | X | X | X |
| 136 | X | X | | |
| 137 | X | X | | |
| 138 | X | X | X | |
| 139 | | X | X | X |
| 140 | | X | X | |
| 141 | | X | X | X |
| 142 | | X | X | X |
| 143 | | X | X | |
| 144 | | X | X | |
| 145 | | X | X | |
| 146 | | X | X | X |
| 147 | | X | X | X |
| 148 | | X | X | X |
| 149 | Grade 3 | X | | |

| Activity Number | Primary Grades K-3 | Intermediate Grades 4-6 | Junior High Grades 7,8 | High School Grades 9-12 |
|-----------------|--------------------|-------------------------|------------------------|-------------------------|
| 150 | | X | X | X |
| 151 | | X | X | |
| 152 | | X | | |
| 153 | | X | | |
| 154 | | X | | |
| 155 | | X | | |
| 156 | | X | | |
| 157 | | X | | |
| 158 | | X | X | X |
| 159 | | X | | |
| 160 | Grade 3 | X | | |
| 161 | | X | X | |
| 162 | | X | X | X |
| 163 | | X | X | X |
| 164 | X | X | | |
| 165 | X | X | | |
| 166 | | X | X | |
| 167 | | X | X | |
| 168 | | X | X | |
| 169 | X | X | X | |
| 170 | X | X | X | |
| 171 | X | X | X | |
| 172 | | x | | |
| 173 | X | X | | |
| 174 | X | X | | |
| 175 | X | X | | |
| 176 | X | X | X | |
| 177 | | X | X | |
| 178 | X | X | X | X |
| 179 | X | X | X | X |
| 180 | X | X | X | X |
| 181 | | X | X | X |
| 182 | | X | X | |
| 183 | X | X | | |
| 184 | X | X | X | |
| 185 | X | X | X | |
| 186 | | X | X | |
| 187 | | X | X | |
| 188 | X | X | | |
| 189 | X | X | | |
| 190 | | X | X | |
| 191 | | X | X | |
| 192 | | X | X | |
| 193 | | X | X | |
| 194 | | X | X | |
| 195 | | X | X | |
| 196 | | X | X | |
| 197 | | X | X | |
| 198 | | X | X | |
| 199 | | X | X | X |
| 200 | | X | X | |
| 201 | | X | X | |
| 202 | Grade 3 | X | | |

| Activity Number | Primary Grades K-3 | Intermediate Grades 4-6 | Junior High Grades 7,8 | High School Grades 9-12 |
|-----------------|--------------------|-------------------------|------------------------|-------------------------|
| 203 | Grade 3 | X | | |
| 204 | | X | X | |
| 205 | X | X | | |
| 206 | | X | X | |
| 207 | Grade 3 | X | | |
| 208 | | X | X | X |
| 209 | | X | X | X |
| 210 | | X | | |
| 211 | | X | X | X |
| 212 | | X | | |
| 213 | | X | X | X |
| 214 | X | X | X | X |
| 215 | | X | X | |
| 216 | X | X | X | |
| 217 | | X | X | X |
| 218 | | X | X | |
| 219 | | X | X | X |
| 220 | | X | X | X |
| 221 | X | X | | |
| 222 | X | X | X | |
| 223 | | X | X | X |
| 224 | X | X | X | X |
| 225 | X | X | | |
| 226 | X | X | | |
| 227 | X | X | X | |
| 228 | X | X | X | X |
| 229 | | X | X | X |
| 230 | | X | X | X |
| 231 | | X | X | X |
| 232 | | X | X | X |
| 233 | | X | X | X |
| 234 | | X | X | |
| 235 | X | X | | |
| 236 | | X | X | |
| 237 | | X | X | |
| 238 | X | X | | |
| 239 | | X | X | |
| 240 | X | X | X | |
| 241 | | X | X | |
| 242 | X | X | | |
| 243 | X | X | | |
| 244 | X | X | | |
| 245 | | X | X | |
| 246 | X | X | X | X |
| 247 | | X | X | |
| 248 | | X | X | |
| 249 | | X | X | X |
| 250 | | X | X | |
| 251 | | X | X | X |
| 252 | | X | X | X |
| 253 | X | X | | |

| Activity Number | Primary Grades K-3 | Intermediate Grades 4-6 | Junior High Grades 7,8 | High School Grades 9-12 |
|-----------------|--------------------|-------------------------|------------------------|-------------------------|
| 254 | | X | X | |
| 255 | | X | X | |
| 256 | | X | X | |
| 257 | X | X | X | |
| 258 | | X | X | |
| 259 | | X | X | X |
| 260 | | X | X | X |
| 261 | | X | X | X |
| 262 | | X | X | X |
| 263 | | X | X | X |
| 264 | | X | X | X |
| 265 | | X | X | X |
| 266 | | X | X | X |
| 267 | | X | X | X |
| 268 | | X | X | |
| 269 | | X | X | |
| 270 | | X | X | |
| 271 | | X | X | X |
| 272 | | X | X | X |
| 273 | | X | X | X |
| 274 | | X | X | X |
| 275 | | X | X | X |
| 276 | | X | X | X |
| 277 | | X | X | X |
| 278 | | X | X | X |
| 279 | | X | X | X |
| 280 | | X | X | |
| 281 | | X | X | |
| 282 | X | X | X | |
| 283 | X | X | X | X |

The same is true of those activities that the reader might think too difficult for this group. These areas are introduced for experimentation and not mastery. This author thinks the spiral method of teaching is practical.¹ When using it, a difficult subject is introduced at a level that is understandable to the child. As the student progresses through school, the more complicated aspects of the subject area are introduced. An example is the perspective lesson mentioned earlier. This author has introduced simple one point perspective but has not expected exactness. At this time, students do the lesson for the sake of experimentation only. Mastery should be achieved in later years.

Each activity is stated as effectively as possible. The details of lesson planning are left to the teacher. It is up to him or her to determine activity sequence and time elements. In this way, the teacher, through experimentation, will tune the activity to his or her particular situation and to the individual needs of the students. When possible, the writer encourages the integration of an art project with any area that is being taught in the regular classroom. The primary purpose of the activity should be one of artistic expression. The art project should never become of secondary importance in the integrated encounter.

Because this curriculum is experimental and open-ended, not all of the activities have been tested. This way is best because it causes the teacher to search for his or her own conclusions instead of thoughtlessly following prepackaged ideas. Twenty of those activities that have been used are detailed in individual lesson plans. They include some teacher comments

about the success of the project and about information that may be helpful to the teacher. These lessons are samples to exemplify planning form. They reflect the properties of the curriculum model and they demonstrate the value of objectives.

The evaluation was written specifically for the curriculum designer's school district, but it also reflects the writer's personal philosophy about grading. This author feels that the assigning of grades to student art work has no place in the elementary classroom. It is felt that the issuing of such grades discourages children and hampers creativity. The writer's school places emphasis upon involvement and requires only a participation grade. For these reasons, the criteria outlined in the curriculum model and used in the lesson plans is based mostly upon participation. The results of the testing of any cognitive material will be used mostly as the author's method of evaluating her own curriculum. If the reader feels uncomfortable with this method, both a participation grade and a test score could be issued. The student should know exactly what the grades mean and why they are issued. The elementary student should never think that a grade is a judgment of his or her art. It is hoped that this curriculum will offer alternatives from which to choose and will create a process that will evolve and will develop awareness and thinking. It is hoped that, within itself, it can be an encouragement and a learning experience for the teacher as well as the student.

all of the experiences in our world as well as in it. It also involves all of the feelings that these experiences create.

CHAPTER TWO
INTRODUCTION

Curriculum design is an attitude. It is an on going fundamental process of teaching. It can become an integral part of each individual teacher's approach to the teaching experience. Curriculum design is the basic building block from which the entire teaching experience is constructed. A personal consciousness of it allows the teacher to realize that she needs to choose from the almost infinite options to be taught. After the choice has been made, a knowledge of curriculum design will help the teacher to become aware of what is to be taught, why it is to be taught and how it is to be taught. He or she knows exactly what is trying to be achieved and can approach it in an organized manner. Curriculum design is an individual concern. It does not have to be left solely to a committee. It can be an continual part of the teacher's "thinking through" process. It does not end with a typed document. It progresses on as the circumstances of pupil and teacher change.

In art, knowledge of curriculum design is a necessity to the teacher. Art is a vast subject matter that can be overwhelming. It deals with more than the cognitive aspects of line, shape, color, texture, value, rhythm, and balance. It involves all of the accompanying emotional responses to this body of knowledge. A study of art challenges us to look at all of the experiences in our world as we live in it. It also involves all of the feelings that these experiences evoke.

Art draws attention to an awareness of every minute we live, every feeling, everything we see and all that we think. It embodies the total human experience. It awakens and fosters the expression that gives quality to life. Art not only examines the art and artist of the present and the past, it views them in the light of all the factors that brought them about and all of the feelings they evoke now. It is an all encompassing subject area. One may wonder where to begin. The moment a teacher asks this question is the instant an awareness that curriculum design skills are needed.

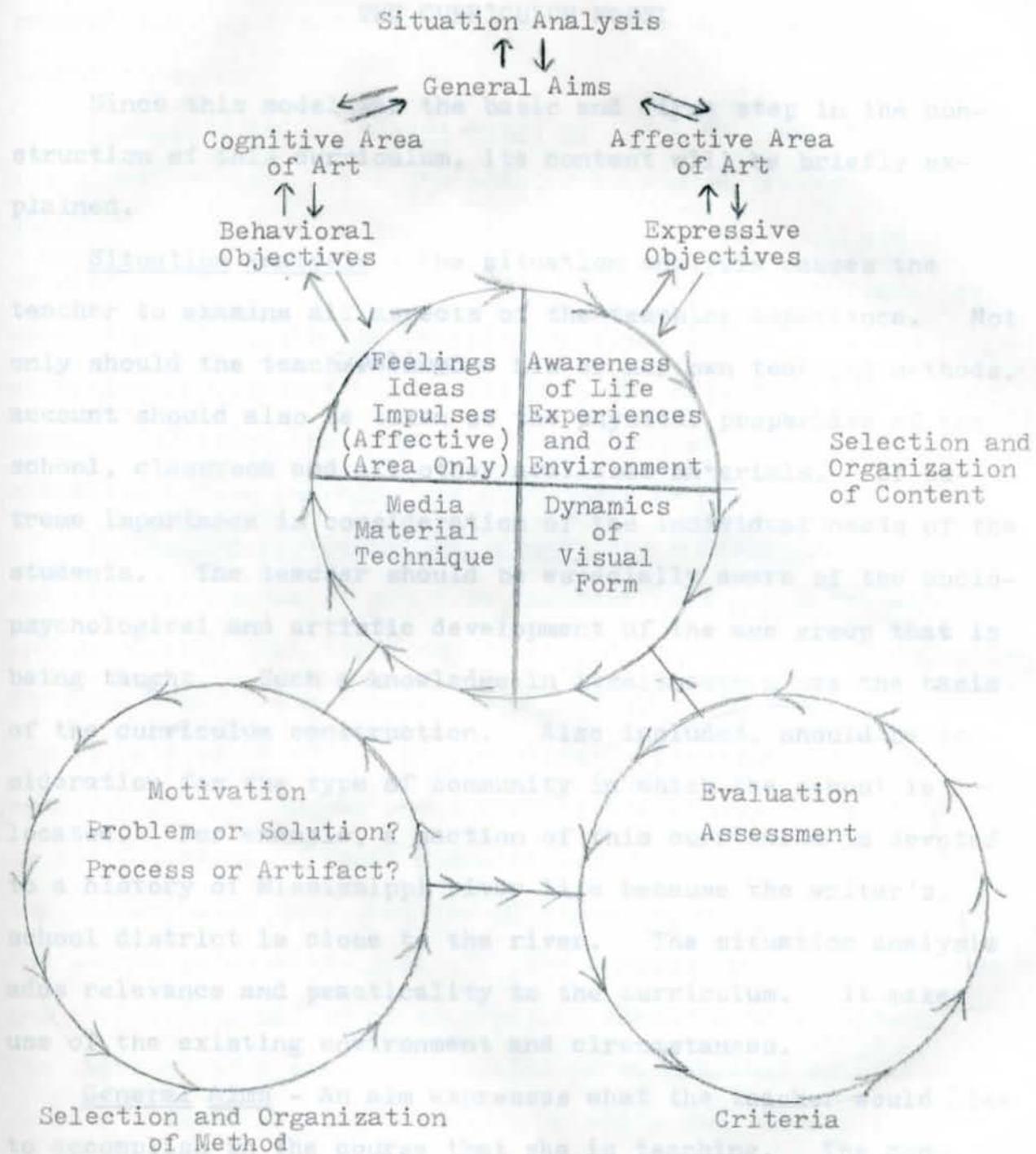
The question was asked by this writer. Because of the searching and questioning, much reading has occurred in an attempt to find guidance. After reading and thinking, it was realized that an objective based art curriculum was needed as a guideline for curriculum design in art. Since one was not available in any book, the writer took various portions of the models of Barrett, Nichols and Tyler and incorporated them into a model of her own design. This model was used to write the curriculum in this paper. It is diagramed in figure 2.

Selection and Organization of Material

Criteria

The components of this diagram are taken from the curriculum models of Barrett, Nichols and Tyler. Conceptualization of this model is by the author.

FIGURE 2
A CONFLUENT CURRICULUM MODEL FOR ART*



*The components of this diagram are taken from the curriculum models of Nichols, Barrett and Tyler. Conceptualization of this particular model is by the author.

CHAPTER THREE

THE CURRICULUM MODEL

Since this model was the basic and first step in the construction of this curriculum, its content will be briefly explained.

Situation Analysis - The situation analysis causes the teacher to examine all aspects of the teaching experience. Not only should the teacher examine his or her own teaching methods, account should also be taken of the physical properties of the school, classroom and all other available materials. Of extreme importance is consideration of the individual needs of the students. The teacher should be especially aware of the socio-psychological and artistic development of the age group that is being taught. Such a knowledge in itself determines the basis of the curriculum construction. Also included, should be consideration for the type of community in which the school is located. For example, a section of this curriculum is devoted to a history of Mississippi river life because the writer's school district is close to the river. The situation analysis adds relevance and practicality to the curriculum. It makes use of the existing environment and circumstances.

General Aims - An aim expresses what the teacher would like to accomplish in the course that she is teaching. The conception of the aim may come from the situation analysis. It may also be an idea that the teacher has already considered but will test its feasibility through the process of the situation

analysis. An aim is very broad and is later broken down into specific objectives. It is a method of giving form to the general and vague inclinations the teacher may have about the course structure.

Cognitive and Affective Areas of Art - The cognitive area of art concerns itself with the body of knowledge present in this field. The affective domain deals with the feelings and attitudes so vital to the artistic process. For example, the cognitive area of art involves the learning of color formulas. Its affective counterpart might deal with the effect of colors upon mood. Cognitive and affective flow together to make the art situation both a learning and expressive experience.

Expressive and Behavioral Objectives - Although the cognitive and affective areas of art flow together in a given project, this author thought that there should be a different kind of objective for each area. The behavioral objective is applicable to the cognitive area of art. It specifically describes the desired behavior of the learner under certain conditions. An example is the following. "When asked in written or in verbal form, the student will know that the mixing of equal amounts of blue and yellow paint makes green." The outcome is always the same and it is universal among students. There is no variation. The expressive objective identifies an educational encounter. It is a problem solving situation in which the learner is invited to explore and to express. There is no definite solution. A diversity of student behavior is desired instead of a homogeneity of response.² An example of an expressive objective would be

the following. "The student will create a painting using the colors that reflect his or her feelings." To facilitate the reader's awareness of the relationship between the listed activities and the curriculum objectives, figure 3 is located in the text.

Selection and Organization of Content - Impulses, Feelings and Ideas - This section lies solely within the affective realm of art. Feelings, impulses, and ideas result from a direct sensory experience with the environment. The intermixing of this experience with the inner self creates the feelings basic to the art experience.

Awareness of Environment and Life Experiences - The cultivation of an awareness of the world and its experiences is important to artistic expression. Without it, many of the feelings and impulses mentioned earlier would not occur. It is the individual's reaction to daily living that generates the creative powers that give way to expression. Interaction with one's own environment is the key to the art process.

Media, Material, Technique - An inclusion of media, material and technique in the curriculum can either be used affectively or cognitively. When used affectively, they are the active tools of artistic expression. The cognitive aspects concern itself with the acquisition of skills that are involved with techniques, the use and care of various media, and the use of materials. Again, although the cognitive and affective are separated here, they flow together in the diagram and in an actual classroom situation.

FIGURE 3
ACTIVITIES/OBJECTIVES MATRIX

| Objectives | Activities |
|------------|--|
| 1.00 | 15,19,3,16,2,22,30,31,32,33,34,35,40,41,115,116,136,138,139,141,142,147,148,149,151,153,154,158,159,160,163,183,207,211,239,240,260 |
| 1.01 | 3, 143,146,148,149,150,151,153,154,155,156,157,159 |
| 1.02 | 2,16,18,19,23,24,28,139,151,152,153,157,158,160,210,215,236,281 |
| 1.03 | 15,31,116,139,141,143,144,159,161,162,163,240 |
| 1.04 | 4,16,19,25,115,116,121,139,140,145,150,152,216,229,230,231,233,235 |
| 1.05 | 30,33,34,35,139 |
| 1.06 | 30,33,34,35,139 |
| 1.07 | 30,33,34,35,156 |
| 1.08 | 30 |
| 1.09 | 30,33 |
| 1.10 | 31,33 |
| 1.11 | 31,33 |
| 1.12 | 32,33 |
| 1.13 | 32,33,239 |
| 1.14 | 2,8,11,18,19,27,148,158,203,207,213,215,216,218 |
| 1.15 | 8,11,18,19,27,148,150,158,203,207,213,215,216,218 |
| 1.16 | 203,204,205,206,207,208,209,210,211,212,214,217,219,220,221,222,223,224,225,226,227,228 |
| 2.00 | 3,4,5,16,25,29,31,32,35,38,40,43,44,45,46,47,48,49,50,51,52,53,55,57,58,56,59,60,61,62,63,64,65,66-84,89,90,115,116,119-121,129,130,132,136,137,138,139,143,144,145,149,154,159,160,162,184,203,235,239,240,260,264 |
| 3.00 | 21,22,23,24,28,20,29,114,115,116,153,241 |
| 3.01 | 20,22,23,153 |
| 3.02 | 21,241 |
| 3.03 | 24,26,27,28,153,158,233,237,243 |
| 4.00 | 20,21,22,23,27,28,241 |
| 5.00 | 1,5,29,31,32,36,37,38,39,43,44,45,46,47,48,49,50,51,52,53,55,57,58,56,59,60,61,62,63,64,65,66-84,86,87,88,89,90,130,131,132,137,139,141,144,145,201,240,260 |
| 6.00 | 10,11,12,13,14,21,23,25,29,31,32,40,41,42,47,48,49,50,51,52,56,57,58,59,60-66,91-113,140,160,152,268,123-126,127,198,282,43,44,46,197,119,120,122,202,16,38,85,88,114,115,116-118,53,54,55,86,87,89,90,6,7,39,45,128,130,129-131,132,201,242,23,25,36,236,237,238,240,241-243,32,244-258 |
| 7.00 | 272,273,282 |
| 7.01 | 272,273 |
| 7.02 | 272,273 |
| 7.03 | 274 |
| 8.00 | 9,129,130 |
| 8.01 | 87,275 |
| 8.02 | 129,276 |
| 8.03 | 272,278 |
| 8.04 | 273,277 |

| Objectives | Activities |
|------------|---|
| 8.05 | 86,279 |
| 8.06 | 130 |
| 9.00 | 9,10,12,17,48,49,50,52,54,79,86,87,88,124,126,127,128, 130,137,200,202,164-177,254,255,256,257,259,262,263, 265,267,178-183,184-197,261,266,270 |
| 10.00 | 41,133,134,135 |
| 10.01 | 135 |
| 10.02 | 135 |
| 11.00 | 280 |
| 11.01 | 280 |
| 11.02 | 281 |
| 11.03 | 281 |
| 11.04 | 280 |
| 12.00 | 283 |
| 12.01 | 283 |
| 12.02 | 283 |
| 12.03 | 283 |
| 12.04 | 283 |
| 12.05 | 283 |
| 12.05 | 283 |
| 12.06 | 283 |
| 12.07 | 283 |
| 12.08 | 283 |
| 12.09 | 283 |
| 12.10 | 283 |
| 12.11 | 283 |

ment. This is the beginning of the expressive situation. This affective method of motivation can also be used to bring about an interest in cognitive areas. For example, the teacher may show how a work of art emotionally affects the students before beginning a discussion of the artist's life. Motivation is a main part of the classroom procedure and a key factor in the artistic experience.

Problems or Solution? - When does the teacher feel to be most important? Does the teacher think it necessary to give answers or should the student find his or her own solutions? Each teacher must make a decision based upon a personal approach to teaching. The writer feels that giving answers is appropriate when dealing with the cognitive aspects of art. However, there

Dynamics of Visual Form - There are also cognitive and affective aspects of line, shape, color, texture and value. Affectively, the elements of art and principles of design are used used to communicate the feeling the artist is trying to convey. Cognitively, they are taught as a body of knowledge. It is here that color formulas are taught. The properties of line, shape, texture and all other elements and principles are taught as an entity within themselves without regard for their expressive qualities. The content area of this curriculum model is illustrated in figure 4. It is included in this text to co-ordinate the activities with the content selection processes.

Selection and Organization of Method - Motivation - The teacher's job is to stimulate ideas within the child through the heightening of the student's sensory experience with the environment. This is the beginning of the expressive situation. This affective method of motivation can also be used to bring about an interest in cognitive areas. For example, the teacher may ask how a work of art emotionally affects the students before beginning a discussion of the artist's life. Motivation is a main part of the classroom procedure and a key factor in the artistic experience.

Problem or Solution? - Which does the teacher feel to be most important? Does the teacher think it necessary to give answers or should the student find his or her own solutions? Each teacher must make a decision based upon a personal approach to teaching. The writer feels that giving answers is appropriate when dealing with the cognitive aspects of art. However, there

FIGURE 4

ACTIVITIES/CONTENT MATRIX

| Content | Activities |
|-------------------------|--|
| Line | 3, 143, 146, 147, 148, 149, 150, 151, 153, 154-157, 159 |
| Shape | 2, 16, 18, 19, 23, 24, 28, 139, 151, 152, 153, 157, 158, 160, 210, 215, 236, 281 |
| Value | 15, 31, 116, 141, 143, 144, 156, 159, 161, 162, 163, 240 |
| Texture | 4, 16, 19, 25, 115, 116, 121, 139, 140, 145, 150, 152, 216, 229, 230, 231, 233, 235 |
| Color | 30, 31, 32, 33, 34, 35, 139, 156, 239 |
| Positive/Negative Space | 2, 8, 11, 18, 19, 27, 148, 150, 158, 203, 213, 215, 216, 218, 219 |
| Mass | 203-212, 214, 217, 219, 220-228 |
| Balance | 20, 22, 23, 153 |
| Emphasis | 21, 241 |
| Rhythm | 24, 26, 27, 28, 153, 158, 233, 237, 243 |
| Expression of Feelings | 1, 5, 29, 31, 32, 36, 37, 38, 39, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 55, 56, 57, 58, 59, 60-65, 66-84, 86-90, 130, 131, 132, 137, 139, 141, 144, 145, 201, 240, 260 |
| Everyday Experiences | 10-14, 21, 23, 25, 29, 31, 32, 40, 41, 42, 47, 48, 49, 50, 51, 52, 56-60, 61, 63, 64, 65, 66, 91-113, 140, 152, 160, 268, 271 |
| (Transportation) | 123, 126, 127, 198, 282 |
| (School) | 43, 44, 46, 197 |
| (Animals) | 119, 120, 122, 202 |
| (Nature) | 16, 38, 85, 88, 114-118 |
| (Home) | 53, 54, 55, 86, 87, 89, 90 |
| (People) | 6, 7, 39, 45, 128-130, 129-131, 132, 201, 242 |
| (Holidays) | 23, 25, 32, 36, 236, 237, 238, 240, 241, 242, 243, 244-258 |
| Art Appreciation | |
| (Missouri) | 272, 273, 274, 282 |
| (General) | 119, 139, 147, 156, 163, 219, 230 |
| Career Education | 9, 86, 87, 129, 130, 275-279 |
| Imagination Development | 9, 10, 12, 17, 48, 49, 50, 52, 54, 79, 86-88, 124-128, 130, 137, 164-177, 200, 202, 238, 254, 255, 256, 257, 259, 262, 263, 265, 267 |
| Awareness Development | 178-197, 200, 261, 266, 270 |
| Process Development | 283 |
| Perspective | 41, 133, 34, 135 |
| Use of Materials | 280, 281, 184 |

Which of the colors listed below are primary colors? Circle the three correct answers.

A. red

C. yellow

E. purple

B. green

D. blue

(A, C and D are correct)

The entire set of behavioral objectives could be made into one test. The test could be given as a pre-test to find, at the

may be instances where the student's own problem solving may make cognitive learning more valuable. Problem solving is of utmost importance when dealing with the creative expression of the affective domain. The child should be encouraged to find his or her own way through the art so that it will be a true reflection of his person.

Process or Artifact - Is the process or the final product considered to be most important? A teacher again must make a decision that is based upon a personal philosophy. It is the belief of this writer that process is more important and this curriculum reflects that attitude. If process is stressed, more attention can be given to the experience without as much worry about the appearance of the final product. The final product will possess an inherent worth because of the experience that produced it.

Criteria - Evaluation - This writer believes that the behavioral objectives are the basis for cognitive evaluation. The objectives in this curriculum can easily be made into test items. For example, behavioral objective 1.05 states: "When asked in verbal or written form, the student will be able to identify the primary colors as red, yellow and blue. A multiple choice item would read as follows.

Which of the colors listed below are primary colors? Circle the three correct answers.

- | | | |
|----------|-----------|-------------------------|
| A. red | C. yellow | E. purple |
| B. green | D. blue | (A,C and D are correct) |

The entire set of behavioral objectives could be made into one test. The test could be given as a pre-test to find, at the

year's beginning, what the students already know and need to learn. It could then be administered at year's end as a post test to see what has been learned. The writer feels that these tests should be used mainly to measure the validity of the curriculum through pupil success. The test could also be used if the pupils are assigned grades in art. The student should know that it is a test grade and not a grading of art work. As was stated earlier, the writer sees no need of grading children's art for any reason.

Assessment - The expressive objective is the basis of assessment. Assessment is not the same method as evaluation. It examines the process rather than the specific measurable outcomes of the evaluation. It deals with the affective area in the art experience. Assessment is much more difficult to achieve since a diversity of behaviors is expected of students. The writer thinks that making an assessment of student participation is a fair method of focusing upon process rather than upon artifact. The writer's school policy is to assign a number to the student's participation level with the number 1 as the highest and 3 as the lowest. The numbers are then issued in grade books and on report cards. This writer has chosen to further define the number system as follows.

What is the level of the student's participation?

- 1 - Maximum Participation - The student is immersed in the activity. He or she works independently and steadily.
- 2 - Medium Participation - The student works but with little apparent concentration. He or she depends upon others for

ideas. The student hurries through the project only to finish ahead of others.

- 3 - Minimum Participation - The student displays no concentration and little effort. He or she procrastinates and does not finish when given ample time and encouragement.

This method of assessment was written for an elementary art program. The reader may teach an older grade level or may not be satisfied with this method. If either is true, below is a list of questions that the teacher might consider in assessment. These questions can also be made into a numeral continuum such as the writer used with student participation.

1. Does the student use a wide range of resources in his problem solving?
2. Does the student consider alternatives or does he or she get stuck on one solution?
3. Does he or she value uniqueness and ingenuity?
4. Is he or she willing to take a chance and risk failure?³

This curriculum model is confluent. All parts of it flow from one section to another and back again. The process of curriculum planning can begin at any point on the model. All parts work together to create a whole that becomes the entire teaching process.

CHAPTER FOUR
BLOOM'S TAXONOMY

This curriculum writer was influenced by Benjamin Bloom and used the idea of the affective and cognitive domain in the model. Bloom is mentioned here because his objectives are another alternative to be considered by the curriculum designer. Although there is not room enough in this paper to describe his format, Bloom's books are listed in the bibliography. Figure 5 illustrates how the objectives in this curriculum can be incorporated into Bloom's affective and cognitive objectives. Since the curriculum objectives are directly related to the activities, Bloom's classification covers all of the activities that are assigned to the objectives. The same is true of the behavioral objectives. Figure 5 lists the expressive objectives only but since the behavioral objectives fall under the expressive objectives, Bloom's classification would apply to these also. The highest levels of both the affective and cognitive domains are included in the table. This does not indicate that these levels are expected of students. According to individual differences, some students may progress further than others. The higher levels allow for optimum performance on the part of the student.

FIGURE 5
 CHAPTER FIVE
 THE RELATIONSHIP OF THE CURRICULUM OBJECTIVES
 TO BLOOM'S TAXONOMY 4

| Curriculum Objectives | Bloom's Cognitive Objectives | Bloom's Affective Objectives |
|-----------------------|--|--|
| 1.00 | 1.00, 1.11, 1.20, 1.21, 1.22, 1.24, 1.25, 1.30, 2.00, 2.20, 2.30, 3.00, 4.00, 4.10, 4.20, 5.00, 5.10, 5.20, 6.00, 6.20 | 1.0, 1.1, 1.2, 1.3, 2.0, 2.1, 2.2, 2.3, 3.0, 3.2, 4.0, 5.0 |
| 2.00 | 2.10, 2.20, 2.30, 3.00, 4.00, 4.10, 4.20, 4.30, 5.00, 5.10, 5.20, 6.00, 6.20 | 1.0, 1.1, 1.2, 1.3, 2.0, 2.1, 2.2, 2.3, 3.0, 3.1, 3.2, 4.0, 4.2, 5.0 |
| 3.0 | 1.00, 1.10, 1.11, 1.20, 1.24, 1.25, 1.30, 1.31, 1.32, 2.00, 2.20, 2.30, 3.00, 4.00, 4.10, 4.20, 4.30, 5.00, 5.10, 5.20, 6.00, 6.20 | 1.0, 1.1, 1.2, 1.3, 2.0, 2.1, 2.2, 2.3, 3.0, 3.1, 3.2, 4.0, 5.0 |
| 4.00 | 1.21, 1.24, 2.10, 2.20, 2.30, 3.00, 4.00, 4.10, 4.20, 4.30, 5.00, 5.10, 5.20, 6.00, 6.20 | 1.0, 1.1, 1.2, 1.3, 2.0, 2.1, 2.2, 2.3, 3.0, 3.1, 3.2, 4.0, 4.2, 5.0 |
| 5.00 | 1.21, 1.24, 1.25, 1.31, 2.10, 2.20, 2.30, 4.10, 4.20, 4.30, 5.00, 5.10 | 1.0, 2.0, 2.3, 3.0, 4.0, 5.0 |
| 6.00 | 1.00, 1.10, 1.20, 1.21, 1.23, 1.24, 2.00, 2.10, 2.30, 3.00, 4.00, 4.10, 4.20, 4.30, 5.00, 5.10, 6.00 | 1.0, 1.1, 1.2, 1.3, 2.0, 2.1, 2.2, 2.3, 3.0, 3.1, 3.2, 4.0, 4.1, 4.2, 5.0, 5.1 |
| 7.00 | 1.00, 1.10, 1.20, 1.22, 1.31, 2.00, 6.00 | 1.0, 1.1, 1.2, 1.3, 2.0, 2.2, 2.3, 3.0, 3.1, 3.2, 4.0, 4.1, 4.2, 5.0 |
| 8.00 | 1.00, 1.10, 1.11, 1.20, 1.21, 1.23, 1.24, 2.00, 3.00 | 1.0, 1.1, 1.2, 2.0, 2.1, 2.2, 2.3, 3.0, 3.1, 4.0, 4.1, 4.2, 5.0, 5.1 |
| 9.00 | 1.30, 2.10, 2.20, 2.30, 4.00, 5.00, 5.10, 5.20, 5.30, 6.00 | 1.0, 1.1, 1.2, 1.3, 2.0, 2.1, 2.2, 2.3, 3.0, 3.2, 4.0, 4.1, 4.2, 5.0, 5.1 |
| 10.00 | 1.00, 1.10, 1.11, 1.20, 1.21, 1.23, 1.25, 3.00, 4.00, 4.10, 4.20, 4.30, 5.00, 5.10, 5.20, 6.00 | 1.0, 1.1, 1.2, 1.3, 2.0, 2.1, 2.2, 2.3, 2.3, 3.0, 3.2, 4.0, 4.1, 4.2, 5.0, 5.1 |
| 11.00 | 1.00, 1.10, 1.20, 1.21, 1.23, 1.25 | 1.0, 1.1, 1.3, 2.0, 2.1, 2.2, 3.0, 3.1, 4.0, 4.1, 5.0 |
| 12.00 | 1.00, 1.20, 1.24, 1.25, 1.30, 2.10, 2.30, 3.00 | 1.0, 2.0, 3.0, 4.0, 5.0 |

CHAPTER FIVE

CURRICULUM PHILOSOPHY

Although some of the activities in this curriculum can be used at other age levels, the emphasis continues to be placed upon nine and ten year olds. For this reason, it is important to view a teacher may hold, it is important that he or she develop a personal philosophy. It gives the teacher the same sense of purpose and direction as the objects and the curriculum model. This writer and this curriculum embraces the pragmatic philosophy of John Dewey and his book, "Art as Experience." The writer feels that art belongs in the school because it is needed to combat the ill effects of a highly industrialized and dehumanizing culture. Art brings forth the uniqueness of the individual and nourishes it. It allows a person to become aware of feelings that result from the experiences of daily life. The expression of these emotions is more important than the appearance of the final product. The appearance of spontaneous artistic expression develops a feeling of satisfaction within the individual. This renewal of spirit makes a better child, a happier adult and a society that could be mentally healthier. He or she can distinguish yellow-orange or bluish green. In paintings and drawings, the baseline and skyline begin to disappear. The child begins to discover perspective when he or she realizes that close items appear larger and overlap background objects. As the child becomes more aware, he or she discovers reasoning powers. The child begins to wonder and

CHAPTER SIX

AGE GROUP CHARACTERISTICS

Although some of the activities in this curriculum can be used at other age levels, the emphasis continues to be placed upon nine and ten year olds. For this reason, it is important that the teacher be aware of this stage of development. Lowenfeld defines the nine to twelve age bracket as the "age of dawning realization" or the "gang age." It is during this time that there is a great need of the child to find himself and to see his place in a group. Because of these reasons, children tend to interact in large groups although the sexes remain disdainfully segregated.

This is also a time of growing and greater awareness of the environment. The child has developed an awareness and curiosity of nature, animals and of the real world. Girls tend to embody their own childhood freedom into the continual representation of a running horse while boys identify with cars and trucks. Because of this increased awareness, the child's drawings reflect more attention to detail. In his or her paintings, the child now can see the difference between secondary and tertiary colors. He or she can distinguish yellow-orange or bluish green. In paintings and drawings, the baseline and skyline begin to disappear. The child begins to discover perspective when he or she realizes that close items appear larger and overlap background objects. As the child becomes more aware, he or she discovers reasoning powers. The child begins to wonder and

to question all that exists. He also becomes more critical of others and of himself. Children of this age often hide their art from adults and they often make derogatory remarks about their work. This increased awareness of environment, the questioning and the need to associate with a group can all be energies that the teacher can channel into appropriate and relevant art experiences.

This curriculum designer has attempted to integrate the socio-psychological and artistic knowledge of this age group into the objectives and activities found in this curriculum. There are several activities that involve group efforts. Such activities as the murals and the awareness and rhythm hunts allow the children to function and find their place in a group. The child's curiosity about the world in which he lives will create an inherent interest when he or she deals with all of the aspects of life experiences. Nature, animals, transportation, home and school are all topics that appeal to his or her new sense of awareness. A chance to examine his or her own feelings allows the student to become more acquainted with the growing self. The process of artistic expression allows for the emergence of each student's unique individuality. The student's discovery of simple perspective is also utilized in lessons where he or she experiments with the placing of objects behind and in front of other items. The teacher, in all lessons, should allow enough time and encouragement so that the children will be able to express their need to give attention to detail.

CHAPTER SEVEN

Age level characteristics are extremely important in curriculum planning. The teacher should take into account these factors when engaging in the situation analysis. In this way, the curriculum is geared to the specific age group from the beginning. It is another method of making the curriculum relevant to the student's life, needs and artistic development.

the environment and to express taste in art.

2. To develop an awareness and expression within the child of his or her own feelings.
3. To develop an awareness and expression within the child of his or her life experiences.
4. To develop and cultivate the child's imagination and awareness of the environment.
5. To develop an awareness of and an appreciation for the art and artists of Missouri's past with emphasis upon the history of the area in which the school is located.
6. To develop, within the child, an awareness of the roles of artists today.
7. To develop skills in the care and use of art materials.
8. To allow the child to become exposed to the basic principles of perspective.
9. To help children to enjoy the process of art as a positive extension of themselves.

CHAPTER SEVEN
THE CURRICULUM

Expressive Objective

GENERAL AIMS

The general aims of this art program are:

1. To develop an awareness, within the child, of the elements of art and the principles of design. To see how they exist in the environment and to express them in art.
2. To develop an awareness and expression within the child of his or her own feelings.
3. To develop an awareness and expression within the child of his or her life experiences.
4. To develop and cultivate the child's imagination and awareness of the environment.
5. To develop an awareness of and an appreciation for the art and artists of Missouri's past with emphasis upon the history of the area in which the school is located.
6. To develop, within the child, an awareness of the roles of artists today.
7. To develop skills in the care and use of art materials.
8. To allow the child to become exposed to the basic principles of perspective.
9. To help children to enjoy the process of art as a positive extension of themselves.

CURRICULUM OBJECTIVES

1.15 positive space is any shape.

Expressive Objective

- 1.00 The student will learn about and become aware of the presence of line, shape, value, color, texture, mass and space as it exists in the environment and in the work of other artists. (Aim #1)

Behavioral Objectives

When asked the following in verbal or in written form, the student will be able to identify that:

- 1.01 a line is a dot going for a walk.
- 1.02 a shape is a line touching its toes with its hands.
- 1.03 value is the light and dark of everything.
- 1.04 texture is how something feels when you touch it or how you think it might feel when you look at it.
- 1.05 the primary colors are red, yellow and blue.
- 1.06 the secondary colors are orange, violet and green.
- 1.07 the tertiary colors are made by mixing a small amount of either of the two next door neighbors to a secondary color.
- 1.08 a color wheel is an easy way to arrange colors.
- 1.09 red + yellow + blue = brown, red + blue = purple, red + yellow = orange, blue + yellow = green.
- 1.10 a shade is any color plus black.
- 1.11 any color plus black makes that color darker.
- 1.12 a tint is any color plus white.
- 1.13 any color plus white makes that color lighter.
- 1.14 negative space is the shape of the space between or around an object.

Expressive Objectives
1.15 positive space is any shape.

1.16 mass is any shape or object

Expressive Objective

2.00 The student will, in his art, manipulate the properties of line, shape, value, color, texture, space and mass for the purpose of further discovery, awareness and self expression. (Aim #1)

Expressive Objective

3.00 The student will learn about and become aware of the presence of rhythm, emphasis and balance in art, in the environment and in the work of other artists. (Aim #1)

Behavioral Objectives

When asked the following in verbal or in written form, the student will be able to identify that:

3.01 balance in a picture occurs when the drawing or painting uses all of the paper and isn't just on one side of it.

3.02 emphasis is the center of interest in a picture.

3.03 rhythm is repeating any part of the picture or painting.

Expressive Objectives

4.00 The student will manipulate, in his or her art, the properties of rhythm, emphasis and balance for the purpose of further discovery, awareness and self expression. (Aim #1)

5.00 Through his or her art, the student will develop an awareness of his or her feelings and will express these emotions through picture making. (Aim #2).

Expressive Objectives

- 6.00 The student will develop an awareness of his or her own life experiences in such areas as nature, home, people, animals, school, transportation and holidays. The awareness of these experiences will be expressed through art. (Aim #3)
- 7.00 The student will learn about the art and artists of Missouri's past with emphasis upon the history around the Mississippi River. (Aim #5)

Behavioral Objectives

When asked the following in verbal or in written form, the student will be able to identify that:

- 7.01 Thomas Hart Benton and George Caleb Bingham were two famous Missouri artists.
- 7.02 Thomas Hart Benton and George Caleb Bingham painted scenes from everyday life.
- 7.03 pottery, quilting, beadwork, stone carving, and painting on velvet were some of the crafts of historical Missouri.
- 7.04 many of George Caleb Bingham's paintings and sketches illustrated scenes of Mississippi river life.

Expressive Objective

- 8.00 The student will learn about the role of the artist today through the study of the various jobs that artist hold. (Aim #6)

Behavioral Objectives

When asked the following in verbal or in written, the student will be able to identify that:

8.01 an architect plans the construction of buildings and dams.

8.02 a fashion artist draws or paints pictures of models wearing clothing that will be advertised.

8.03 a portrait painter paints a picture of a person.

8.04 a mural painter paints scenes or designs onto the walls of public buildings.

8.05 an interior decorator makes pleasing arrangements of furniture, carpet, pictures and all other furnishings that are inside homes, hotels, and offices.

8.06 a cartoonist prepares funny drawings for newspapers and magazines.

Expressive Objectives

9.00 The student will, through his art, learn to use and develop his or her imagination and to sharpen his or her senses and awareness. (Aim #4)

10.00 The student will experiment with simple and one point perspective. (Aim #8)

Behavioral Objectives

When asked the following in verbal or in written form, the student will be able to identify that:

10.01 a horizon line is a point where it looks as if the sky and earth meet whether outdoors or on drawing paper.

12.01 how you draw or paint your picture is your decision alone.

- 10.02 a vanishing point is the point on the horizon line where all lines of a house, a table, or a box would meet if they would go that far into the distance.

Expressive Objective

- 11.00 The student will learn how to use art materials and tools wisely. (Aim #7)

Behavioral Objectives

- When asked the following in verbal or in written form, the student will be able to identify that:
- 11.01 a paintbrush must be used carefully, cleaned thoroughly, and stored upside down.
- 11.02 cutting shapes from near the edge of a piece of paper leaves more room to cut more shapes.
- 11.03 using only the amount of glue that is needed and closing the cap when finished is a way of saving glue and glue bottles.
- 11.04 getting only the amount and colors of paint needed is a way of conserving it.

Expressive Objective

- 12.00 The student will become aware of the process of artistic experience. (Aim #9)

Behavioral Objectives

- When asked the following in verbal or in written form, the student will be able to identify that:
- 12.01 when you are drawing, your picture does not have to look exactly like the object you are drawing.
- 12.02 how you draw or paint your picture is your decision alone.

- 12.03 you can't expect your art to look the same as your neighbor's work or the teacher's sample.
- 12.04 trying hard is more important than worrying about how your picture will look when you are finished.
- 12.05 art isn't always easy.. It can be hard at times.
- 12.06 making things in art sometimes takes more time. You don't have to work fast all of the time.
- 12.07 your art is important because it belongs to only you.
- 12.08 imagination and day dreams are important in art.
- 12.09 trying to think of new and different ways of doing things is acceptable in art class.
- 12.10 allowing your feelings to show in your paintings and drawings is all right in art.
- 12.11 everyone is an artist in his or her own way.
- 12.12 your art can help you to learn about a fascinating person-- you!

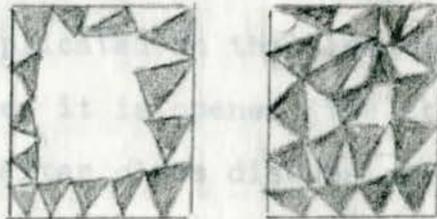
CURRICULUM ACTIVITIES

1. Feeling Painting - The student will create a painting that will reflect how he or she feels at that moment.
2. Negative Space Search - The student will look for negative spaces in a painting of an artist or in the work of another student.
3. More Than A Mural - The student will make a design where line is emphasized. The lines will have to reach to the edge of the paper. The design will be painted. The lines are re-emphasized by drawing over them with black ink. The paintings from all of the students are mounted in checkerboard style on a huge sheet of hardboard. There will be a blank space beside each painting and a new sheet of paper will be placed in each of the blank spaces. The lines of the paintings will be extended to the blank sheets and made into another design on these sheets. These designs will also be painted and the lines inked until the entire mural is finished. The mural will then be coated with a protective layer of polymer medium.⁵
4. Crayon Mosaic - The students will create a large mural using old, broken crayons as the mosaic pieces. The pieces will be glued onto a large piece of board or cardboard and covered with shellac when finished.⁶
5. Feeling Chalk Painting - The student will dip one end of chalk in water and then will draw with it to express an emotional experience.⁷

6. Half Portraits - The student will take a large portrait photograph from a sports or fashion magazine. The photograph will be cut in half and one half of it will be tacked to a sheet of white paper. The student will then draw the other side of the face next to the photograph half.⁸
7. Figure Drawing - The student will work through a series of lessons that will improve his or her understanding of figure drawing. The student will begin by drawing the figure with ovals. He or she will then draw action figures with ovals. The student will do a contour drawing and then a finished drawing of a figure.⁹
8. Paper Moons - The student will fold a large square of black paper in half twice to get a smaller square. He or she will shape the outside corner into a quarter of a circle and will cut out the shape.  The student will create a Halloween design on this paper making certain all of the shapes are connected. The negative spaces will be cut out. When it is opened, the design will be quadrupled in a circular motif.¹⁰
9. A Hunt to Sharpen Awareness - The students will go outside in teams of four to collect natural objects that are round, hard, rough, sharp, fuzzy, furry or hairy, beautiful or ugly. They will search for 10-12 minutes. When they return to the classroom with the items, the students will try to draw as much of the detail of their objects as possible. This art period would also be an appropriate time to discuss the artist who draws for science and medical texts.¹¹

10. Illustrating Idioms or Proverbs - The students will draw pictures to illustrate such idioms as "Sitting on top of the world," "Scratch my back and I will scratch yours," "Don't count your chickens until they are hatched," "Slept like a log," "Went out on a limb," "Smart as a fox," "Fit as a fiddle," "Sharp as a tack," "Busy as bees," "Strong as an ox," "Worked like a beaver," "Fits like a glove," "How time flies," "It's raining cats and dogs."¹²
11. Farm Machinery - The student will do a linoleum or cardboard print of thrashers, tractors and other farm machinery. A mural can be made from the individual prints.¹³
12. Mushroom Magic - The students, after a study of mushrooms, will design their own plants and mushrooms. The design will be painted and outlined in ink.¹⁴
13. Games We Play and Watch - The student will create a drawing or painting of such games as football, rope jumping, baseball and other games.¹⁵
14. A Ceramic City - Each student, after a discussion of cities and towns, will create a piece of the city with clay. The parts will be two dimensional and can be a car, a building or a tree. After a bisque firing, the flat pieces will be arranged into a city.¹⁶
15. Images in Black and White - The student will create a collage or picture using only black and white paper.¹⁷
16. Nature Rubbings - The student will make a texture rubbing of the bark and leaves of a tree. The student will cut the bark into a trunk shape and the leaves will be cut into leaf shapes. The student will construct and paste the shapes onto a background sheet of construction paper.¹⁸

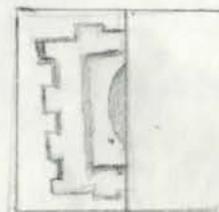
17. Dream Stories - The children will illustrate a dream they have had or have imagined. They will make several drawings of the various scenes and then will write a narrative paragraph with each scene.¹⁹
18. Vibrations - The student will pick two colors that seem to vibrate when placed side by side. Some examples are red/blue, orange/green, red/yellow and red/green. The children will cut triangles from one of the colors and will use the other color as the background. The student will place the triangles on the other piece of paper starting with the outer edges first. (see illustrations). All other triangles will be placed in such a way that another triangle is formed from the background. The student will cut more triangles to fit the space and will cover the entire paper with them. All of the triangles will be glued point to point so that there are three points meeting at all times.²⁰



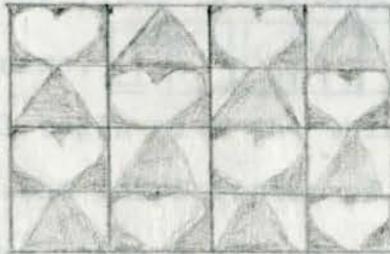
19. Potato Printing - The student will cut an potato/ in half and will carve a design into it. The potato/ will then be used to print a design on butcher or wallpaper.²¹
20. Balance - The students will observe two children of the same size on a see-saw and they will see how it is balanced. They will also observe how the see-saw is balanced when one child is placed at the other end. The student will realize, through classroom discussion, how balance also is important

in picture making.²²

21. Center of Interest - The students will look at a famous painting or a piece of art work done at school to find the center of interest in the work. He or she will discover how the center of interest was achieved if through texture, shape, line or contrast. The student will also look for the center of interest in such everyday objects as a picture of a dress, a car or a book jacket.²³
22. A Balanced Design - The student will fold a piece of paper in half and will open it again. With the use of crayon, he or she will cover one half of the paper with a brightly colored design and accentuate it with black outlines. The student will fold the paper again making sure the crayon area is above the clean area. The top of the folded paper will be scribbled upon heavily with pencil. The entire area will be covered. This procedure will cause the design to be duplicated on the side that is not colored with crayon. When it is opened, the student will see a balanced design. After class discussion, the student will realize that a balanced picture is one that does not have too much picture weight on one side and not enough on the other.²⁴
23. A Balanced Geometric Design - The student will create a geometric design and will use the same technique that was described in activity 22. The student will use only shapes to make one half of the design.²⁵



27. Name Design - The student will use graph paper that has
24. Repeat Design - The student will fold a 9x12 sheet of paper in half twice. The paper will be turned the other way and folded in the same manner. This procedure will make a grid with 16 squares on the paper. The student can draw lines on the folds with a pencil and ruler to make the folds easier to see. He or she will understand, through class discussion, the checkerboard pattern. The student will pick two shapes of any kind. The shapes will be placed on the grid in a checkerboard fashion & colored. The background in each square will also be colored. The student must use the same colors each time a shape is repeated so that the pattern will be created.



25. Wrapping Paper Collage - The student will either tear or cut scrap pieces of Christmas wrapping paper. The pieces will then be glued to a background sheet of construction paper to create a paper collage.*

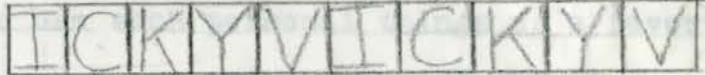
26. Rhythm Hunt - The students will search in the classroom for rhythm that occurs through repetition of texture, line, shape, color or value. The class will divide into groups. One group will hunt texture, another for shape etc. Each group will keep score to determine who found the most items.²⁶

* The idea is the author's.

27. Name Design - The student will use graph paper that has 1 inch squares. He or she will start with the first row of squares and will write each letter of his or her first name in each square. The letters must be upper case. The letter should fill the space and the name will be written over and over until all of the squares are used even if the name isn't completed the last time.



The student will begin the second row. He or she will begin with the second letter of the name and will put the first letter at the end of the name and repeat. The name will be repeated as many times as possible as in the first row. The first letter should always be added to the end of the name.



The student will begin with the third row. He or she will begin with the third letter of the name and will put the first two letters at the end. In the next row, he or she would start with the fourth letter and use the same method. The student will repeat this process until all of the rows are used. The squares will then be colored. The student will use various colors in the spaces around and in between the letters. The same colors must be used every time that letter is repeated in order to create a diagonal design.

28. Repeat Paper Shapes - The student will practice cutting a diamond shape from a 3 inch piece of newsprint. He or she will also practice cutting a circle and a nonobjective

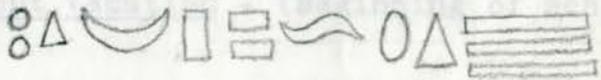
32. shape from it. The student will fold a 6x12 sheet of paper into eight squares by folding it in half twice. The class will each decide upon the shape to be used and will cut eight of them from 3 inch pieces of black paper. The shapes will be glued onto the squares of the 6x12 paper.²⁷



29. Me Picture - The student will write his or her name on a piece of construction paper. The name will be the center of interest. He or she will then fill the space surrounding the name with designs such as circles and lines. The student will also use such personal things as a favorite number, color, music group or birth month and date to decorate the space around the name.
30. Color Wheel Family - The student will learn about the color wheel family. The primary colors are Mom, Dad, and Grandmother (Grandfather has gone fishing). The secondary colors are the children and the tertiary colors are the next door neighbors.²⁸
31. Midnight Madness - The student will learn about shade through the discussion of the way colors look at night. They will discuss how darkness makes colors look darker. They will learn how to use black to make colors dark. After practicing, they will create a midnight painting to experiment and to express their knowledge.* For example, the Christmas colors of red, green, gold, and silver could

32. Springtime Colors - The student will learn about tints through the discussion of pastels and how they relate to Easter, springtime and baby colors. The student will learn how to make tints and then will create a painting to express and experiment with their knowledge.*
33. Tints and Shades - The children will experiment with the mixing of tints, shades and secondary and tertiary colors. They will relate the colors to the various hues in their crayons. They will become more aware of the different tints and shades and variations of one color when they see and compare the examples in their big box of 64 Crayola crayons. For example, when they mix blue and white, they will see that the result is like the "sky blue" in their crayon box.*
34. Color Combinations - The students will collect samples of colored fabric or will use material from the art room scrap box. Two or three people will combine the colors into different arrangements while the class makes a critique. The students will learn how some colors placed together are more pleasing than others.²⁹
35. Accidentals - The student will use watercolors not for picture making but for experimentation. The student will drop colors on top of other colors onto moist paper to watch what hues result from the various combinations.³⁰
36. Holiday Colors - The student will experiment with colors that are associated with certain holidays. For example, the Christmas colors of red, green, gold, and silver could

be used in a painting. The colors of red, white and blue would be used in a July 4th painting. The student should be encouraged to think of colors that remind him or her of the holiday even though these colors are not usually associated with that season.³¹

37. Color and Mood - The student will make a set of color cards from colored paper. He or she will experiment with these cards to discover how different colors and tints and shades changes mood. The student will try to see which colors make him or her feel happy, sad, cool or warm etc.³²
38. Autumn Trees - The student will create a chalk drawing expressing his or her response to the experience of seeing the colors of the trees in the fall.*
39. Feeling Game - The children will make a head shape on a piece of paper. Each student will also make two sets of the shapes that are illustrated. The shapes will be cut out and put on the face to create facial expressions. The children will work to see how many different faces and moods they can create.
- 
40. Crayon and Watercolor Vases - The student will make a line drawing of a vase and flowers they have seen or have imagined. They will draw it with black crayon and will press hard. They will then paint in parts of the picture with watercolor or thinned tempera.
41. Still Life Drawings of Familiar Objects - The students will bring favorite objects from home to be made into a still life. After the still life has been constructed, the

55. students will discuss how some of the objects are in front
56. of or behind other items. The children will begin to
57. draw the still life. They will sketch the outline of the
58. objects and will then put in the detail later.³³
42. Cut Paper Mural of Our Town - Each student will make a
60. house or store that exists in their town. It can be
61. colored with crayon or made from construction paper.
62. When finished, the students will cut out the houses and
63. stores and will glue them onto mural paper in the order of
64. their actual appearance on main street.³⁴
65. After class discussion, the student will create a painting
66. or drawing about the topics listed below.
43. Visiting the School Nurse³⁵
44. Our Janitor and What He Is Doing for Us³⁶
45. Draw Your Parents - (Beginning of school topic)³⁷
46. Why You Are or Are Not Glad School Has Started - (Beginning
71. of school topic)³⁸
47. What You Liked Best About Vacation - (Beginning of school
72. topic)³⁹
48. What I Would Like To be When I Grow Up⁴⁰
49. The First Thing I Remember⁴¹
50. The Most Exciting Dream I Remember⁴²
51. What Scared Me the Most⁴³
52. What Would I Do if I Had \$10.00 To Spend⁴⁴
53. Chores At Home and After School⁴⁵
54. Suppose You Could Do As You Please When Your Family Leaves
80. You at Home Alone⁴⁶

55. Your Father or Mother at Work⁴⁷
56. Things I Like to Watch⁴⁸
57. What Do You Like To Do Best During Your Leisure Time⁴⁹
58. Waiting Somewhere⁵⁰
59. The Sign: "Men At Work"⁵¹
60. The Friendly Policeman⁵²
61. Going Shopping⁵³
62. The Mail and Mailman⁵⁴
63. The Barber or Beautician⁵⁵
64. A Fire Truck in Action⁵⁶
65. The Most Exciting Thing I Saw At the Circus⁵⁷
66. Going To Church⁵⁸
67. Inside A Movie Theater⁵⁹
68. The Most Fun I Ever Had⁶⁰
69. What I Am Most Afraid Of⁶¹
70. For What Did I Receive the Most Praise⁶²
71. Something I Was Blamed For and Didn't Do or When I Thought
I Was Treated Unfairly⁶³
72. Something I Wish I Had Done But Didn't Do⁶⁴
73. How I Could Work To Earn A Little Money⁶⁵
74. I Am Proud of This Accomplishment⁶⁶
75. The Hardest Thing I Ever Had To Do⁶⁷
76. The Worst Accident I Ever Saw⁶⁸
77. The Most Beautiful Present I Ever Saw⁶⁹
78. My Most Cherished Possession⁷⁰
79. The Biggest Mischief I Would Like To Get Into⁷¹
80. What I Like Best About Sunday⁷²

81. Something Kind I Have Seen Someone Do⁷³
82. When I Hurt Myself⁷⁴
83. The Greatest Punishment I Ever Received⁷⁵
84. Myself As I Look Today⁷⁶
85. Beauty in Weeds - The students will bring weeds to class and will discuss their characteristics and beauty.⁷⁷
86. Dream Room - The student will collect pictures of the kind of furniture he or she would like to have in his or her room. The student will then design the most beautiful room imaginable. He or she will pay attention to the design of rugs, lamps, furniture, and wall coverings.⁷⁸
87. Dream House - The student will collect pictures of house exteriors that he or she likes.⁷⁹ The student will then design the exterior of a dream house. If the student desires, he or she can devise the floor plan for the dream house.*
88. Dream Garden - The student will collect pictures of gardens. He or she will plan a garden for his or her dream house.⁸⁰
89. Wallpaper Design - The student will design wallpaper for his or her dream room. A printing technique can be used to execute the design.⁸¹
90. Rug Design - The student will use a piece of burlap to design his or her own rug for their room at home. The design can be made by stitching the burlap with yarn or by pulling strings from the burlap's weave.⁸²

After class discussion, the students will create a

drawing or painting about the topics listed below.

91. Where We Should Not Play⁸³
92. Places Where We Can Play⁸⁴
93. At A Family Dinner⁸⁵
94. Children Climbing A Tree⁸⁶
95. Welcoming Someone (at a bus, train, or airport)⁸⁷
96. What I Am Doing On A Rainy Day⁸⁸
97. Packing To Go Away⁸⁹
98. My Favorite Game⁹⁰
99. At A Children's Party⁹¹
100. What Did Your Dad or Mom Look Like This Morning⁹²
101. How I Would Like To Be Dressed⁹³
102. My Favorite Movie Star⁹⁴
103. The Ugliest/Most Beautiful Person I Can Imagine⁹⁵
104. The Washline⁹⁶
105. Housecleaning⁹⁷
106. Before A Summer Storm⁹⁸
107. My Favorite Toy or Toys⁹⁹
108. Sitting Around A Bonfire At Night¹⁰⁰
109. In A Snowstorm¹⁰¹
110. The Flood¹⁰²
111. The Rodeo¹⁰³
112. Looking Out of the Window at Home¹⁰⁴
113. A Road Junction in the Country¹⁰⁵
114. Pressed Nature Pictures - The student will collect autumn leaves or wild flowers and will arrange them upon one sheet of waxed paper making sure all of the various parts

- 121) Animals - The student will make sketches of different views of the animal they have chosen. Each child will place a piece of wax paper on top of the arrangement and will seal the top and sides with a hot iron. The student can either matt the nature picture or can attach a string to it so that it can be hung in the window.¹⁰⁶
- 122) Animals - The student will sketch the texture of the fur of an animal.
- 123) Transportation - The student will collect pictures of airplanes, automobiles, or cars. The students will, in a paragraph, discuss which ones are most pleasing. The pictures can be exhibited.
115. Seed Mosaic - The student will collect various seeds and dried foods such as bird seed, grass seed, macaroni, cereals, dried peas, rice and oatmeal. The student will draw a simple design or picture onto a piece of cardboard or plywood. He or she will glue the seeds and dried food onto the design to create a mosaic from these materials.¹⁰⁷
- 124) Transportation - The student will bring to school, pictures of airplanes, automobiles, buses or trains that they have seen. They will draw the pictures in an exhibit.
116. Tree Drawings - The students will go outside to draw the trees in the school yard. The children will make some value and texture drawings of the clusters and growth direction of the leaves.¹⁰⁸
- 125) Transportation - The student will make a drawing of an airplane or car using such ideas as the following: a car with a house on top, a house on a car, a car with a house on top, a house on a car, a car with a house on top, a house on a car.
117. Trees, Clouds and Water - The student will collect pictures of trees, clouds, lakes, streams, and oceans. He or she will label each picture explaining the reason why he or she thinks the picture is beautiful.¹⁰⁹
- 126) Transportation - The student will make a drawing of an automobile as from an upper window.
118. Water - The student will write a paragraph describing a beautiful body of water he or she has seen.¹¹⁰
- 127) Transportation - The student will make a drawing of a house on a car, a car with a house on top, a house on a car, a car with a house on top, a house on a car, a car with a house on top, a house on a car.
119. Animals - The student will study the work of animal painter Rosa Bonheur and western artist Frederic Remington to see how animals are portrayed by other artists.¹¹¹
- 128) Transportation - The student will draw fellow students in various poses. The poses will come from a dramatic story such as a short story of a man hiding from pursuers or a man hiding from pursuers or a man hiding from pursuers.
120. Animals - The student will choose an animal family and will make sketches illustrating the various characteristics of the animal.¹¹²

121. Animals - The student will make sketches of different views of the animal they have chosen.¹¹³
122. Animals - The student will sketch the texture of the fur of an animal.¹¹⁴
123. Transportation - The student will collect pictures of airplanes or cars. The students will, in a paragraph, discuss which ones are most pleasing. The pictures can be exhibited.¹¹⁵
124. Transportation - The students will bring to school, models of airplanes, automobiles, boats or trains that they have made. They will place their models in an exhibit.¹¹⁶
125. Transportation - The student will design the airplane of tomorrow.¹¹⁷
126. Transportation - The student will make a drawing of an automobile from the top view as from an upper window.¹¹⁸
127. Imagination Exercises - The student will make a drawing from unusual points of view using such ideas as the following:
- "Think of yourself as a little field mouse crossing a super highway. You look up and see a big car speeding straight toward you, almost upon you."
 - "Imagine that you are a seagull floating in the air high above the ocean. Suddenly you see a giant bird (an airplane) roaring across the sky just in front of you."¹¹⁹
128. Figure Drawing Poses - The students will draw fellow students in various poses. The poses will come from a dramatic story such as a short story of a man hiding from pursuers or

a girl making a first appearance as a dancer. The class as a whole will give suggestions for poses.¹²⁰

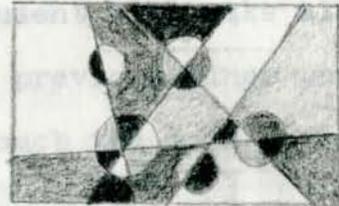
129. Fashion Drawing - The students will study and discuss the role of the fashion artist. They will then make sketches of the human figure in a favorite outfit. They can pretend that their drawing is being prepared for a newspaper ad.¹²¹
130. The Cartoonist - The student will study and discuss cartooning and the role of the cartoonist. Both the teacher and the student will bring their favorite cartoon to class. The children will try to create a cartoon figure or to cartoon an event that they think is funny.¹²²
131. Figure Drawing - The student will illustrate a scene that is familiar to him or her. The scene must show at least five people. Some examples are: "The Family Watches T.V.," "In the Library," or "Eating Lunch at School."¹²³
132. Crowds Gather - The student will make a drawing that illustrates a crowd in such places as a ballgame, the circus, or the swimming pool. The paper must be filled with a large group of people and the figures in front must be larger than those behind.¹²⁴
133. Perspective Cut-Ups - The student will make a drawing of a still life. The sketch will consist of a line drawing of each of the objects. They should exist separately on the paper and should not overlap. (The still life should be arranged so that the various objects do not block the view of other items.) The student will consider the

133. sizes of the objects and their relationship to each other. The student will cut out the objects and paste them in an arrangement on another piece of paper making sure they overlap.¹²⁵
134. Perspective Picture - The student will use perspective to make an outdoor scene. The picture will depict a scene that will include a road and the student will show that it gets smaller as it recedes into the distance.¹²⁶
135. Perspective - After discussion, the student will experiment with one point perspective. The student will learn about the horizon line and vanishing point. The student will make a drawing that has either railroad tracks or a road in the picture. He or she will then attempt to draw a house using one point perspective.*
136. Brayer Painting - The student will paint with printmaking brayers. The brayer will be rolled into thick tempera paint and will then be rolled onto butcher paper. He or she will practice overlapping one color over another to see what other colors are created. The student will also be aware of the shapes and textures that the brayer creates.
137. Classic Paintings - The students will listen to a piece of classical music of either theirs or the teacher's choosing. They will interpret the mood of the music into color. They will select what they think is the color of the part of the music that they heard first. On the second day of the lesson, they will visualize, in a painting, what they think the music means.¹²⁷

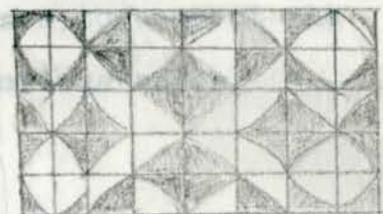
138. Tissue Paper Collage - The student will experiment with color, shape and texture through the application of layers upon layers of colored tissue paper onto a background piece of heavy paper.¹²⁸
139. Pointillism - The student will learn about pointillism through a discussion of the artist, Georges Seurat. The student will lightly draw in the picture of his or her design. In order to preserve the tips of markers and crayons, the student will use short dashes instead of dots. The student will intermix dashes of primary colors to get secondary colors. He or she will also intermix colors and black dashes to create value.¹²⁹
140. Thematic Collages - The student will decide upon a subject such as food, cars, trees, or clothes. The student will tear or cut magazine pictures that relate to his or her subject and paste them onto a background sheet of paper.¹³⁰
141. The Colorless Collage - The student will learn that papers considered colorless actually do have color. The children will collect neutral colored papers such as cardboard, wax paper and packing paper. Each student will glue the pieces onto a sheet of white paper. He or she will then be able to compare the subtle color and texture variations and their contrast to the white paper.¹³¹
142. The Affect of One Color Upon Another - The student will paint freely with a large brush placing one hue next to another. He or she will notice how a color changes when it is placed next to another color.¹³²

143. Line Pictures - The student will draw any kind of picture he or she wishes but every part of the drawing must be drawn in straight lines.
144. Line - The student will use black chalk and paper. He or she will listen to some stimulating music and will begin to draw lines without making a picture. The student will repeat the process and consider the variety of line making sure that the line swoops, glides, ripples or pauses. The student will repeat the exercise with music of a different mood.¹³³
145. Texture - The above project can be done with the element of texture. The student will listen to parts of the music and will indicate the roughness or smoothness of the sound with his or her pencil marks on paper.*
146. Blind Drawing - The student will draw an object without looking at the paper. The object can be a flower, a person, or any other object. The student will then make a second drawing while looking at the object. This exercise increases awareness of contour and line.¹³⁴
147. Masters of Line - The student will study drawings of such artists as Picasso, Rembrandt or Henry Moore and will discuss the property of line in the works.¹³⁵
148. Contour Cutting - The student will cut the edge of a figure. He or she will cut free hand with paper and scissors the various poses of a figure or shape. The residue paper will be used to study positive and negative space.¹³⁶

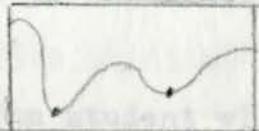
149. Line Drawing With A String - The student will create a picture or design by dipping string into glue or starch and then dropping it onto a piece of paper.¹³⁷
150. A Line and Collage Still Life - The student will see the relationship between line, texture and mass when he or she draws a still life and then does an interpretation of it in a collage.¹³⁸
151. The Five Design - The student will divide his or her paper with five lines and will then draw five circles. The student will color with only five colors. The sections of the design are determined by the boundaries created by either the edge of the lines or circles. Two adjacent sections cannot be the same color.

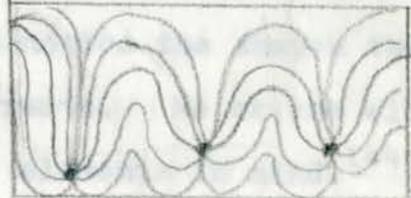


152. Newspaper Cities - The student will cut city building shapes from a piece of the classified section of the newspaper. He or she will consider the print and how it creates a texture on the paper. The student will paste or glue the buildings on light blue construction paper and will add details with crayon or pen and ink.
153. Line Creates Movement - The students will use graph paper and they will fill in all or parts of the squares with shapes to make a design of their own. They will consider balance and rhythm in their design.¹³⁹

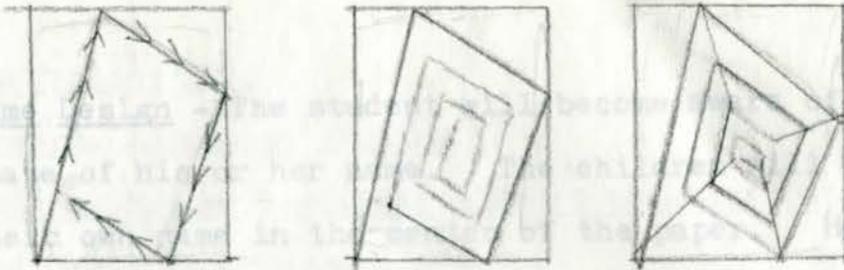


154. Printing With A Line - The student will fold a piece of paper in half and will then open it. A piece of string will be dipped in paint and the excess squeezed from it. The student will lay the string on one half of the paper and close the other half. Some length of the string must extend from the bottom of the paper. The student can either place a book or the weight of his hand on top of the paper as the string is pulled out. The movement of the string will create the print. The student can experiment through the use of various colors.¹⁴⁰

155. Good Vibrations - The students will draw a wavy line across their paper and they will put a dot at the lowest section of the curve.  The student will make all lines run parallel to the previous lines until they reach the dots. The lines must touch the dots before continuing on their journey.¹⁴¹



156. Ricochet Lines - The student will draw another square inside the existing square of his or her paper making sure that the corners miss the corners of the paper. The student will pretend that the line has ricocheted off the edge of the paper and has traveled all the way around. The line continues to move around the paper until it stops in the middle. The student will draw lines to connect the corners and then color the design in various color combinations.¹⁴²



157. Chalk and String Design - The student will tie a string around a tack that has been pressed into a piece of plywood. The string will be rubbed with a piece of chalk. Paper will be placed under the string. The string will be pulled tight with one hand and snapped against the paper with the other hand. The student will move the paper in different positions and will repeat the technique. The shapes created by the lines can be colored to create a pattern.¹⁴³
158. Bare Trees - The student will study the bare tree limbs and notice the shapes and patterns of the limbs against the sky. The student will also notice the shapes the space in between the branches create. He or she will sketch the tree limbs with these elements in mind.¹⁴⁴
159. Scratchboard - The student will cover a piece of heavy paper with a thick layer of black waxy crayon. The boy or girl will then use a pair of scissors or a hair pin to scratch out a composition that consists of many areas of light and dark. The student may also cover his or her paper with a heavy coat of various colors before applying the black crayon. When the design is scratched, the brilliance of the colors is intensified by the black outer coat.¹⁴⁵

166. My Fantasy Eric
 167. Name Design - The student will become aware of the basic
 168. shape of his or her name. The children will each write
 169. their own name in the center of the paper. He or she will
 170. draw a line around the name that follows the shape of the
 171. letters. Another line will be drawn to follow the shape
 172. of the first line. The process will be repeated until
 173. the paper is filled. The student will then color in the
 174. bands that are created by the lines.



175. Turning Into A Monster¹⁵⁷
 176. Value - The student will use black chalk on white paper.
 177. He or she will alter the pressure of the chalk and ex-
 178. periment with the point and side of it to see what various
 effects can be achieved.¹⁴⁶

162. Value Appreciation - The students will observe several
 pieces of sculpture placed in the path of a strong source
 of light. The sculptures will be moved around until the
 shadows cast from one object to another will form a unity.
 The student will sketch the sculpture pieces and will give
 much attention to the shape of the shadow.¹⁴⁷

163. Masters of Value - The student will analyze and discuss
 the work of such artists as Cezanne, Miro and O'Keefe for
 their arrangements of light and dark.¹⁴⁸

The student will use his or her imagination to draw a picture
 about the following topics.

164. I Am An Old Train. Where Am I Going?
 165. A Little House of My Own

166. My Fantasy Trip
167. Invent A Nonsense Machine¹⁴⁹
168. Walking Around the Other Side of the Moon¹⁵⁰
169. Turning Into An Insect¹⁵¹
170. If You Were the Tallest Person on Earth¹⁵²
171. If You Were Invisible¹⁵³
172. Replacing Your Head With Something Else¹⁵⁴
173. Growing Wings¹⁵⁵
174. Swallowing Things Whole¹⁵⁶
175. Turning Into A Monster¹⁵⁷
176. Shrinking To Microscopic Size¹⁵⁸
177. Becoming the Last Person on Earth¹⁵⁹
178. Listening Experience - The student will help the teacher collect various objects such as nails, hinges, glassware, twigs, sand paper, cloth, metals, sponges and other items. The children will listen as the teacher stands behind a concealing large piece of cardboard and creates sounds with the collected objects. The student will try to identify the sounds as the teacher hits, rubs, taps or shakes the objects. The class will also identify which sounds are soft, loud or musical. The children will discover how the different sounds make them feel.¹⁶⁰
179. Tactile Experience - The children will bring differently textured objects to class. Such items can be papers, spools, beans, rope, cotton, pebbles, cardboard, cloth, steel wool, or burlap. They will also bring a lidded shoe box and some string. The objects will be suspended

inside the shoe box and a hole the size of a hand will be cut in the end of the box. Another student will reach inside the box and try to guess what objects are inside through tactile experience. ¹⁶¹

180. Grab Bag - The students can put their hand into a sack and can feel of the various objects inside. When one student is finished, the sack is passed to another person. ¹⁶²
The children will draw what they think is in the sack.
181. Olfactory Experiences - The students will sniff of bottles that contain various scents. Such scents can be pine, mint, hay, clover, sawdust, flowers, spices, perfumes, powders and such dried foods as tea, coffee or cocoa. The student will try to recognize the scents. They will also choose the ones which they think are sweet, sour, or unpleasant. The student will think of what the smells remind them. ¹⁶³
182. Awareness Exercise - The student will draw a common object in or around school such as parts of the interior of the classroom. Such an activity increases an awareness of objects that the student sees every day. ¹⁶⁴
183. Crayon Doodle Designs - The student will cover the paper with a continuous pencil line that travels in various directions. The student will look for shapes in the lines and will draw the shape with heavy pencil lines. The picture can then be colored or painted. ¹⁶⁵
184. Blottos - The student will fold a piece of paper in half and then will open it again. He or she will drip paint on the center fold and will fold the paper again and lightly press

on the outside. The pressure will cause the paint to form unusual symmetrical shapes. When it is opened, the student will try to determine of what the shape reminds them.¹⁶⁶

The student will use his or her imagination to draw or paint a picture about the following topics.

185. What Music Told Me¹⁶⁷
186. Paradise¹⁶⁸
187. Poisonous Flowers¹⁶⁹
188. Which Tame Animal Would You Like as a Pet?¹⁷⁰
189. What Do You Think Heaven Looks Like?¹⁷¹
190. A Trip to the Moon¹⁷²
191. The Way I Like to Travel (magic carpet, reindeer etc.)¹⁷³
192. The Foreign Country I Would Like to Visit¹⁷⁴
193. How Does the World Look to a Grasshopper?¹⁷⁵
194. The Land or Region Where I Would Like to Live¹⁷⁶
195. What Do You Think a Very Big City Looks Like?¹⁷⁷
196. Things You See When Looking From An Airplane¹⁷⁸
197. Shipwrecked on a Strange Island¹⁷⁹
198. The School Lunch - The student will design an improved lunch menu and will illustrate it.¹⁸⁰
199. Van Art - The student will draw his or her own "souped-up" van and will create the design that will be painted on the back and sides.
200. Sound Effects - Through discussion, the student will learn about how sound effects such as rain, thunder and horse hooves were created for the old radio shows. The student will

203. listen to a selection from a sound effects record. After listening, the student will use from seven to ten minutes to draw what he or she thinks created the sound. At the end of that time, the answer will be revealed and the process repeated.
201. What's on Your Mind - The student will draw a large portrait of themselves and they will leave plenty of room in the forehead section of the head shape. They will draw, inside the forehead, what things are on their minds. These things can be hobbies, sports or such problems as hating homework or fighting with someone.¹⁸¹
202. Three Person Silly Animals - The students will discuss imaginary animals. The class will be divided into groups of three. Each group will receive a long piece of paper that has been folded into three sections. Each student will draw one part of the side view of an animal while the other two people keep their eyes closed. One student will draw the front, another the middle and the third student will draw the back of the animal. No one will know what the other is doing. The second and third student will only be allowed to see where the lines end from the drawing of the previous student so that he or she can continue the animal from the first section. The paper can be folded over so that the other parts won't be seen. After the strange animal has been revealed, the students can work together to add more details to the animal and the background.
205. ...
206. ...
- It is of a clay-like substance. After the sculpture is

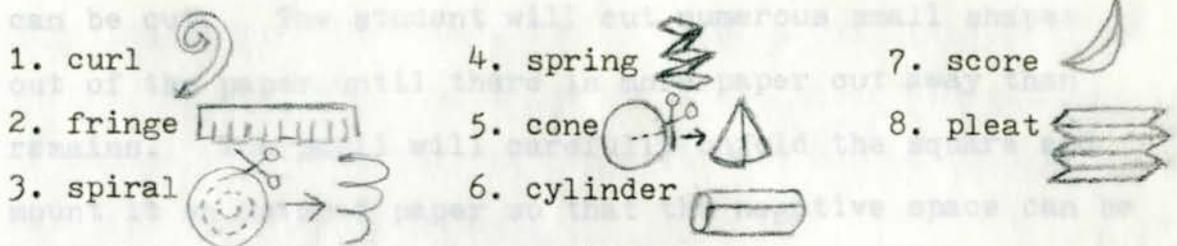
203. Paper Sculpture - The student will use strips of different colors of paper and will loop them over and under one another. The strips will be glued where the pieces meet. A string can be added to create a free form for hanging or the pieces can be anchored to a rectangular piece of base paper so that they can be displayed on a table.¹⁸²
204. Milk Carton Houses - The students will collect the one pint milk cartons that they receive at lunch. After class discussion, the children will realize how the milk cartons resemble the shape of a house. The class will also realize how they can be stacked to create a two story building or how two can be placed side by side to create a longer house. The students will connect several milk cartons with strips of newspaper dipped in wheat paste. They will continue to cover the milk carton with several layers of strips dipped into wheat paste. After the layers dry, they can paint the house and add doors, windows, and other detail. If they desire, the students can place the house on a rectangular sheet of green paper and can add stand-up trees, bushes, driveways, sidewalks and other details. When all are combined, an imaginary town is created.
205. Pipe Cleaner Sculpture - The student will experiment with various colors of pipe cleaners. He or she can create different animals, people or other free forms.
206. Soap Modeling - The student will model with soap chips that have been finely ground and mixed with water until it is of a clay-like substance. After the sculpture is

finished, it will be painted with tempera.

207. Positive -Negative Panels - The student will fold a 9x12 piece of white paper in half twice so that the paper has four panels.  The student will then fold two pieces of 3x9 black paper in half. He or she will cut cut shapes from each of the two pieces. The shapes should be cut on the fold. The shapes that are cut out of the pieces of paper will be used and must not be lost. The student will glue the two black sheets of paper to the white paper in alternate panels. The black shapes will be glued into the white panels next to the black panels. The student will discuss the positive and negative spaces in the design.



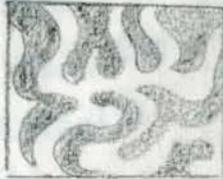
208. Newspaper Structures - The student will roll newspapers and will join them together with pasted strips of newspapers. After the sculpture is completed and dry, the student will paint it.
209. Cardboard Tube Construction - The student will use bathroom tissue and paper towel cardboard tubes to create a sculpture. The tubes will be combined by cutting slits into the sides and by pushing one tube into the slit of another. The sculpture will then be painted.
210. Paper Shapes - The students will make a sampler of the following shapes.



During the following art period, the student will make a picture using at least five of the eight shapes.

211. Toothpick Sculpture - The student will create a sculpture by gluing toothpicks together. ¹⁸³
212. Toothpick and Packing Compound Sculpture - The student will create a sculpture through the use of toothpicks and the styrofoam packing material that comes in boxes of supplies. ¹⁸⁴
213. Clay Tiles - The student will roll out clay so that it is flat and about $\frac{1}{2}$ inch thick. It will then be cut into a 4 inch square tile. It will be allowed to dry until it is leather hard. The student will decorate the tile in one of the following ways.
- Incised - The student can scratch the design into the clay.
 - Relief - The student can carve away the background so that the design stands out from the background.
 - Inlaid - The student can carve out the areas of the design and replace it with clay of a different color.
- The tiles will then be fired in the kiln. ¹⁸⁵
214. Foil Sculpture - The student will take a piece of foil and will shape and twist it into animal and people forms. ¹⁸⁶
215. Cut Paper Design - The student will fold a piece of newspaper into as small a square as possible but one that still

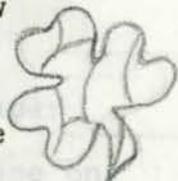
220. can be cut. The student will cut numerous small shapes out of the paper until there is more paper cut away than remains. The pupil will carefully unfold the square and mount it on colored paper so that the negative space can be seen. If the student desires, different shapes of various colors can be placed between the cut design and the backing paper.¹⁸⁷



=cut away sections

221. Printing
222. Somebody
223. Wrestling
224. Printing With Found Objects - The students and the teacher will bring such objects to school as an old toothbrush, a washer, packing material, a spool and any other object that has a distinctive texture and shape. These objects will be used for printing. The student will place the object into paint and will press it onto paper. He or she will print an entire row with each object in an attempt to create border designs.¹⁸⁸
225. Circus or Bodeo Clown
226. Scarecrow
227. Man from Outer
228. Animals and
229. Texture
217. Soap Sculpture - The student will carve a three dimensional form from a bar of soap. (Ivory is softest and easiest to carve.)
218. Soap Printing - The student will carve a relief design from a flat bar of soap and will use it as a printing tool.
219. Mass and Space - The student will study and discuss the drawings and sculpture of Blake, Toulouse-Lautrec, Degas, Lachaise, Lehmbruck and Brancusi for the manner in which they have arranged mass and space.¹⁸⁹

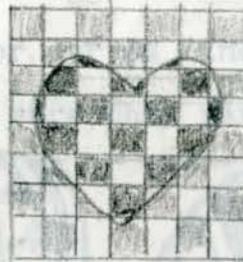
220. Wire Sculpture - The student will bring a coat hanger to school and will bend and twist it into a three dimensional sculpture. A piece of clay or soft wood can be used as a base for the wire structure.
221. The student will use the following topics to create clay sculptures.
221. Learning To Walk ¹⁹⁰
222. Somebody Praying ¹⁹¹
223. Wrestling ¹⁹²
224. Man and Animal ¹⁹³
225. Circus or Rodeo Clown ¹⁹⁴
226. Scarecrow ¹⁹⁵
227. Man from Outer Space ¹⁹⁶
228. Animals and Their Young ¹⁹⁷
229. Texture Picture - The student will use pen and ink to draw a continuous line so that enclosed spaces occur all over the paper. By using dots, crossed lines, small circles, and other shapes that have textural quality, the student will fill the enclosed spaces so that the entire paper is covered with different texture samples. ¹⁹⁸
230. Artists of Texture - The student will study and discuss the texture in the work of such artists as Matisse, Braque, Epstein and Piper. ¹⁹⁹
231. Texture Collages - The student will make rubbings of found objects or of objects inside the classroom. The student will cut the rubbings apart and will create a collage with them. ²⁰⁰

232. Texture Wash Resist - The student will make crayon rubbings of various found objects. He or she must press hard upon the crayon. After it is finished, the student will brush a watercolor wash over the entire paper.²⁰¹
233. Border Designs in Clay - The student will press found objects into a slab of clay making one row of impressions from each object. The slab of clay should be cut into a square and fired. It can be glazed and fired again.²⁰²
234. Texture in Plaster - The student will imprint found objects into a slab of clay. He or she will then place a clay coil around the slab and will form it into a bowl shape. The texture slab will form the bottom of the bowl. He or she will pour plaster into it, and let it sit until dry. The clay can be peeled from the plaster and used again. The plaster cast will form a reverse of the clay imprints.²⁰³
235. Sponge Painting - The student will dip one end of a piece of sponge into paint and will repeatedly press it onto a sheet of paper. He or she will be aware of the textural quality of the project and will also use it to experiment with color.²⁰⁴
236. Pull Apart Shamrock - The student will draw a large shamrock on a piece of green paper. He or she will then draw puzzle lines over the entire area of the shamrock.  The smaller the pieces, the harder the puzzle will be to reassemble. The shamrock will be cut apart along the lines and pasted back together on a separate white piece of paper. The student will leave some space between the pieces

241. so that texture, shapes and negative space will be evident.



237. Graph Paper Valentines - The student will draw a free-hand outline of a valentine onto graph paper. He or she will color a checkerboard pattern on the inside of the heart shape and will use two colors. The student will choose two different colors to color a checkerboard pattern on the outside of the heart.



238. Valentine Objects - The student will use valentines to create other objects such as valentine cars, animals, trees or valentine plants.
239. Valentine Colors - The student will use paint to experiment with valentine colors. He or she can use reds, pinks or lavender. The student will discover how these colors are made; how varying amounts of white creates dark or light pinks and lavenders.*
240. A Crooked House - The student will use dark "night" paper and light "moonlight" crayons to create a haunted house on Halloween night.²⁰⁵

241. Shopping For Thanksgiving Dinner - The student will discover that a picture is planned just as a family dinner is planned. The student will make a picture about shopping for Thanksgiving dinner and will keep in mind the element of center of interest as he or she is drawing.²⁰⁶
242. Easter Parade - The student will draw what he or she will wear or would enjoy wearing on Easter. After the drawing is made, the students can cut out their figures and glue them onto mural paper to make an Easter parade.²⁰⁷
243. Easter Egg Designs - The student will draw a large egg shape on a sheet of paper. The egg will be divided into sections with either straight or curved lines. The student will decorate the lines making sure that parts of the design are repeated.²⁰⁸



244. The student will create holiday drawings or paintings using the following topics.²⁰⁹
244. My Halloween Costume²⁰⁹
245. A Halloween Prank (which ones are harmful and which ones are harmless)²¹⁰
246. What I Am Thankful For²¹¹
247. In the Churchyard or Cemetery on Veterans or Memorial Day²¹²
248. The Happiest Christmas I Remember²¹³
249. A Poster to Help Sell Christmas Seals²¹⁴
250. Giving Christmas Joy to Someone Else²¹⁵

251. A Funny Valentine Card ²¹⁶
252. Easter Seals Poster (How to help crippled children) ²¹⁷
253. A Surprise For Mother ²¹⁸
254. Illustrate a Quotation by Lincoln Some sample quotations are:
1. "I believe we need nothing so much as to get rid of unjust suspicion of one another."
 2. "As I would not be a slave so I would not be a master."
 3. "It is better only sometimes to be right than at all times be wrong." ²¹⁹
255. Tombstone Design - The student will design and letter his or her own tombstone or one of a friend or of a monster such as Dracula.
256. Things that Would Surprise Washington if He Returned Today - The student will make a drawing or painting about the above topic.
257. A Large Portrait of a Boy Who Has Just Seen A Ghost - The student will make a drawing or painting of the above topic.
258. Veterans Day - The student will draw a human figure on cardboard and will paint the figure in uniforms from various branches of the armed services. The student will view drawings and photos before beginning the project. ²²⁰
259. Two Things Together - The student will draw or cut out and mount two objects usually not seen together. An example is an elephant in a wheel barrel, a car parked on the roof of a house, a horse galloping across a table, or a tree on top of a flower. ²²¹
260. Crushed Thing - The student will draw a crushed object such as paper, fabric, a carton or a soda pop can. He or she

260. will see how an object assumes a different shape, different value and an entirely different design when it is crushed.²²²
261. Drawing From Slides To Increase Visual Awareness - The student will view a slide as it is projected on the screen for a short time and then removed. The student will try to draw the slide from memory.²²³
262. Cut-Up Pictures - The student will take an illustration from a magazine and will cut it into squares. The photograph will be pasted together again only with slight variations. Some pieces may be overlapped or moved upside down to create an amusing effect.²²⁴
263. Miniature Drawings - The student will make tiny drawings that are not detail. They are just very small. The drawings can start at one inch and can be of such subjects as a chair or an animal. The student can then graduate to two inch drawings that are more complex. He or she can, at a later time, render a four inch landscape.²²⁵
264. Newspaper Drawings- The student will create a composition by tearing out shapes from old newspapers. He or she can add to the composition with pen and ink.²²⁶
265. People Saying Objects - The student will draw a series of figures with faces in a speaking or talking position. Instead of using words, the subject that the person will be speaking of will be cut from a magazine and will be pasted in front of the mouth. For example, a little girl could be talking about a machine. The drawing will have a picture of a large machine coming from her mouth.²²⁷

266. Wet Things - The student will list all of the things that he or she can think of that are wet.²²⁸
267. Wish Problem - The student will experiment with communicating without the use of the spoken or written word. Without words, he or she will design a card that asks for something such as a pencil, a book etc. The card will be given to a neighbor and that person will try to determine what the card is communicating.²²⁹
268. Grocery Containers - The student will bring three canned food labels to class. He or she will draw and color an enlarged version on a 36 inch roll of butcher paper. The label must be 12 inches high. When the rolls of paper are mounted on the wall, the effect is one of a huge supermarket shelf.²³⁰
269. Found Word Collage - The student will walk around the school for approximately a half an hour looking for found gum wrappers, newspapers, and other scrapes and labels. He or she will create a collage from the findings. The project will be a method of recording that one half hour experience in the life of the student.²³¹
270. Dictionary - The student will listen to the teacher read only the description of an object from the dictionary. The teacher will not tell what the words describe. The student will draw what he or she thinks the teacher is describing by listening to the verbal explanation of the item.²³²
271. Things With Handles - The student will make a list of things with handles.²³³

George Caleb Bingham - The student will listen to a presentation about Missouri artist George Caleb Bingham and will view slides or prints of his work. The student will learn about the scenes of life on the Missouri and Mississippi River as depicted in the paintings by Bingham. Each child will be given the opportunity to discuss his or her emotional response to the paintings.*

Thomas Hart Benton - The student will listen to and participate in a presentation about Missouri artist Thomas Hart Benton. He or she will view slides or prints of Benton's work. The students will be given an opportunity to discuss their emotional response to the paintings.*

Historical Crafts of Missouri - The student will listen to a discussion of some of the crafts of historical Missouri. Such crafts were pottery, quilting, beadwork, stone-carving and painting on velvet. The teacher or students will bring to the class, newspaper articles or actual samples of these crafts as they are cultivated by artists today. If materials are available, the students themselves will experiment with these crafts.*

The Architect - The student will listen to and participate in a simplified discussion of the job of an architect. The teacher or the student can bring newspaper articles about architects to class. If possible, an architect can visit the classroom. Activity 87 could be used after the discussion.*

The Fashion Artist - The student will listen to and participate

in a discussion of the job of the fashion artist. The teacher will show examples of some fashion illustrations. Activity 129 could be used after the discussion.

277. The Mural Painter - The student will listen to and participate in a discussion about the job of the mural painter. The learning about a mural painter can coincide with that of Thomas Hart Benton and a discussion of his murals.*

278. The Portrait Painter - The student will listen to and participate in a discussion about the job of the portrait painter. The student's learning could coincide with that of George Caleb Bingham and a discussion of his portrait painting.*

279. The Interior Decorator - The student will listen to and participate in a discussion about the job of the interior designer. If possible, a local interior designer can visit the classroom. Activity 86 could be used after the discussion.*

280. Use and Care of Materials - Paint Brushes and Paint - The students will actually experiment with the use of a paint brush and paint. They can pretend that they are professional artists in their studios. They will learn the following:

1. The paint brush should be used carefully and cleaned thoroughly. It should be stored with the handle down. It is a tool that is not to be mistreated.
2. Paint costs money and wasted paint is money down the drain. One should always use less than what is

needed. If more is needed, it is available.*

81. Use and Care of Materials - Paper Cutting and Glue Usage -

The student will practice cutting paper in a way that will not be wasteful. The student will learn to cut a desired shape close to the edge of the paper so that more shapes can be cut from it. The student will practice cutting circles, squares, triangles and rectangles from paper.

He or she will then glue these shapes onto another piece of paper to create a shape collage. While the student is gluing, he or she will learn how to use a glue bottle.

The student will learn to close the bottle when finished so that the next time it is used, the student will not have to destroy the lid to get it open.*

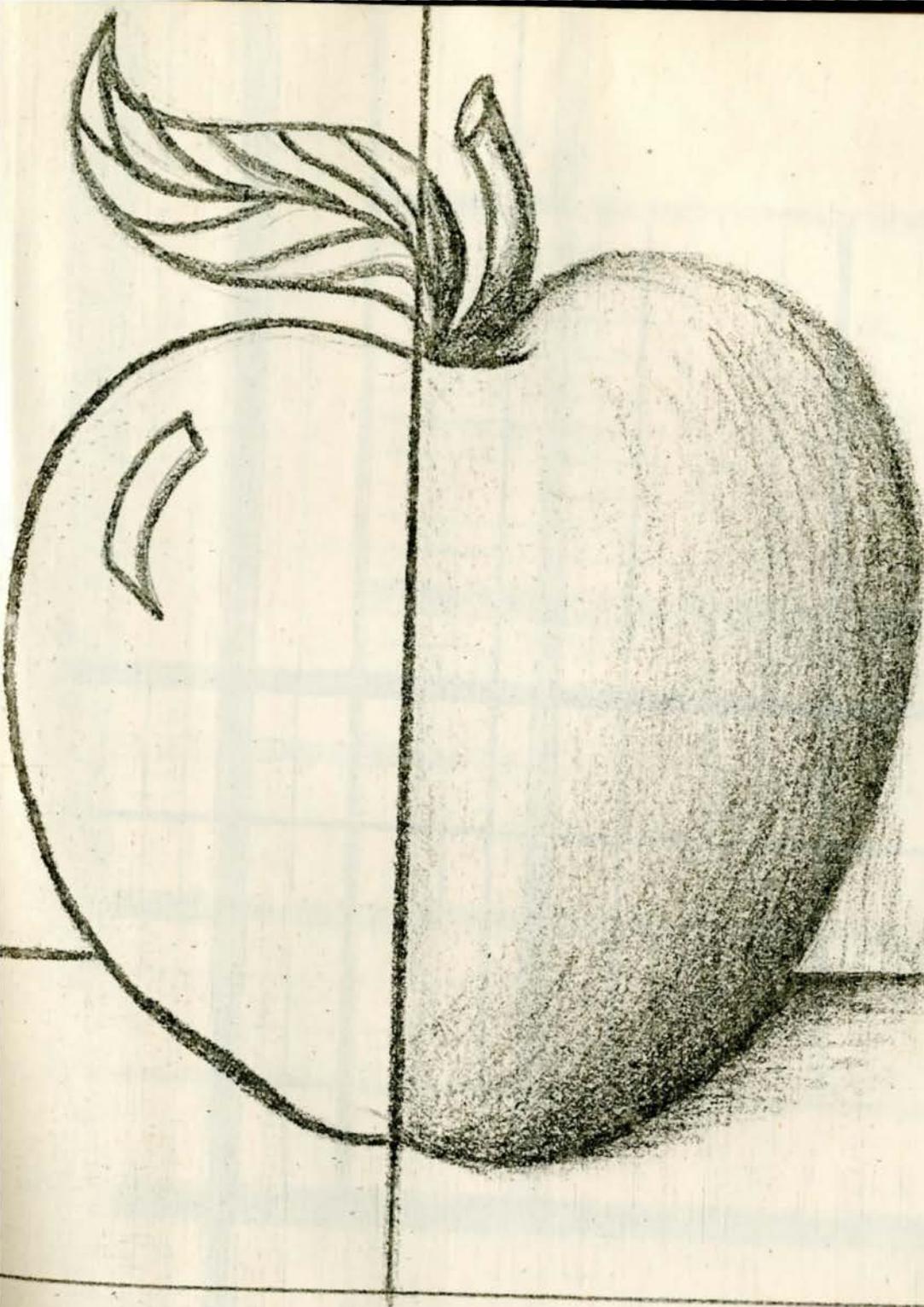
282. Steamboats - The student will listen to a discussion of steamboats and the races that used to occur long ago. The students will be encouraged to tell about the experience of seeing the steamboat races that have been conducted along the riverfront in St. Louis on July 4th. The teacher can show the class some pictures of the boats from long ago. The students will then have a chance for self-expression through picture making.*

283. Beginning of School Project - The students will discuss, with the teacher, the list of basic guidelines for the art activities. Their purpose is to emphasize process and to foster creativity. The list is as follows.

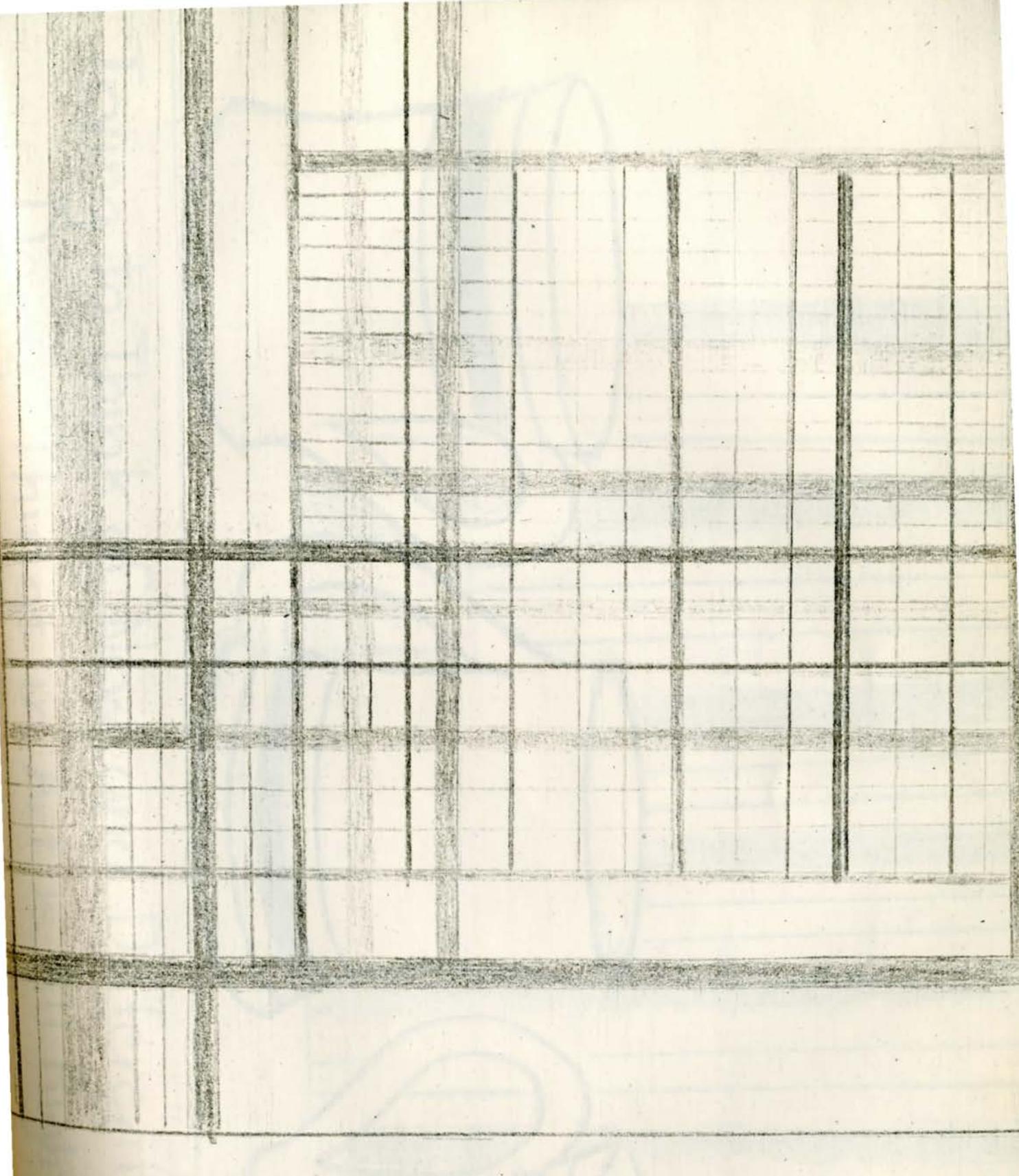
1. When you are drawing, your picture doesn't have to look exactly like the object you are drawing.

2. How you draw or paint your picture is your decision alone and not the teacher's or a friend's decision.
3. Don't expect your art to look the same as your neighbor's work or the teacher's sample.
4. Trying hard is more important than worrying about how your picture looks when you are finished.
5. Art is not always easy. It can sometimes be hard.
6. Making things in art sometimes takes more time. You do not have to work fast all of the time.
7. Your art is important because it belongs to only you.
8. Imagination and daydreams are important in art.
9. Trying to think of new and different ways of doing things is all right in art.
10. Letting your feelings show in your paintings and drawings is all right in art.
11. Everyone is an artist in his or her own way.
12. Your art can help you to learn about yourself.*

When You Are Drawing,
Your Picture Doesn't Have To
Look Like The Real Object



When You Are Drawing,
Your Picture Doesn't Have To
Look Like The Real Object



Art Helps You to Learn
About Yourself

Trying to Think of New and Different Ways
Doing Things in Art is All Right.

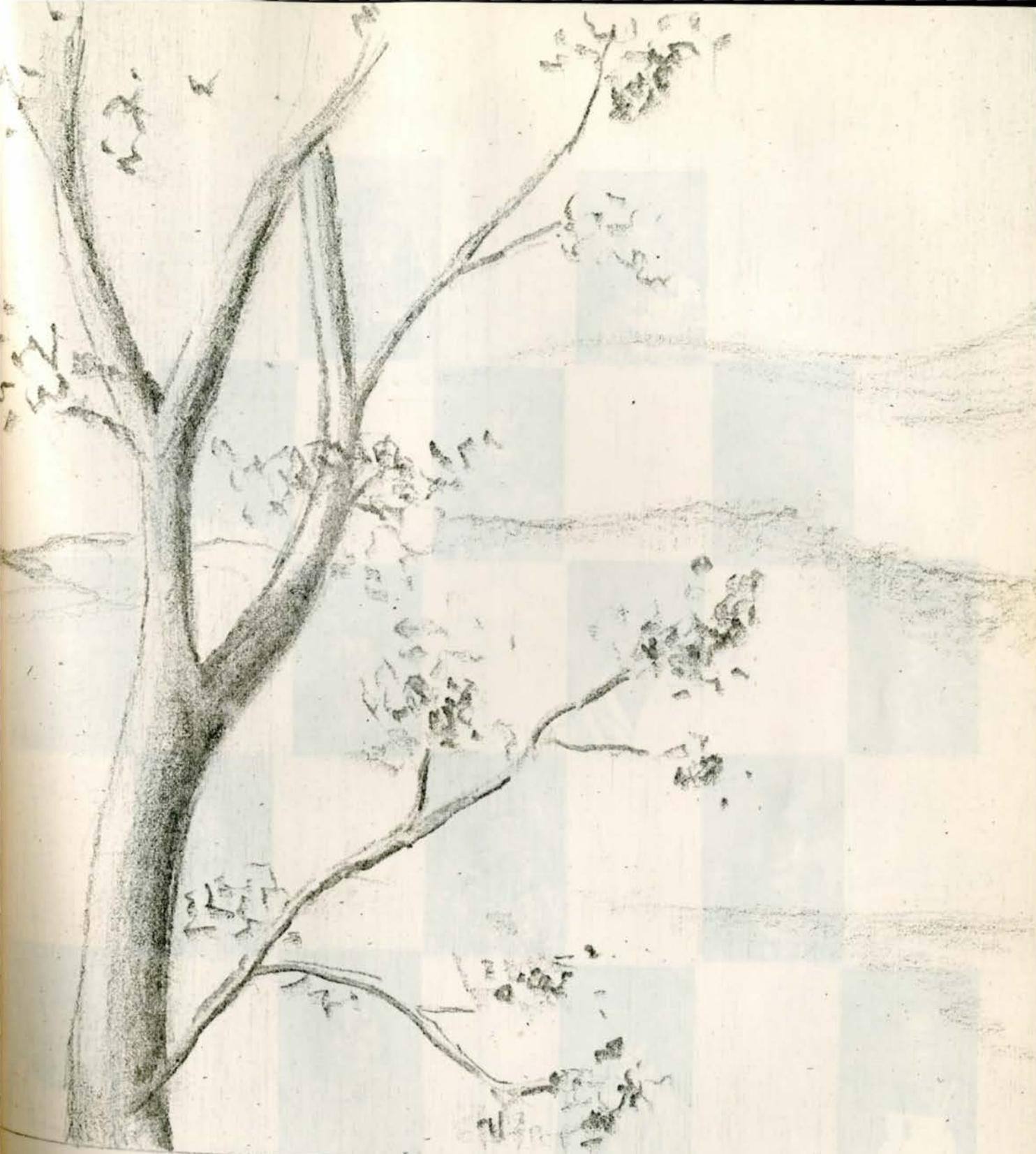




Showing Your Feelings Show in
Your Art is All Right



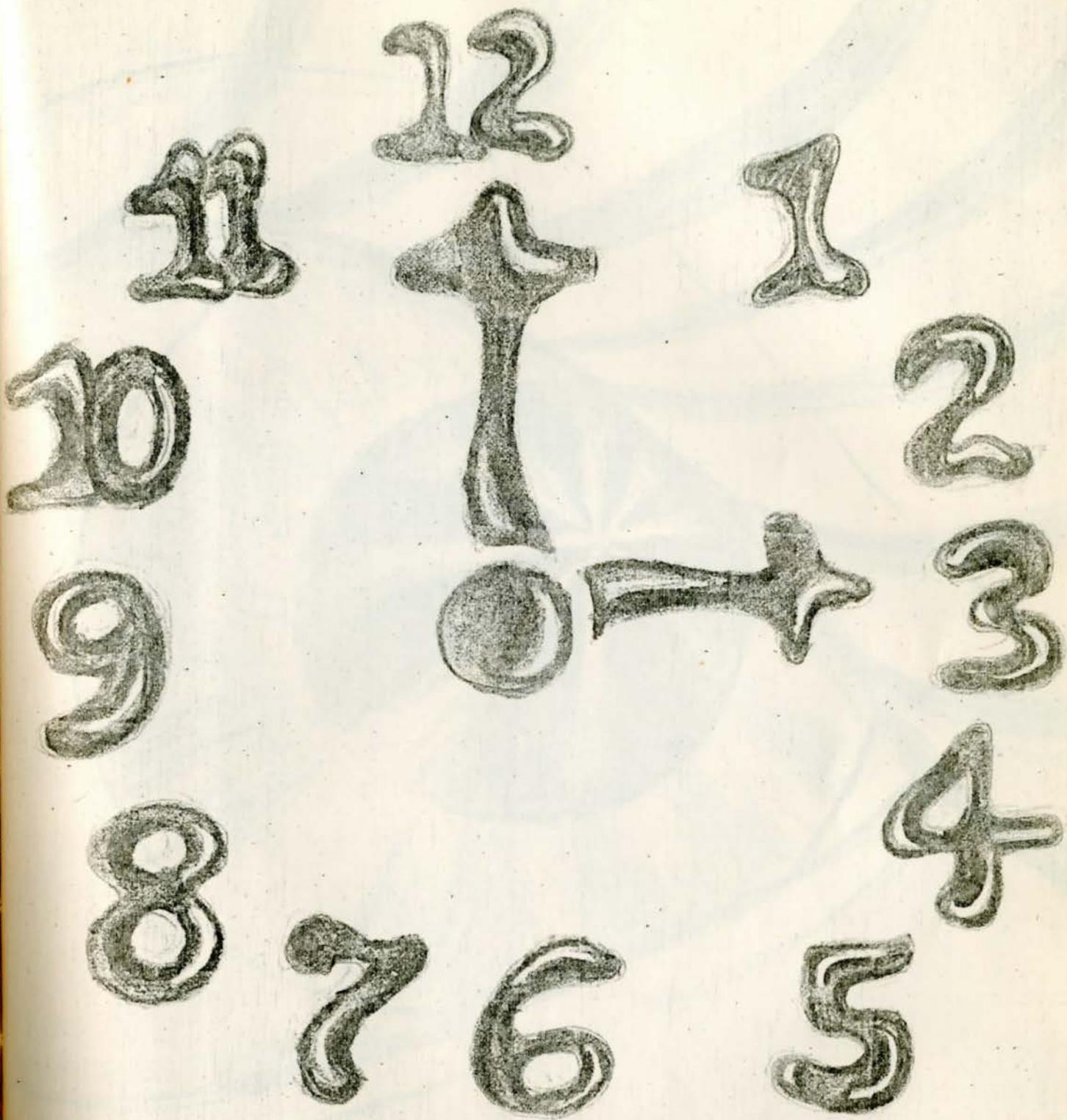
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ne As Your Neighbor's Work Or
The T...



Working Hard is More Important
than Worrying About How Your

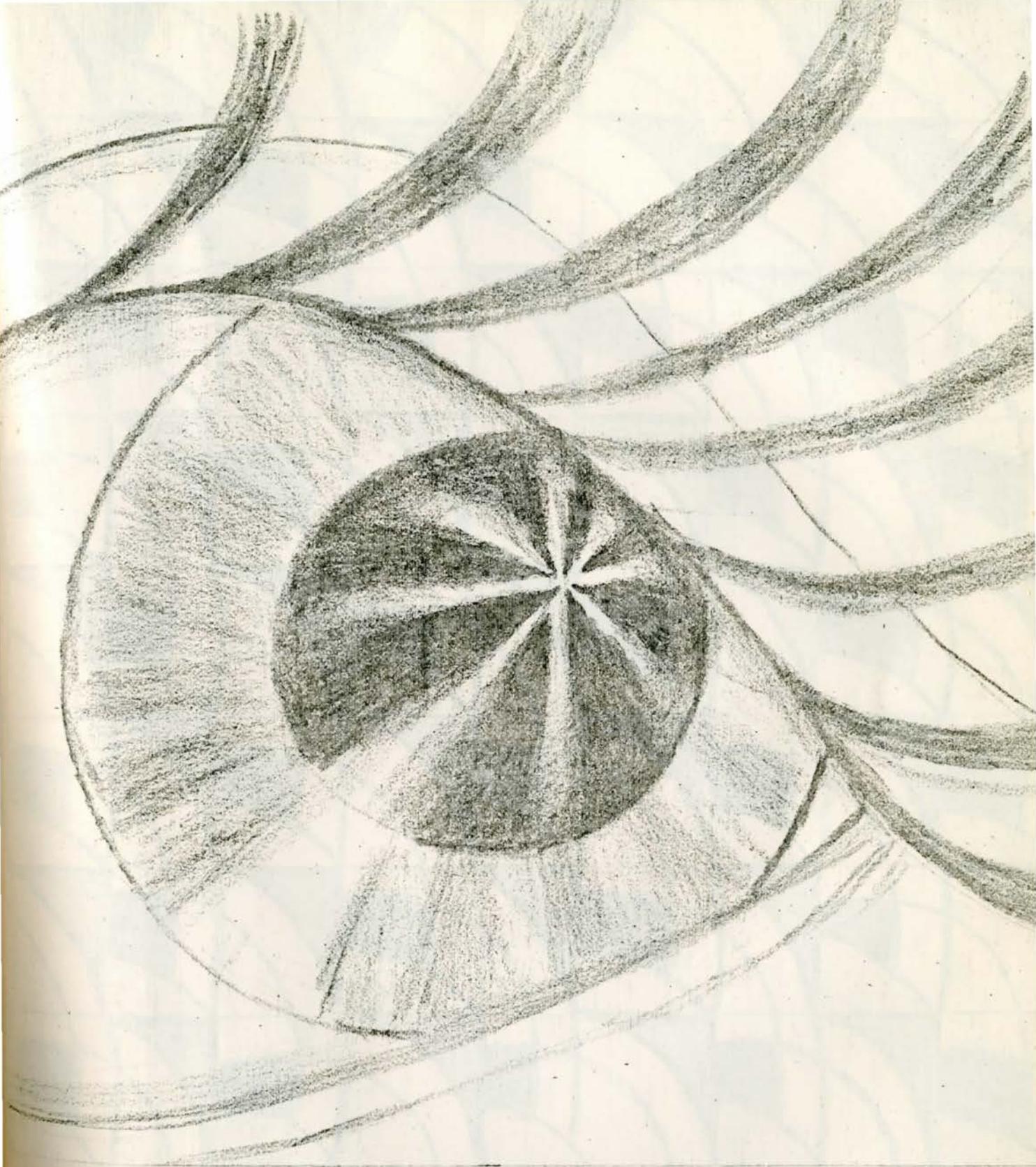


Everyone is an Artist
in His or Her Own Way

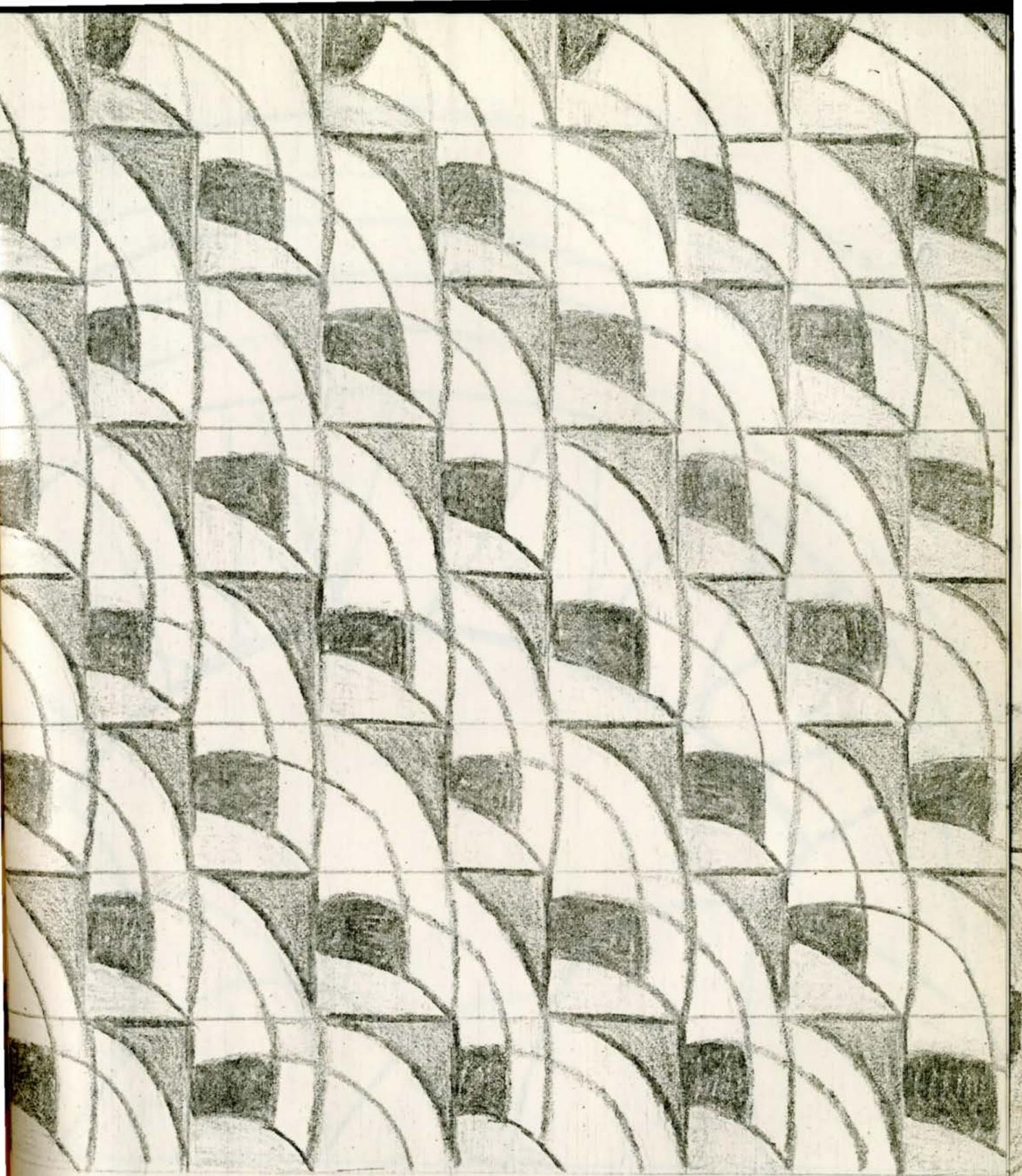


Making Things in Art

sometimes Takes More Time

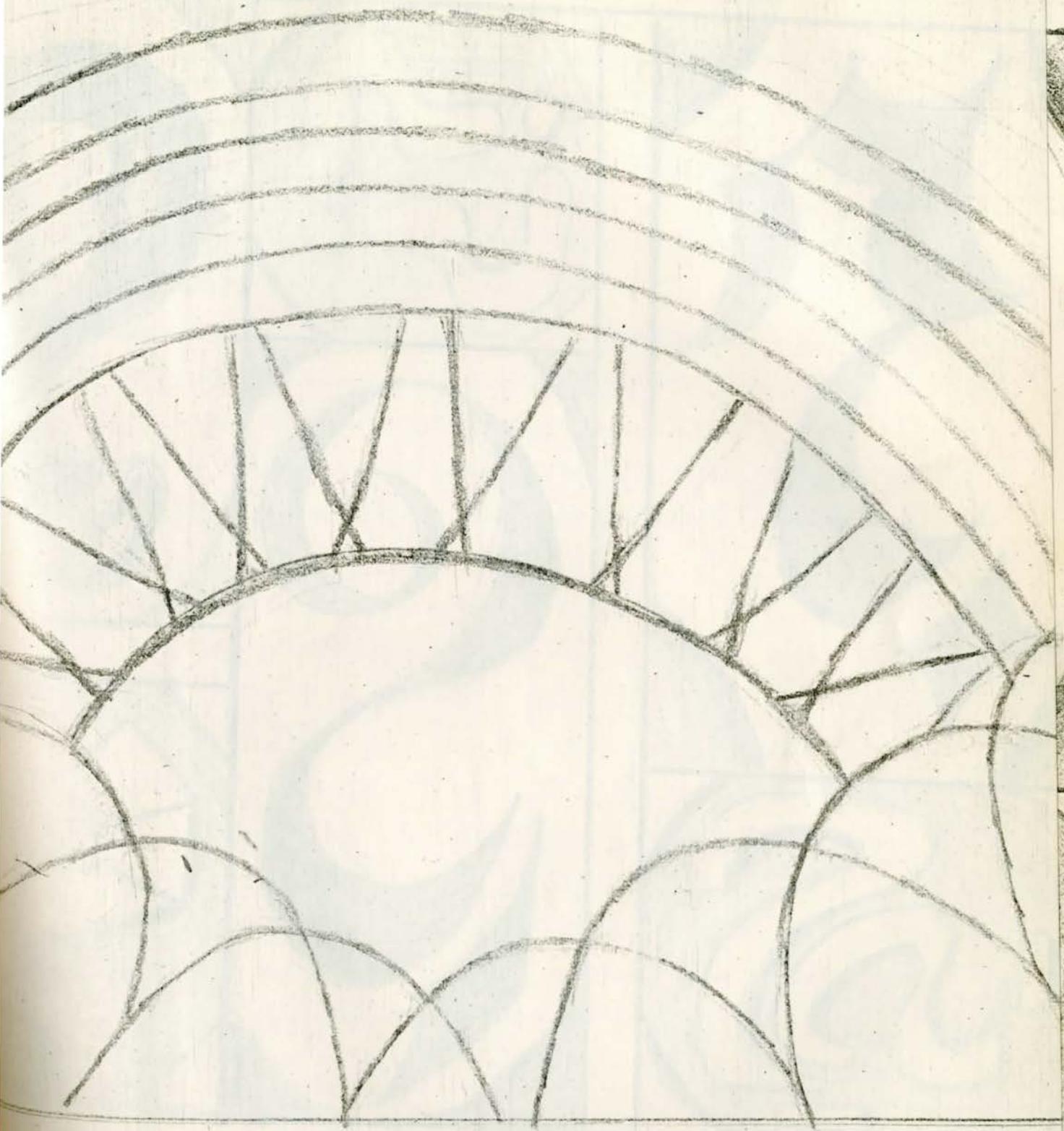


Your Art is Important Because
it Belongs to You Only



Art isn't Always Easy.

is Sometimes Very Hard



Imagination and Daydreams
Are Important in Art



How You Draw Or Paint
Your Picture Is Your

SAMPLE LESSON PLAN 1

Activity 1

Lesson: Feeling Painting

Level: Grades 4 and 5

Aim: To develop an awareness and expression within the child of his or her own feelings. (Aim #2)

Expressive Objective: The student will develop an awareness of his or her feelings and will express these emotions through picture making. (Objective 5.00)

Materials: Brushes, water cans filled with water, tempera paint of all colors, paint trays, newspapers for table coverings.

Classroom Procedure:

Helpers will distribute materials to each table. Each table will have the proper number of brushes, paper, two water cans and a squeeze bottle of each color of paint.

The teacher will tell the students to get very quiet for a moment and to close their eyes. Tell them that you are going to ask them a question and that you want them to answer it to themselves. The question will be about feelings. "How do you feel at this very moment? Are you bored, angry, contented, sad or amused? You may be thinking that you don't feel anything. If you think you feel this way, pay closer attention to your emotions. You might be bored or sad." The teacher will wait a few minutes and then ask the class to open their eyes. "Think about how you feel and what colors of paint you might use to show your feelings on paper. Maybe if you are excited, you might want to use red and orange or grey and brown if you are bored. It is your decision.

You may want to use purple and pink for excitement and green for boredom. Your individual decision is most important. You can splash colors on your paper or you can make a picture. Perhaps you are happy because you got a new bicycle. If you want, you can make a picture of you and your bicycle. Again its up to you and your feelings."

After the students have finished and cleaned up, ask the willing ones to show their work and to tell the class what emotion was being expressed. The class will be able to see how different people express themselves in various ways.

Evaluation:

On a scale of 1 to 3, what was the student's level of participation?

Writer's Note:

When this author used this project in the classroom, it was successful but it could have been more meaningful. All of the children were involved in the project but more of them seemed to be doing simple picture making rather than portraying their feelings. It was concluded that the motivational dialogue used at that time was weak and there was no time allowed for the children to close their eyes and to examine their feeling. Anyone who uses this project should also realize that the children seem to have to be prodded into an attempt to become aware of their emotions because they are not accustomed to such an activity. Time seems to be an important factor. There should be enough time to present a sufficient motivational dialogue and time to work with the children to get them to develop self awareness.

SAMPLE LESSON PLAN 2

Activity 24

Lesson: Repeat Design

Level: Grades 4 and 5

Aim: To develop an awareness, within the child, of the principles of design. (Aim #1)

Expressive Objective: The student will learn about and become aware of the presence of rhythm, emphasis and balance in art, in the environment and in the work of other artists. (Objective 3.0.0)

Behavioral Objective: When asked about rhythm in either verbal or written form, the student will indicate that rhythm is a repetition of any part of a picture. (Objective 3.03)

Materials: 9x12 manila paper, crayons, pencils, rulers.

Classroom Procedure:

Helpers will pass out paper, rulers, and pencils. The crayons will already be on the tables.

The students have had a previous experience with rhythm through activity 26. The teacher will review by asking them to define rhythm. The teacher will ask if anyone has ever played checkers and if they are all familiar with a checkerboard. If they are not, she will draw one on the chalkboard. The teacher will ask the students how they find rhythm in the checkerboard. (The rhythm is the repetition of the square and the colors.) She will tell the students that, today, they are going to create their own checkerboard pattern. Ask them to think of two shapes that they would like to use in their design. The shapes might be a heart and a square or a tree and a barn. Explain to the class that the next step is to fold the paper in half and then in half again before opening it. The paper is turned around and folded the same way so that the folds create the squares to be used in the design.

The students can draw lines on the folds so that it will be easier for them to see the squares. Explain to them the pattern of the checkerboard design by using the one on the board or by using a sample. Talk to them about how they will repeat one shape in one square and the other shape in the next square until they finish the first line. Explain how they must finish all other rows by placing the opposite shape under the one above it. In order to make the checkerboard complete, tell the students that the colors used in one shape and square must be used everytime that shape and that square is repeated. Explain that even the background must be colored to create the pattern.

Evaluation:

1. What was the student's level of participation - 1 2 or 3?
2. Did the student successfully complete a checkerboard design? (Yes or No)
3. When shown, a correct and incorrect definition of rhythm, can the student choose the correct one? (Yes or No)

Writer's Note:

All of the students in the classes that did this project seemed to enjoy it. Most of them understood the checkerboard pattern immediately. A few kept putting a shape underneath the other one that was like it even after repeated explanations by the teacher. Although these attempts did not constitute a checkerboard pattern, the children were made to realize that a pattern of its own was created. Even though these students could never understand the project, the author felt that they still learned about pattern. Although a few were lazy about filling in the entire square with color, the students worked hard and were enthusiastic about their work.

SAMPLE LESSON PLAN 3

Activity 25

Lesson: Wrapping Paper Collage

Level: Grades 4 and 5

Aims:

1. To develop an awareness and expression within the child of the elements of art and the principles of design. To see how they exist in the environment and to express them in art (Aim #1)
2. To develop an awareness and expression within the child of his life experiences. (Aim #3)

Expressive Objectives:

1. The student will, in his or her art, manipulate the properties of the elements of art for the purpose of further discovery, awareness and self expression. (Objective 2.00)
2. The student will develop an awareness of his or her own life experiences and will express these through art (Objective 6.00)

Materials: 9x12 manilla paper, glue, assorted scraps of Christmas wrapping paper.

Classroom Procedure:

Note: After Christmas of the previous year, the students brought discarded pieces of Christmas wrapping paper to the art room. They were kept for this project.

Helpers will distribute paper, glue and wrapping paper scraps. There will be wrapping paper on each of the six tables.

Tell the class that today they are going to pretend it is Christmas morning and that they have opened all of their gifts. All of the presents are exciting and new but the students haven't noticed something that is also exciting and beautiful. It is the

wrapping paper that they hurriedly ripped from their gifts. Tell the students to get a piece from their table and to really look at it. "Notice the colors and shapes. Look to see how the shapes are repeated again and again to make a pattern. Sometimes whole scenes or pictures are repeated over and over so that when you look at the paper from a distance you see a pattern. Hold your paper up and away from your eyes to see if you can notice the whole pattern instead of the the details. Look also at the texture. Most of the time, wrapping paper is smooth but sometimes you can feel the shapes on it. (The teacher may want to purposely include some textured foil paper in the scraps.) Notice the colors. Are some of them colors other than the Christmas colors of green and red?" Tell the students that they will pick out the pieces of paper that they like best. They will tear the shapes they desire and will glue them onto the manilla paper. Stress the idea of overlapping. Tell them that sharing is very important because two people might want one piece of paper and it can be torn in half. If glitter is available, it can be sprinkled over parts of the collage to add to the holiday mood.

Evaluation:

What was the student's level of participation - 1 2 or 3?

Writer's Note:

This project was used with younger students. Older students may react differently. The children were extremely enthusiastic about the project. Unfortunately their excitement turned to bickering as they fought over the paper. Even though they were urged to share and were told that there was more paper, the problem remained. Perhaps having huge amounts of paper within their view

might have helped. Maybe the problem is unavoidable. It seemed that whatever color of paper was in least supply became in most demand.

SAMPLE LESSON PLAN 4

Activity 33

Lesson: Tints, Shades, Crayons and Paint

Level: 4,5

Aims: To develop an awareness of the elements of art and the principles of design. To see how they exist in the environment and to express them in art. (Aim #1)

Expressive Objective: The student will learn about and become aware of the presence of line, shape, value, color, texture, space and mass as it exists in the environment and in the work of other artists.

Behavioral Objectives:

When asked in written or in verbal form, the student will know the following.

1. A shade is any color plus black. (Objective 1.10)
2. Any color plus black makes that color darker. (Objective 1.11)
3. A tint is any color plus white. (Objective 1.12)
4. Any color plus white makes that color lighter. (Objective 1.13)

Materials: Crayons, red, yellow, blue, black, brown, white tempera paint, water cans, brushes, paint trays, newspapers for tables.

Classroom Procedure:

Not all students will have a large box of crayons. They can either share with someone who does have them or they can use the crayon pieces that are on the tables. The teacher should have a

box for demonstration.

Tell the students that today they are going to learn about tints and shades. Write the words on the board and ask anyone who knows to define them. Reinforce or add to this student participation. Tell the students to open their crayon boxes and to find some tints. (Some examples are sky blue, peach, spring green and lavender.) They should pick out all of the tints they can find. Now the students will try to make the color of their crayon with paint. Tell them that only a small amount of paint needs to be mixed. Stress the fact that much more white is used than the color. After the student mixes the color, he or she will paint a small area of the paper with it and label it with the corresponding crayon. Explain to them that the color of the paint will not always match the crayon and that this is acceptable. The student will try to decide why it doesn't match. Should he or she have used more white or more color? The students will try this experimentation with other colors as well. The use of only the primary colors of tempera will force them to mix their own secondary colors before creating tints with them. The class will also use this method to experiment with shades. This time they will need to realize that only a small amount of black will be mixed with a color as opposed to a large amount of white. When they finish, the students will have made a sampler of tints and shades.

Evaluation:

1. What was the student's level of participation- 1 2 or 3.
2. When tested over the three objectives, did the student answer two out of three correctly?

Writer's Note:

When the author was a child, there was a tremendous fascination with all of the various colors in the big box of 64 Crayola crayons. That memory was what prompted the use of them as a method of teaching about color. The students immediately identified with it and they seemed excited about finding all of the various colors.

Since it takes a great amount of time to mix and experiment with the paint, it is suggested that one class period be used for tints and another for shades. This project would also work well in a lesson about tertiary colors. The students were fascinated with crayons labeled "red orange" and "orange red" and they were curious about what causes the differences. The use of their crayons would be an appropriate method to introduce this area of color.

SAMPLE LESSON PLAN 5

Activity 35

Lesson: Accidentals

Level: Grade 4 and 5

Aim: To develop an awareness of the elements of art and the principles of design. To see how they exist in the environment and to express them in art. (Aim #1)

Expressive Objectives:

1. The student will, in his art, manipulate the properties of line, shape, value, color, texture, space and mass for the purpose of further discovery and awareness. (Objective 2.00)
2. The student will learn about and become aware of the presence of line, shape, value, color, texture and space and mass as it exists in the environment and in the work of others. (Objective 1.00)

Behavioral Objectives:

When asked in written or in verbal form, the student will know the following.

1. The primary colors are red, yellow and blue. (Objective 1.05)
2. The secondary colors are orange, violet and green (Objective 1.06)
3. Red + blue = purple, blue + yellow = green, red + yellow = orange, red + yellow + blue = brown. (Objective 1.09)

Materials: Butcher paper, brushes, watercolors or thinned tempera, cans of water, newspaper table coverings.

Classroom Procedure:

Helpers will pass out the materials to the students. Paint sets may have to be shared.

Tell the students that today, they are going to experiment with their paint. They won't be making a picture as they usually do. Instead, they will be creating accidents. Tell them that they will wet their paper with their brush. They will use only primary colors. Ask the class to name the primary colors and list them on the board. They will drip the primary colors onto their paper and on top of other primary colors. Tell them to watch to see how the paint looks on the wet paper. They should also be watching to see what colors are made. Remind them not to use so much paint that their paper collapses. Only small drips are needed. The results will be more successful and more attractive if the paint supply isn't abused. After they have finished, let the students identify the colors that their primary colors created. List these on the board as secondary colors. Ask if anyone accidentally made brown. List it on the board away from the primary and secondary colors. Ask the students

to explain how they got those secondary colors. As they explain, write the color formulas on the board. If time remains, the students can use another sheet of paper and the process can be reversed. This time, they will be using the formulas to make their drippings instead of creating the formulas from their experimentation as they had done earlier.

Evaluation:

1. What was the student's level of participation - 1 2 or 3?
2. The three behavioral objectives can be made into a 10 point quiz. Can the student correctly answer six out of ten questions about color formulas and primary and secondary colors?

Writer's Note:

This project was done with primary age students. It was done during the Christmas season and so the students covered their wet paper with green watercolor and dotted it with primary colors. During the next class period, the students cut Christmas trees from the paper and mounted them on a red or green background. The children enjoyed the project but some of them tended to use too much paint despite the author's attempts to teach them to do otherwise. Most of the results were beautiful and the trees created a festive look for the hallway bulletin board. The author thinks that this project would be more successful with the older intermediate group because they would exhibit more control over the paint. They would also be able to appreciate the technique and would be more skillful with its use.

SAMPLE LESSON PLAN 6

Activity 38

Lesson: Autumn Trees

Level: Grades 4 and 5

Aim: To develop an awareness and expression within each child of his or her life experiences. (Aim #3)

Expressive Objective: The student will develop an awareness of his or her own life experiences in such areas as nature, home, people, animals, school, transportation and holidays. (Objective 6.00)

Materials: Paper, newspaper table coverings, one box of chalk for every two people.

Classroom Procedure:

Helpers will distribute the paper and chalk. The teacher will explain that sharing is very important between the two people who have one box of chalk.

The teacher will talk to the class about the trees and leaves during the fall season. "During the day, the sun is bright and the leaves are yellow, red, orange and brown against the blue sky. The air is cool and the breeze blows the leaves from the trees to the ground." The teacher can ask the children what they like to do during the fall after school. Maybe they like to jump into the piles of leaves they have raked. Perhaps they like to climb the trees or collect all of the various leaf color and shapes. Tell the students to think of the most fun they have had or would like to have while playing in the trees or leaves. Tell them to try to tell the rest of the class about how they felt with a picture. Stress the use of many colors and the different ways of using a piece of chalk to get broad or thin strokes.

Evaluation: Drawing paper, pencils, erasers, rulers.

Class: What was the student's level of participation - 1 2 or 3?

Writer's Note: All distribute paper and rulers. Students must

Although the tertiary color concept wasn't used in the actual classroom presentation, the teacher might utilize this lesson to introduce or reinforce tertiary colors. This author used the personal childhood experience of jumping into piles of leaves to spark the lively discussion that occurred in the classroom. The telling of personal experiences seems to be a successful attention getting device. The class period produced some beautiful and expressive chalk drawings. Some were of children jumping into leaves and others were of children raking them. Some pictures simply depicted rows of trees blooming with glorious color and raining hundreds of leaves onto the ground. This teacher considers this autumn activity to be one of the most successful of the school year.

SAMPLE LESSON PLAN 7

Activity 135

Lesson: One Point Perspective

Level: Grades 4 and 5

Aim: To allow the child to become exposed to the basic principles of perspective.

Expressive Objective: The student will experiment with simple one point perspective. Objective (10.00)

Behavioral Objectives:

When asked in verbal or in written form, the student will know that:

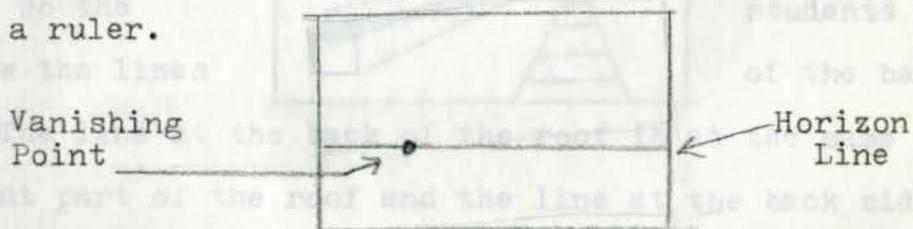
1. a horizon line is a place where it looks as if the sky meets the earth whether it is outdoors or on drawing paper. (Objective 10.01)
2. a vanishing point is a dot on the horizon line where all of the lines of a house, table or box would meet if they would continue that far into the distance. (Objective 10.02)

Materials: Drawing paper, pencils, erasers, rulers.

Classroom Procedure:

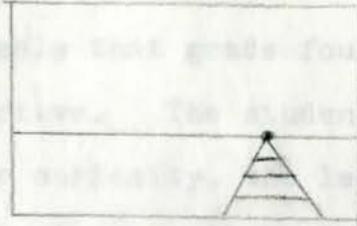
Helpers will distribute paper and rulers. Students must have their own pencils and erasers.

The teacher will ask the students if they have ever wondered how to draw a box, a house, or a road so that it actually looks real. Tell them that the method for doing this is called perspective drawing. It is used by artists all of the time and it is complicated. Tell the class not to expect their work to be perfect or to look like the work of an adult. This is something they will learn later in Junior High and High School. They are learning it now just to see what it is like. Discuss the horizon line with the class. Ask them if they have ever stood out in a field and looked into the distance to where it looked as if the sky and the earth met. That is the horizon. Through the use of the chalkboard, show the students how to draw the horizon line on their paper with a ruler.



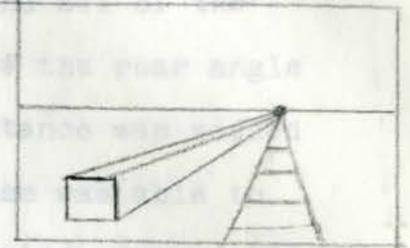
Talk to the students about the vanishing point. Ask how many have seen a railroad track on ground that is very flat. Ask what the student saw when he or she looked down the tracks. "Did it look as if the sides of the tracks met and then disappeared? That is the vanishing point." Draw the vanishing point on the board and allow enough time so that the students can finish their horizon line and vanishing point. The teacher will show the class how to create a road or railroad that recedes into the distance

by drawing two lines that converge at the vanishing point.



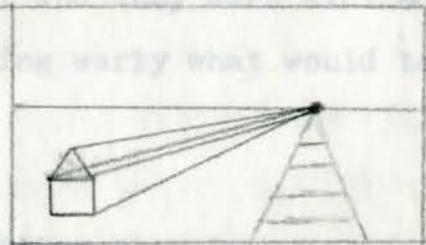
The students will learn how to draw a simple house step by step as the teacher illustrates on the chalkboard. The class will begin by drawing a square below the horizon line.

With the ruler, each child will draw lines from the corners of the square back to the vanishing point. Explain to the students



that, at this point, they have a box shape and all they have to do is to add a roof to make a house. Show them how to draw a simple roof shape and how to make a line from the point of the roof to the vanishing point.

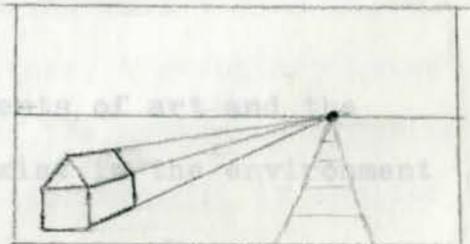
doesn't continue going into the middle school years like a road and so the learn how to draw the lines



A house the distance students will of the back

of the house. The line at the back of the roof is at the same angle as the front part of the roof and the line at the back side of the house is the same as the front.

After they erase their work lines, they can add trees, clouds or mountains to add interest to their drawing.



Evaluation:

1. What was the student's level of participation - 1 2 or 3?
2. When tested, can the student identify the meaning of horizon line and vanishing point?

(Objective 2.00)

Writer's Note:

This teacher feels that grade four and five is too young to deal with perspective. The students were asking about it and because of their curiosity, the lesson was given. The important point to make is that the children were not expected to render accurate drawings. Their work was done purely for experimentation. Most of them seemed to understand all of the steps except the one that involved the drawing of the rear angle of the roof and of the house. Much teacher assistance was needed at that time. There was extra time and the class was able to embellish their drawings. Some beautiful mountains, trees, and clouds appeared on their horizons. All sorts of trucks, cars and trains appeared on the highways and railroads. The students were enthused about the project and they were excited when they were told that they were learning early what would be taught in the middle school art class.

SAMPLE LESSON PLAN 8

Activity 138

Lesson: Tissue Paper Collage

Level: Grades 4 and 5

Aim: To develop an awareness of the elements of art and the principles of design. To see how they exist in the environment and to express them in art.

Expressive Objective: The student will, in his or her art, manipulate the properties of line, shape, value, color and texture for the purpose of further discovery, awareness and self expression.

(Objective 2.00)

Materials: Paper, tissue paper pieces, brushes, polymer medium or diluted white glue, water cans and water, newspaper for table coverings.

Classroom Procedure:

Helpers will pass out materials to the students. The teacher will place scraps of tissue on each table and will assure the class that there is more if they run out of paper. Hopefully, this will prevent grabbing and quarreling. The teacher will also ask the co-operation of the students in the use of the polymer medium and brushes. The teacher will explain that polymer medium dries hard and if it is allowed to dry in the brush, the brush is almost ruined. The water cans will be on each table so that the brush can be rinsed quickly.

The teacher will define and explain various collages such as the junk and paper collage. He or she will tell the class that today, they are going to experiment with tissue collage. The teacher will hold a piece of tissue paper up to the light and will show the class its transparency. This time can also be used to teach the word transparent and its meaning to the students. The students will see how colors can be mixed with tissue paper. When one primary color is placed under another, a secondary color is created. The teacher will demonstrate the method of brushing the polymer medium on top of the tissue paper when it is applied to the background paper. The teacher will encourage the class to tear many shapes and to overlap the tissue to create different colors. Their entire paper should be covered with shapes, color and texture. The student can work to create as many shapes and colors as possible.

Evaluation:

What was the level of student participation 1 2 or 3?

Writer's Note:

The students were very excited about the bright colors of the tissue paper and they enjoyed the project. This teacher was surprised that their ability to manipulate the technique varied. Most fourth and fifth grade students could handle it rather well. A few either used too much or too little polymer medium. Others either were lazy about overlapping and covering their paper. Some seemed to destroy the color and transparency of the tissue when they used too many layers. This project was also tried with the primary grade. At this level, the problems were more frequent despite the teacher's efforts to teach the children to do otherwise. The primary grades used various pinks, reds and purples to create their collage. They did the project during the valentine season and after their collage was dry, they were given the option of cutting valentines from it or of leaving the collage as it was. The heart shapes were beautiful. The cutting of the valentines out of the collage seemed to emphasize the colors and the stained glass appearance of the collage. The project was well liked by the students. It is felt that the author was slightly disappointed in the project because she was expecting the children to handle it with the same sophistication as an adult.

she can put a dot at one end of the blackboard and draw a line from it that travels the length of the blackboard. The line will create curves, zig-zags and other movements. The teacher will, as she draws, discuss line and how it creates shapes and movement. This method will motivate interest and curiosity.

SAMPLE LESSON PLAN 9

Activity 154

Lesson: Printing With A Line

Level: Grades 4 and 5

Aim: To develop an awareness of the elements of art and the principles of design. To see how they exist in the environment and to express them in art. (Aim #1)

Expressive Objectives:

1. The student will, in his art, manipulate the properties of line, shape, value, color and texture for the purpose of further discovery, awareness and self expression. (Objective 2.00)
2. The student will learn about and become aware of the presence of line, shape, value, color, texture, and space and mass as it exists in the environment and in the work of other artists. (Objective 1.00)

Behavioral Objective: When asked in written or in verbal form, the student will know that a line is a dot going for a walk.

Materials: Three colors of paint placed in tin pie pans, string, butcher paper, newspaper table coverings, hand towels.

Classroom Procedure:

Helpers will pass out the paint, paper and string. The teacher will introduce or reinforce learning about line. He or she can put a dot at one end of the blackboard and draw a line from it that travels the length of the blackboard. The line will create curves, zig-zags and other movements. The teacher will, as she draws, discuss line and how it creates shapes and movement. This method will motivate interest and curiosity.

The teacher will tell the students that today they are going to print with a line that they will actually be able to hold in their hands. Ask the students if they can guess what it is. (It is a piece of string.) Tell the class that they will dip their string into paint and will run it through their thumb and forefinger to remove excess paint. They will already have their paper folded in half. They will place the string on one side of the crease and will fold the other side over it. The end of the string should extend from the bottom of the paper. The children will press the top of the paper with one hand and will pull the string out with the other hand. When they open the paper, they can see the unusual design created by the string. The process can be repeated with different colors to produce an interesting effect.

Evaluation:

1. What was the student level of participation - 1, 2 or 3.
2. When given a multiple choice item, can the student correctly identify the meaning of line?

Writer's Note:

This project was very messy but the students were extremely excited about it. The children often think of different ways to do a project. During a fifth grade class period, a student suggested the following idea. Fold and open the paper as usual. Loop and curve the string on one side of the paper. Fold it again and press slightly on the top. When it is opened, the wet string creates a print only on the side where it was placed but its symmetrical counterpart appears on the other side of the paper. When the author told the class about this idea, everyone had to try the new method. The students loved it.

They all agreed that they liked this new method better than the teacher's idea. It was enthralling to watch the children discover and experiment with something that was their idea.

SAMPLE LESSON PLAN 10

Activity 159

Lesson: Scratchboard

Level: Grades 4 and 5

Aim: To develop an awareness of the elements of art and the principles of design. To see how they exist in the environment and to express them in art. (Aim #1)

Expressive Objective: The student will, in his art, manipulate the properties of line, shape, value, color and texture for the purpose of further discovery, awareness and self expression.

(Objective 2.00)

Materials: Butcher paper, crayons, pencils, pointed scissors.

Classroom Procedure:

Helpers will pass out paper and pencils. Crayons are on each table. The teacher will discuss value. Point out to the students the fact that light and dark exists everywhere. Ask the class to look for dark, medium and light objects from the environment of the room. The teacher will tell the students to think of a picture of lights and darks. "It may be a night picture where there is very little light or it may be a bright daytime picture with some shadows." The teacher will then discuss the scratchboard technique. The students will cover their piece of paper with a heavy coat of black crayon. They will then use the point of their scissors to carefully scratch out the picture. Tell them that crosshatching is the method that works the best

when making gray areas. They should be careful not to scratch out too much black crayon because that area of their picture will be too light. The teacher will ask the students how drawing on a scratchboard is different from drawing with a pencil or a black crayon. (When a picture is drawn with a pencil, dark areas are created with the pencil and light areas are left alone. When drawing on a scratchboard, light areas are drawn with the pointed instrument and the dark areas are left alone.) The teacher will encourage the students to work carefully and to think ahead before beginning to scratch out the areas of their picture.

Evaluation:

What was the level of the student's participation - 1 2 or 3?

Writer's Note:

This project was used in a slightly different way in the author's classroom. The students first put a heavy and random layer of various colors of crayons onto the paper. A heavy coat of black was added to the top of the colored layer. The students then scratched the design or picture from the black layer. This project was very time consuming and exhausting. Some of the students didn't want to endure the effort of pushing hard upon their crayons. Those who did had to stop occasionally to rest. When the project was finally done, the results were beautiful and colorful. When the students saw the results of their labors, they were gratified.



SAMPLE LESSON PLAN 11

Activity 160

Lesson: Name Design

Level: Grades 4 and 5

Aim: To develop an awareness and expression within the child of his life experiences. (Aim #3)

Expressive Objectives:

1. The student will, in his or her art, manipulate the properties of line, shape, value, color and texture for the purpose of further discovery, awareness and self expression. (Objective 2.00)
2. The student will develop an awareness of his or her own life experiences in such areas as nature, home, people, animals, school, transportation and holidays. (Objective 6.00)

Materials: Paper, pencils, crayons.

Classroom Procedure:

Helpers will pass out paper and pencils. The teacher will review the concept of shape with the class. "Almost everything has a shape; a chair, a pencil or your hand. Each of you has something that has a shape and you probably haven't thought of it. It's your name. Today, we are going to do an art project that will show you the shape of your name." The teacher will tell the students to print their own name in the center of a piece of paper. They will then draw a line around the entire name. The teacher will illustrate this on the chalk board. This line will follow the basic shape of the name.  The students will then draw a line that follows the first line. This process is continued until the entire page is filled with lines

that continue to the edge of the paper. children will then color the area in lines making sure different colors are to each other.



The between the placed next

Evaluation:

What was the level of the student's participation - 1 2 or 3?

Writer's Note:

The students seem to enjoy any project that concerns their name. Some of the younger students had difficulty drawing the first line around their name shape. They kept trying to draw around each individual letter even after guidance from the teacher. They also had difficulty coloring in the spaces between the lines. It was hard for them to follow the space as it traveled around the name. The older children had very little trouble and completed the project much more quickly than the author anticipated. In a one hour class period, there was time left to do another short activity.

SAMPLE LESSON PLAN 12

Activity 182

Lesson: Awareness Drawing

Level: Grades 4 and 5

Aim: To develop and cultivate imagination and an awareness of the environment. (Aim #4)

Expressive Objective: The student will, through his art, learn to use and develop his or her imagination and will learn to sharpen her or his senses and awareness. (Objective 9.00)

Materials: Newsprint, pencils, drawing boards.

Classroom Procedure:

Helpers will pass out the paper, pencils, and drawing boards. The teacher will talk to the children about how a person should notice his or her surroundings. "Every week you come into my classroom for an hour during the entire school year. You probably don't even stop to really look at your environment. I want you to concentrate on this room. Look around as though you have never seen it before. You probably have never really seen it because you haven't paid attention to it. Look at everything around you; the desk, the windows, door and sink. Decide upon a part of the room that you find interesting. It might be a door or the waste can. You find what interests you most. When you get your paper, move your stool to the place where you want to draw. Study your subject and try to draw it. Don't worry that the drawing doesn't look just like the real object. It isn't important that it does look like that thing. Many artists draw in this way. Just enjoy looking at and drawing it." Continue working and try again and again if you don't feel pleased with what you are doing."

Evaluation:

What was the student's level of participation - 1 2 or 3?

Writer's Note:

The students usually remain at their tables to work on their projects. During this lesson, they were able to move their stools to various places in the classroom. The author was afraid they would use this occasion to become rowdy but it didn't happen. The room was quiet and the students were so hard working that the teacher was able to join in and sit and draw for a few minutes.

The situation seemed to bring the students and the teacher closer together and the experience seemed to be shared by both teacher and student. The children would casually wander over to the teacher to display their work and to look at her attempts. The teacher got a feeling of satisfaction from working along side the children. Both teacher and student were learning. The drawings of the students depicted the awareness that the teacher had desired. The teacher's drawing lacked its usual self-consciousness. The presence of the children made the teacher feel comfortable with her honest and unpretentious rendering of a row of boxes stacked against one wall of the art room. It is strongly recommended that, whenever possible, the teacher of art allow the students some classroom freedom and allow herself to join them in the activity of self expression.

SAMPLE LESSON PLAN 13

Activity 184

Lesson: Blottos

Level: Grades 4 and 5

Aim:

1. To develop and cultivate imagination and awareness of the environment. (Aim #4)
2. To develop an awareness of the elements of art and the principles of design. To see how they exist in the environment and to express them in art. (Aim #1)
3. To develop skills in the use of art materials. (Aim #7)

Expressive Objectives:

1. The student will, in his or her art, manipulate the properties

of line, shape, value, color and texture for the purpose of further discovery, awareness and self expression.

(Objective 2.00)

2. The student will, through his art, learn to use and develop his or her imagination and to sharpen her or his senses and awareness. (Objective 9.00)

3. The student will learn how to use art materials wisely.

(Objective 11.00)

Materials: Paper, red, yellow, blue, black, white tempera paint, paper towels, newspaper covering for tables.

Classroom Procedure:

Helpers will distribute paper and paint to each table. The teacher will explain to the class that today they are going to experiment with color and they are also going to use their imaginations. The teacher will show the students how to do the project. The children will fold a piece of paper in half and will then open it. They will squeeze paint out of the bottles onto the center crease of the paper. They will close the paper again and gently press the top of it so that the paint will spread. When the students open it, they will see their design. The teacher will encourage the class to consider the following questions before starting. They will ask the questions to themselves. The teacher will remind the students that there are times when they must think ahead before they do something. Today, they must practice thinking ahead and the questions will help them.

1. "What colors do I want to use?"

2. "When these colors become mixed together, what color will I have made when I open my paper?"

3. "How much should I use of each color so that I don't use too much paint? (The teacher should tell the students that too much paint is wasteful. It squeezes out of the sides of the paper and cracks when it dries.)
4. "Of what does my blotto remind me?" (The teacher may give some suggestions such as a bird or a face etc.)

Evaluation:

1. What was the student's level of participation - 1 2 or 3?
2. Did the student use the materials wisely? - Yes or No?

Writer's Note

It seems the messier the project, the more the students enjoy it. The children were excited about this activity and almost all of their efforts were beautiful. There were a few who wasted paint and who created their blottos without thinking ahead. Most handled it well. After it dried, their work was mounted on colored construction paper and hung in the hall where it attracted much attention from others.

SAMPLE LESSON PLAN 14

Activity 200

Lesson: Sound Effects

Level: Grades 4 and 5

Aim: To develop and cultivate imagination and awareness of the environment. (Aim #4)

Expressive Objective: The student will, through his art, learn to use and develop his imagination and to sharpen his senses and awareness. (Objective 9.00)

Materials: Paper, pencils, a sound effects record, record player.

Classroom Procedure:

Helpers will distribute paper. The students will use a pencil to divide both sides of their paper in half. The teacher will discuss the old radio programs that used be on the air years ago. The teacher will tell the students about such radio shows as the old Lone Ranger Series, "Amos and Andy" and "Lum and Abner" were comedies. The teacher can also discuss the show, "The Shadow Knows" which was a detective show and "The Inner Sanctum" which was a mystery. The teacher will tell them how the sounds that were used on the shows were not real. They were sound effects made by people who either made noises with their mouth or with objects. Ask the students if they can tell the class how the sound of a running horse was made. (wood blocks). Ask them how the sound of thunder (tapping a piece of sheet metal) or the sound of rain (pouring rice into a bowl) was made. Some of the students might know of other sound effects and how they were made. The teacher will tell the students that, today, they are going to use their ears and their imaginations. They will listen to a sound from the record. After it is over, they will take from five to seven minutes to draw what they think is the sound they heard. Tell them not to worry if their drawing isn't correct or if it is unlike the work of their neighbor. They also shouldn't worry about how their drawing looks. Most important is the use of their imagination. The teacher will play four selections and the students will make a drawing in each of the four divisions of their paper.

Evaluation:

What was the student's level of participation 1 2 or 3?

Writer's Note:

When this project was used in this teacher's classroom, there was a small amount of time left after the activity was finished. The teacher admitted that she had some time left and that she couldn't start another project because there was only about seven minutes left in the art period. One of the girls asked if the students could make sound effects while the class would try to guess what sound that person was trying to make. The teacher agreed and one by one the students made the sounds while the others guessed. The experience was delightful for both teacher and student. The children were very quiet and considerate of the one who was making the presentation. Everyone was enthusiastic about guessing and about creating their own sound effect. The idea belonged to the children and they loved it.

SAMPLE LESSON PLAN 15

Activity 202

Lesson: Three Person Silly AnimalsLevel: Grade 4 and 5Aim: To develop and cultivate imagination and an awareness of the environment.Expressive Objective: The student will, through his or her art, learn to use and to develop his or her imagination and to sharpen his or her senses and awareness. (Objective 9.00)Materials: Butcher paper, pencils and crayonsClassroom Procedure:

Helpers will pass out the paper. The teacher will tell the students that, today, they are going to make silly animals. A silly animal is a product of the imaginations of three people.

The teacher will ask the students if they have ever made up an imaginary animal. If they haven't, today will be their chance. The class will be divided into groups of three. Each group will receive a long piece of paper and they will fold it into three parts. Each of the three students will draw one side view part of the animal; the front, middle and back. While one student is drawing, the others will close their eyes. When that student is finished, he or she will fold the drawing back so that the others can't see it. The second and third student will only be allowed to see where the lines from the previous drawing end so that he or she can continue his section from those lines. When it is opened, the students will see an animal that is made of three different animal bodies. The students will decorate the animal and draw and color in the details and the background. The teacher can suggest some animal combinations to use. Such suggestions might be an elephant, a camel and a tiger or a cat, a bird, and a lizard.

Evaluation:

What was the student's level of participation - 1 2 or 3?

Writer's Note:

While they were drawing the animals, the students quarreled and bickered. If one of the students didn't draw fast enough or if someone thought someone else was peeking, an argument erupted. Anyone who uses this project may want to discuss co-operation in the motivational dialogue. It would save the teacher a headache. This project was used with third grade students. The behavior problems may not be as pronounced with older students. When the animals were revealed, excitement followed. Finally, the students

settled down to the task of coloring the background and of creating various textured skin and fur for their animals. In most cases, the results were imaginative and humorous.

SAMPLE LESSON PLAN 16

Activity 203

Lesson: Paper Sculpture

Level: Grades 4 and 5

Aim: To develop an awareness of the elements of art and the principles of design. To see how they exist in the environment and to express them in art.

Expressive Objective: The student will, in his art, manipulate the properties of line, shape, value, color and texture for the purpose of further discovery, awareness and self expression. (Objective 2.00)

Materials: Various colors of 9x12 construction paper, glue, various colors of 1x9 strips of construction paper.

Classroom Procedure:

The students will have a chance to pick a color of 9x12 paper. The teacher will hold up, one by one, all of the available colors. The student will decide upon one color he or she would like to use. When the teacher holds up each color again, the student will come and get the color when it is called. The strips of paper will be placed in their own color groups all along one table. The students will form a line along the table and pretend it is a smorgasbord or a salad bar. They will pick eight strips of any color of their choosing. If more is needed, they can get them later.

The teacher will tell the students that, today, they are to express them in art. (Aim #1)

going to create a sculpture with strips of paper. Show them a sample and explain to them how the strips loop under and over each other and how they are glued to the 9x12 piece of base paper. Tell the students that if they want, they can pretend they are creating a super roller coaster that has tracks that go under and over each other. Point out the way the strips create shadows and how the space in between the strips of paper create their own shapes. Talk about how the different colors change as they pass under or over other colors. Encourage the children to be as free as possible and to see how often they can make their strips of paper travel under or over another strip.

Evaluation:

What was the student's level of participation 1 2 or 3?

Writer's Note:

Although this project was later found in an art book by this teacher, it was also the idea of a third grade student. Because it was a student's brainstorm, the rest of the class seemed to really involve themselves in the project. They worked very hard and were totally immersed in the activity. They even finished early in a one half hour art period. Each student created a unique piece of sculpture that blazed with its own brilliant color scheme. The project was a tremendous success.

SAMPLE LESSON PLAN 17

Activity 207

Lesson: Positive and Negative Panels

Level: Grades 4 and 5

Aim: To develop an awareness of the elements of art and the principles of design. To see how they exist in the environment and to express them in art. (Aim #1)

Expressive Objective: The student will learn about and become aware of the presence of line, shape, value, color, texture, space and mass as it exists in the environment and in the work of other artists. (Objective 1.00)

Behavioral Objectives:

When asked the following in verbal or in written form, the student will identify that:

1. negative space is the shape of the space between or around an object. (Objective 1.14)
2. positive space is any shape or object. (Objective 1.15)

Materials: 9x12 white or manila paper, 2 pieces of black 3x9 construction paper, glue, scissor.

Classroom Procedure:

The teacher can show the class some photographs where negative and positive shapes are obvious. Objects from the classroom environment can be used. Such items as the handle of a pair of scissors or the space between the window blinds can become examples. The teacher can explain positive and negative space and then tell the class that they are going to create a positive and negative design. They will fold their white paper in half twice and will open it. They will see that they have four panels. The students will think of some shapes that they like. The shape might be a diamond, a rectangular or circle. It might be a free form shape. The decision is the student's. The children will fold each black piece of paper in half and will cut the shapes on the fold. Tell them to be careful about not losing their shapes. The teacher will tell the students to glue one black piece onto the first panel, skip a panel and glue the other black piece onto the third panel.

They will glue the shapes onto the blank panels and will try to place them so that they correspond with the negative shapes that were cut from the black panels. The teacher can show the students a sample after they have already cut their shapes so that they won't be tempted to copy the teacher's work.

Evaluation:

1. What was the student's level of participation - 1 2 or 3?
2. When asked verbally or in written form, can the student correctly identify the term positive and negative space?

Writer's Note:

The concept of positive and negative space seemed difficult for third grade children to grasp. The author thinks it will be easier for older children to understand. When an example such as the scissors was used, they immediately understood and became excited about their new learning. Perhaps their lack of comprehension was due to the teacher's difficulty in explaining, in words only, the idea of positive and negative space. When the project was used in the author's classroom, some of the students seemed to have a problem keeping their shapes. Although they were urged to be careful, some still lost them. Perhaps more of the motivational dialogue could be spent toward a discussion of being responsible for one's own materials. The students finished the project quickly in a half hour period and they did well. They kept wanting to color in their negative spaces with various colors of crayons. Although this teacher allowed them to do so, it was hard to figure out why they were doing it. Perhaps the black and white paper bothered them. Maybe white plus another color would have been more satisfying to them. It would be interesting to attempt the

project again with colored paper to see what would happen.

SAMPLE LESSON PLAN 18

Activity 211

Lesson: Toothpick Sculpture

Level: Grade 4 and 5

Aim: To develop an awareness of the elements of art and the principles of design. To see how they exist in the environment and to express them in art. (Aim #1)

Expressive Objective: The student will, in his art, manipulate the properties of line, shape, value, color and texture for the purpose of further discovery, awareness and self expression. (Objective 2.00)

Materials: 6x9 squares of construction paper, toothpicks, glue

Classroom Procedure:

Each student will receive a piece of paper to use as a base. Each table will have a box of toothpicks. The teacher will tell the class that they are going to be working with toothpick sculpture. She will explain that this project takes time and patience. "It is sometimes frustrating because the moment you think the toothpick is going to stay in place, it falls over. Sometimes, you have to hold the toothpick until the glue sets. The important thing to remember is to relax and to enjoy working with it. Also, you must try to figure out your own way of doing your sculpture. For example, if you want to make a house, try to think about how you would do it first, before you begin. It is important that you think for yourself." The teacher will tell the students that they can create an object such as a building or they can make a free form sculpture. They can begin by creating a basic shape such as a box or a triangle and can build their work from that point.

When the students are finished, point out the shadows and the negative spaces in the sculptures. Encourage the students to look for these elements in their own sculptures.

Evaluation:

What was the student's level of participation - 1 2 or 3?

Writer's Note:

The children did a beautiful job of thinking for themselves. They offered suggestions for successful building that had not occurred to the teacher. These ideas were relayed to the class and everyone benefited. The experience was very satisfying. The sculptures were innovative and they were the most popular attraction at the annual art fair that spring.

SAMPLE LESSON PLAN 19

Activity 204

Lesson: Milk Carton Houses

Level: Grades 4 and 5

Aims:

1. To develop an awareness of the elements of art and the principles of design. To see how they exist in the environment and to express them in art. (Aim #1)
2. To develop an awareness and expression within the child of his or her life experiences. (Aim #3)

Expressive Objectives:

1. The student will, in his or her art, manipulate the properties of line, shape, value, color, texture, and space and mass for the purpose of further discovery, awareness and self expression. (Objective 2.00)
2. The student will develop an awareness of his or her own life experiences in such areas as nature, home, animals, school,

transportation and holidays. The awareness of these experiences will be expressed through art.

Materials: One pint milk cartons, newspaper, wheatpaste, bowls for wheatpaste, tempera paint, brushes, paint trays, water cans.

Classroom Procedure: The teacher will discuss the project ahead of time and will show the children a sample of a milk carton house. Each student will keep their milk cartons from the school lunches. They will collect as many as needed for the size and shape of their house. They may also bring other boxes to be used in making various kinds of buildings. The teacher will discuss, with the students, how a throw away object such as a milk carton can be made into an art project. The teacher will talk about different types of houses such as flat roofed houses, two story houses and ranch style homes. The students will begin to stack and arrange their cartons into the desired house or building shapes. The teacher will show them how to push down the top of the carton and to tape it with masking tape. This will eliminate the roof shape and will create a flat top so that a second story can be added. The children can use either tape or strips of newspaper dipped into wheat paste to attach the milk cartons to each other. They will then cover the house with several layers of strips of paper that has been dipped into wheat paste. After this process is finished and the house is dry, windows, doors, the roof and a coat of paint can be added with tempera.

Evaluation:

What was the student's level of participation 1 2 or 3?

Writer's Note:

This project takes a long time and it is extremely messy. At first, it seemed as if it was going to be unsuccessful. The children had a hard time of making their milk cartons stick together when they used tape or wheat paste strips. When they were finally finished, the results were satisfactory. Some students did very well while others couldn't seem to handle the project. The students made yards, driveways, trees and shrubs for their houses. They placed their house on a piece of green construction paper and they drew and colored the sidewalks and driveways. The trees and shrubs were cut from construction paper and creased across the bottom so that the folded portion could be pasted down flat to the larger paper. As usual, the children thought of new and different ideas. One very creative girl made a paper swing set in the yard of her house. Others made fences and mailboxes. All of the houses and their yards were placed side by side on a long table. They created a colorful town that was named "Winfield Village". It delighted the visitors at the monthly PTA meeting.

SAMPLE LESSON PLAN 20

Lesson: Things That Would Surprise Washington if He Would Return Today

Level: Grades 4 and 5

Aims:

1. To develop an awareness and expression within the child of his or her life experiences. (Aim #3)
2. To develop and cultivate imagination and an awareness of the environment. (Aim #4)

The teacher will tell the students to make a drawing depicting Washington in a modern day scene. She will encourage them to try to show, in their picture, how Washington might feel.

Expressive Objectives:

1. The student will develop an awareness of his or her own life experiences in such areas as nature, home, people, animals, school, transportation and holidays. (Objective 6.00)
2. The student will, through his or her art, learn to use and to develop imagination and to sharpen the senses and awareness. (Objective 9.00)

Materials: Paper, pencils, crayons or markers.

Classroom Procedure:

The teacher will ask the class if they can think of the famous person who will be having a birthday soon (George Washington). The teacher will ask some members of the class to give some historical facts about Washington. The teacher will then ask the students to describe what life was like when Washington lived. "What kinds of transportation did they have in that time? What kinds of houses and cities did they live in? How did they dress? What do you think they did for fun? How did they get their food or clothing?" The teacher will then ask the same questions about our lives today. "What kinds of transportation do we have? How do we get our food and clothing?" The teacher will tell the students to pretend that Washington has come to visit us through a time tunnel. "What things would surprise him if he were here today? Think about what we have just discussed. Think about how we dress and about how he would be dressed. What about the way we travel? Do you think he would be surprised to see an airplane? What do you think he would feel besides surprise?" The teacher will tell the students to make a drawing depicting Washington in a modern day scene. She will encourage them to try to show, in their picture, how Washington might feel.

Evaluation:

What was the student's level of participation 1 2 or 3?

Writer's Note:

This activity generated much excitement and hilarity among the students. Most of them seemed to think the idea was extremely funny. Their drawings depicted Washington's getting in the path of an on-coming 4-wheel drive or some other fancy vehicle. One drawing illustrated him in a grocery store with a blank expression upon his face. Almost everyone felt the need to write verbal exclamations inside cartoon bubbles that came from Washington's mouth. The project was a success but the writer was surprised that the students found it to be humorous. Perhaps their childhood perception of the world didn't allow them to see the seriousness of the immense changes our country has experienced.

CHAPTER EIGHT

Chapter OneCONCLUSION

1. Jerome Bruner, *The Process of Education*, p. 46.
A. and S.P. Nichols, *Developing a Curriculum*, p. 61.

Because this curriculum is an open ended one, there is no conclusion. Any conclusive remarks belong to the reader.

is involved by the increasing complexity of learning. In Bruner's general teaching, complexity is dependent upon student comprehension and doesn't involve the year to year time element.

Chapter Three

2. Maurice Barrett, *Art Education: A Strategy for Course Design*, p.37.
3. *Ibid.*, p.57.

Chapter Four

4. Benjamin Bloom, *The Taxonomy of the Affective Domain and The Taxonomy of the Cognitive Domain*.

Chapter Seven

5. Esther Lindstrom, "More Than A Mural," *Arts and Activities*, 88:37, October, 1980.
6. Mary Cole, "A Mosaic of Crayons," *Arts and Activities*, 87:35, February 1980.
7. Emily Severe, "Emotions - Express Them Visually," *Arts and Activities*, 86:55, December 1979.
8. Joy Kordik, "Half-Portraits," *Arts and Activities*, 87:44, June 1980.
9. Annette Jurow, "Figure Drawing - Seven Sequential Studies," *Arts and Activities*, 86:49-50, October, 1979.
10. Jane C. Vitale, "Paper Masks," *Arts and Activities*, 86:52, October, 1979.
11. Susan Kropp, "A Hunt to Sharpen Awareness," *Arts and Activities*, 85:28, June, 1979.
12. Joyce Graziano, "Illustrating Idioms or Proverbs," *Arts and Activities*, 86:24, January, 1980.
13. Susan Kropp, "Farm Machinery," *Arts and Activities*, 86:50-51, November, 1979.
14. Esther Lindstrom, "Mushrooms Magic," *Arts and Activities*, 88:41, September 1980.
15. Robert Hennes, "Games We Watch and Play," *Arts and Activities*, 88:55, September 1980.
16. Randall Harris, "A Ceramic City," *Arts and Activities*, 85:48, May, 1979.
17. Michael Foster, "Images in Black and White," *School Arts*, 29:20, February, 1980.
18. "Measure Rubbing," *School Arts Clip Card*, *School Arts*, Vol. 79, February, 1980.
19. Janet Olson, Brent Wilson, "A Visual Narrative Program," *School Arts*, 79:26-29, September, 1979.
20. Alice Beecher, 167 New Art Lessons for a Single Class Period, p. 48.
21. *Ibid.*, p. 50.

FOOTNOTES

Chapter One

1. Jerome Bruner, *The Process of Education*, p. 48.
A. and S.H. Nichols, *Developing a Curriculum*, p. 65.
Nichols' vertical relationship is almost the same as Bruner's spiral teaching. The difference is that the vertical relationship states that what is taught during the first year is related to what is taught the second year. A time element is involved in the increasing complexity of learning. In Bruner's spiral teaching, complexity is dependent upon student comprehension and doesn't involve the year to year time element.

Chapter Three

2. Maurice Barrett, *Art Education: A Strategy for Course Design*, p.37.
3. *Ibid.*, p.57.

Chapter Four

4. Benjamin Bloom, *The Taxonomy of the Affective Domain and The Taxonomy of the Cognitive Domain*.

Chapter Seven

5. Esther Lindstrom, "More Than A Mural," *Arts and Activities*, 88:37, October, 1980.
6. Mary Doles, "A Mosaic of Crayons," *Arts and Activities*, 87:35, February 1980.
7. Emily Revere, "Emotions - Express Them Visually," *Arts and Activities*, 86:55, December 1979.
8. Joy Mercik, "Half-Portraits," *Arts and Activities*, 87:49, June 1980.
9. Annette Turow, "Figure Drawing - Seven Sequential Studies," *Arts and Activities*, 86:47-49, October, 1979.
10. John C. Vitale, "Paper Moons," *Arts and Activities*, 86:52, October, 1979.
11. Susan Kropa, "A Hunt to Sharpen Awareness," *Arts and Activities*, 85:28, June, 1979.
12. Joyce Graziano, "Illustrating Idioms or Proverbs," *Arts and Activities*, 86:24, January, 1980.
13. Susan Kropa, "Farm Machinery," *Arts and Activities*, 86:50-51, November, 1979.
14. Esther Lidstrom, "Mushroom Magic," *Arts and Activities*, 88:41, September 1980.
15. Robert Henkes, "Games We Watch and Play," *Arts and Activities*, 88:68, September 1980.
16. Randall Harris, "A Ceramic City," *Arts and Activities*, 85:48, May, 1979.
17. Michael Foster, "Images in Black and White," *School Arts*, 79:20, February, 1980.
18. "Nature Rubbings," *School Arts Clip Card*, *School Arts*, Vol. 79, February, 1980.
19. Janet Olsen, Brent Wilson, "A Visual Narrative Program," *School Arts*, 79:26-29, September, 1979.
20. Alice Escobar, *167 New Art Lessons for a Single Class Period*, p. 43.
21. *Ibid.*, p. 51.

22. Barbara Linse, Elementary Art Activities, p.11.
23. Linse, op. cit., p.11.
24. Escobar, op.cit., p.21.
25. Ibid., p.145.
26. Linse, op.cit., p.10.
27. Escobar, op. cit., p.8.
28. Linse, op.cit., p.8.
29. Nichols, F.W., Heyne, C.J., Trilling, M.B., Lee, M.M., Art for Young America, p.90.
30. Ibid.
31. Ibid.
32. Ibid.
33. Escobar, op. cit., p.29.
34. Ibid., p.81.
35. Manfred Keiler, Art in the Schoolroom, p.147.
36. Ibid., p.150.
37. Ibid., p.17.
38. Ibid., p.15.
39. Ibid., p.23.
40. Ibid., p.20.
41. Ibid., p. 26.
42. Ibid., p. 27 .
43. Ibid., p. 28.
44. Ibid., p. 30.
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48. Ibid., p. 38.
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74. Ibid., p. 80.
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77. Nichols, Heyne, Trilling, Lee, op. cit., p. 273.

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79. Ibid., p.274.
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83. Keiler, op.cit., p.126.
84. Ibid.
85. Ibid., p.129.
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89. Ibid., p.135.
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94. Ibid., p.143.
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100. Ibid., p.157.
101. Ibid., p.158.
102. Ibid., p.160.
103. Ibid., p.163.
104. Ibid., p.166.
105. Ibid., p.167.
106. Willard Wankelman, Phillip Wigg, Marietta Wigg, A Handbook of Arts and Crafts, p.104.
107. Ibid.
108. Nichols, Heyne, Trilling, Lee, op. cit., p.273.
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112. Ibid.
113. Ibid.
114. Ibid.
115. Nichols, Heyne, Trilling, Lee, op. cit., p.28.
116. Ibid., p.28.
117. Ibid., p.29.
118. Ibid.
119. Ibid.
120. Ibid., page number not available.
121. Ibid., p.140.
122. Ibid.
123. Ibid.
124. Daniel Davies, Margaret Handlong, The Teaching of Art, p.31.
125. Escobar, op.cit., p.85.
126. Wankleman, Wigg, Wigg, op.cit., p.163.
127. The author has seen many of the projects in books that are no longer accessible or remembered. The projects come from a card file that was compiled by the author as an undergraduate student seven years ago.
128. Wankleman, Wigg, Wigg, op. cit., p.159.
129. Baer, op.cit., p.118.

130. Chandler Montgovery, Art for Teachers of Children, page number not available.
131. Ibid.
132. Charles Gaitskell, Children and Their Art, p.79.
133. Ibid., p.77.
134. Ibid.
135. Ibid., p.78.
136. See footnote 127.
137. Wanklemann, Wigg, Wigg, op.cit., p.115.
138. See footnote 127.
139. Escobar, op.cit., p.91.
140. Ibid., p.48.
141. Baer, op.cit., p.121.
142. Ibid., p.129.
143. Wankelman, Wigg, Wigg, op. cit., p.53.
144. See footnote 127.
145. Wankelman, Wigg, Wigg, op.cit., p.56.
146. Gaitsekll, op.cit., p.78.
147. Ibid.
148. Ibid.
149. Earl Linderman, Developing Artistic and Perceptual Awareness, p.64.
150. Ibid.
151. Ibid.
152. Ibid.
153. Ibid.
154. Ibid.
155. Ibid.
156. Ibid.
157. Ibid.
158. Ibid.
159. Ibid.
160. Ibid., p.56.
161. Ibid., p.57.
162. Norman Laliberte, Keil Richey, 100 Ways to Have Fun With an Alligator and 100 Other Involving Art Projects, project 70.
163. Linderman, op.cit., p.57.
164. Keiler, op.cit., p.56.
165. Wankleman, Wigg, Wigg, op.cit., p.57.
166. Ibid., p.141.
167. Keiler, op. cit., p.98.
168. Ibid., p.99
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172. Ibid.
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174. Ibid., p.108.
175. Ibid., p.109.
176. Ibid., p.110.
177. Ibid., p.112.
178. Ibid., p.114.
179. Ibid., p.115.
180. Ibid., p.120.
181. See Footnote 127.
182. Escobar, op.cit., p.165.

183. Wankleman, Wigg, Wigg, op.cit., p.46.
184. Allen Caucutt, Focus: Elementary Art Education, p.78.
185. Wankelman, Wigg, Wigg, op.cit., p.34.
186. Ibid., p.36.
187. Ibid., p.162.
188. Montgomery, op.cit., page number not available.
189. Gaitskell, op.cit., p.78.
190. Keiler, op. cit., p.189.
191. Ibid., p.190.
192. Ibid., p.191.
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194. Ibid., p.193.
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196. Ibid., p.197.
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198. Gaitskell, op. cit., p.79.
199. Ibid.
200. Montgomery, op. cit., page number not available.
201. Ibid.
202. Ibid.
203. Ibid.
204. Wankelman, Wigg, Wigg, op.cit., p.151.
205. Daview, Handlong, op. cit., Manuel I, p.9.
206. Ibid., p.21.
207. Ibid., p.59.
208. Baer, op. cit., p.184.
209. Keiler, op. cit., p.206.
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214. Ibid., p.215.
215. Ibid., p.217.
216. Ibid., p.221.
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218. Ibid., p.225.
219. Ibid., page number not available.
220. Irena Maris, Holiday Art, p.12.
221. Laliberte, Richey, op.cit., project 1.
222. Ibid., project 5.
223. Ibid., project 9.
224. Ibid., project 11.
225. Ibid., project 16.
226. Ibid., project 20.
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228. Ibid., project 52.
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232. Ibid., project 71.
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