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The Development of Verbal Expression in Children 3 to 5 Years of Age Using the Fine Arts as a Catalyst

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THE DEVELOPMENT OF VERBAL EXPRESSION
IN CHILDREN 3 TO 5 YEARS OF AGE
USING THE FINE ARTS AS A CATALYST

BY
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Submitted in partial fulfillment of the requirements
for the Master of Arts in Education degree
Lindenwood College
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DEDICATION

To my family:

My husband, Charles J. Massey, and my daughters, Amy Charlene and Michele Lynn Massey.

Their patience with me during this time has been admirable. I am indebted to them for their confidence in me and my ability to accomplish forcing me to achieve.

To my mother, Alma M. Thies; my husband's parents, Wilma L. and Lemuel W. Massey; our sisters, Carol E. Dorr and Carolyn L. Pirkle; and our brothers, Charles H. Thies and Richard E. Massey.

Their continued encouragement and support gave me the time and incentive needed to accomplish my goal.

To my father, Charles L. Thies, who would have been proud of me had he lived to experience this day. His encouraging words were with me even though he was not.

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ABSTRACT

Verbal expression is very important to young children for idea exchange, expression of knowledge, and socialization. Young children learn to talk, but need to be stimulated through experiences to motivate the children's self-expression into verbal communication. The visual fine arts give such motivation to children.

This arts-experienced based curriculum was developed to use with children, age 3 to 5 years. The primary emphasis is the general need of young children to verbalize. The necessity of young children to experience and their enjoyment of the visual fine arts were also fundamental in the development of this curriculum. This curriculum works toward building verbal communicative skills through the use of the visual fine arts as a catalyst. This program was devised to develop and improve self-confidence, language facilities, and creative talents, thus finding verbal expression a more natural form of self-expression.

Specific goals, objectives, activities, discussion material, and evaluative measures are provided in this curriculum. These goals, objectives and curriculum material were developed keeping the needs of young children in perspective. The approach is to allow the visual fine arts to work for young children, 3 to 5 years of age, in the development of verbal communication. The artistic discovery method is used to provide motivation and build self-confidence to promote verbal expression.

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CHAPTER I

Background

The need for a change in methods of encouraging preschool children to verbally express themselves was felt while teaching children age 3 to 5 years old. It came to my attention that young children received enjoyment from participation in the visual fine arts and were willing to talk about what was accomplished.

Verbal expression was viewed as an important part of human development, because of the need to: exchange ideas, express knowledge, and perform in the way society expects. From a teacher's standpoint, it was difficult to determine knowledge of students, particularly the very young, unless knowledge was verbally expressed. Language was recognized as a means of communication, a means by which meaning was shared and knowledge transferred.

This curriculum was written to motivate preschool children into verbal expression. The visual arts are used as a catalyst to encourage verbal communication.

Rationale

The purpose of this curriculum is to encourage verbal expression in children 3 to 5 years of age. This program was devised to aid the development of the children's self-expression, through verbal communication, a very natural part of life.

Since children enjoy expressing themselves through the visual fine arts, this curriculum works toward building verbal communicative skills through the use of the fine arts as a catalyst. The program was devised to develop and improve self-confidence, language facilities, and creative talents, thus helping the children find verbal expression a more natural way of self-expression.

Artistic discovery, a term developed by this author for this study, grew from the implementation of the fine arts and allowed children to learn through actual experiences. Artistic discovery allowed for learning and understanding of concepts and knowledge through the arts, and these skills were transferred to other areas of the curriculum. The arts opened up the world to children and encouraged them to be natural observers, sensitive to the happenings of the world around them.

The approach of this curriculum is to allow the arts to work for the children in the development of verbal expression. This program will aid the children in becoming aware of self through experiences in the visual arts, thus building self-confidence and enabling the child to build a greater competency in verbal communication.

Research showed that children understood intentional meaning of the speaker before any words were understood, and that children displayed an intentional meaning in their own speech by the time two words were put together (Wells, 1975). According to Piaget (1962), progression in conceptual representation coincided with the progression of language itself. Piaget (1962)

went on to say that children had to relate parts to the whole by reversing the composition, such as: certain animals being classified as animals. Children then progressed in verbal language (Piaget, 1962). According to Piaget (1962), conceptual representation was necessary for language acquisition.

Katz, Baker, and Macnamara (1974) concluded that children learned linguistic rules and used these rules in their own speech through discovery of such rules in other people's speech. Katz et al. (1974) went on to say that many linguistic rules were learned before children began to verbalize. Children's linguistic and nonlinguistic behavior changed developmentally during preschool and early school years (Flavell, Beach, & Chinsky, 1966), and that children went through a stage during biological development that no verbal expression of overt behavior would be expressed even though words were understood. Keeney, Cannizzo, and Flavell (1967) showed that verbal rehearsal was helpful in recall tasks. A language system is important for memory, according to Kimball and Dale (1972).

Douglas, Schwartz, and Taylor (1981) found that there was a high correlation between cognitive style and ability to describe art work, and that children's response to art work came from past experience. Douglas et al. (1981) went on to say that since children age 3 to 5 were involved in learning a language system, and since vocabulary increased rapidly at this age level, introduction of simple art terms helped children use language freely to guide thought conceptualization in addition to concrete tasks. Lansing (1981) stated that art should

be used to enhance the areas of mathematics, spelling, and reading, giving students a visual form to help retain mental representations. Rockefeller (1977) stated that young children were given opportunities to grow, to explore, and to develop when introduced to as much of the world as possible. Introduction of the universe to young children increased the use of all senses; children not only heard, saw, and moved, but hearing encouraged making sounds, seeing caused creating with color and texture, moving the body was enhanced by rhythms and story making and storytelling also developed (Rockefeller, 1977). Rockefeller (1977) went on to say that there was a cognitive development in reading and language as well.

It was my feeling that providing young children with activities that allowed them to do and to see helped them to verbalize more extensively. The activities set forth in this curriculum gave motivation for the children to take part with the desire and opportunity to verbalize. Many of the activities presented in this curriculum were developed by this author for use in the classroom. The activities did not bind the teacher to use them in their exact form, but allowed for individualized needs of students being taught. The artistic discovery method was used, including both verbal and nonverbal artistic experiences. When nonverbal experiences were used with the children, discussions or interpretations of the experiences were used upon completion of the activities. Goals and objectives were developed from the research material to help the teacher identify the needs of the students and to help better develop the children's

ability to verbally express themselves.

CHAPTER II

Review of Literature

Introduction

The direct influence of using the fine arts on the development of verbal expression, student achievement, or the acquisition of basic skills was difficult to determine. A review of literature showed that a cause-and-effect relationship between arts education and verbal expression, student achievement, and the acquisition of basic skills was difficult to prove. It was evident, however, that significant learning resulted from exposure to the arts, which came from motivation and a positive attitude. No adverse results had been attributed to arts in schooling, and therefore, it was thought that they did not harm the students' education, and they may have enhanced it.

Data on research involving: language acquisition; and the influence of the arts on verbal expression, student achievement, and the acquisition of basic skills are reviewed and set forth in this chapter. Language development curricula are also reviewed, analyzed, and described in this chapter.

Studies on Language Acquisition

Wells (1975) completed a sample from a one-year pilot study for a longitudinal study of language development. This study involved eight children randomly selected from a sample of 15-

month-old children, and the children were selected to represent three important variables of the population: sex, position in the family, and socio-economic status. Each of the three divisions had two possible levels: male and female; first-born and subsequent-born; upper/upper-middle class and lower-middle/lower class according to father's occupational income. The three variables were represented in all combinations.

The children's spontaneous verbal interaction at their homes was recorded by tape-recorder at approximately three month intervals. The recordings were rated either fast or slow developers according to the Mean Length of Utterance at the end of the study. There was no significant relationship with sex or socio-economical status; but a significant relationship was found in the position in the family, all first-born children ranked higher than subsequent births.

Wells (1975) recognized conversational sequence as the highest level of linguistic communication. Conversational sequence meant a period of conversation that was entered upon and followed with silence, or with a change in intention or main thought. There were five types of conversational sequence given and defined by Wells (1975), as follows:

1. Control - the control of the behavior, present or future, of those involved in the conversation.
2. Expressive - the expression of emotions, mental attitude, and judgement.
3. Social - the beginning and sustenance of social relations.
4. Representational - the presentation or asking of

information.

5. Tutorial - the intentional teaching about language and its uses.

Wells (1975) stated that children did not work at a high level of conversation in the earliest stages of communication development, however even at the pre-verbal stage, the children understood intentional meanings of the speaker before any words were understood. Wells (1975) went on to say that children showed understanding of meaning through gestures and play. By the time two words were put together by the children, an intentional meaning in speech was evident. Socialization seemed to be the most important intention in conversation, especially that of holding mother's attention. Expression, where children showed pleasure and interest in people and objects, being almost as important as socialization.

Results from the Wells (1975) study were from a small sample of children, therefore, the results should not be considered as conclusive. However, the data pointed in an interesting direction to encourage the researcher to continue the research in the larger more representative study.

Piaget (1962) completed an observational study to study language acquisition. The researcher's own three children and several other children were observed in the first six years of the children's lives. The children's verbal responses were noted along with the age of the child; the age was notated in years, months, and days.

Piaget (1962) stated that children used basically sensory-motor representation developing into conceptual representation in

the first verbal stages. Children participated in conceptual representation in that a partial separation from own activity was already present at this stage. Concepts were expressed by verbalization which were related to the action of others involving conceptual communicative characteristics.

Meaning of words did not change, because these meanings had already been set by the social group; but word meaning did change in young children's usage of the words, because of the children's subjective feeling of relationship between certain objects (Piaget, 1962). Progression in conceptual representation coincided with the progression of language itself. Children had to relate parts to the whole by reversing the composition, such as: certain animals being classified as animals. Children then progressed in verbal language, proceeding from: one word to two word sentences, to complete sentences, to sentences linked together with other sentences. Conceptual representation was necessary for language acquisition.

Piaget (1962) stated that children moved from the conceptual representation level into the operational conceptual level by process of assimilation. Gradually children were able to reverse conceptual operations and articulated intuitive thought, and then moved into spontaneous inclusion as the children were able to connect part to the whole with collective objects or abstract combinations.

Katz, Baker, and Macnamara (1974) conducted a study to determine the processes used by children to learn common and proper nouns and how the English language distinguishes between nouns. Two experiments were included in the Katz et al. (1974)

study and involved a total of 80 small children ranging in age from 17 - 24 months. The subjects were from middle class homes living in the west end of the Island of Montreal and were English speaking natives. The children were tested in the children's home environment (Katz et al., 1974).

The first experiment in this study included the use of small plastic dolls and two large plastic blocks. The dolls were identical in appearance and dress, the only difference being color of the dolls' hair. The blocks were identical in size, shape, and texture, but different in color. To make the blocks comparable to the dolls each block had a different color ribbon tied around it. One of the dolls and one of the blocks were given a one syllable nonsensical name, leaving the remaining block and doll unnamed. For half of the subjects the names were treated as a common noun. A proper noun was used to name the other half of the subjects. This was accomplished by using the article the with the common noun and by omitting the article with the proper noun. The subjects were introduced to the dolls and blocks at least five times during a learning period. Both objects within the child's reach, the child was asked to perform some action with the named object. If the objects were dolls; the child was asked to dress, undress, feel, hold, or take the named doll to the child's mother. If the objects were blocks; the child was asked to take the named block and give it to the examiner, show it to the child's mother, or put it some specified place in the room. Each child was tested from 7 - 15 times, and it was found that girl subjects responded correctly more often provided that the object was given a proper noun. Two reasons were given for the

above results: (a) girls develop earlier linguistically than boys, and (b) girls saw dolls as substitutes for people and needed proper names.

The second experiment in the Katz et al. (1974) study was executed to examine the steps that children used to learn that some objects were to be treated as individuals and others as class members. In this pilot study the girls included in the second experiment were younger than those involved in the first experiment. The mean age of the subjects was 15 - 18 months. The same dolls were used in this experiment as in the first, but dresses of different colors were put on the dolls. The same technique used in the first experiment was executed for the involvement of the dolls in this experiment. The blocks used in this experiment varied in shape as well as in color to provide a more varied perceptual difference.

The results of Experiment 2 supported the findings of Experiment 1. The subjects responded correctly to the use of proper names in connection with the dolls, the greater perceptual differences of the blocks had no effect on the subjects' responses.

Conclusions in the Katz et al. (1974) study were that children expect some things to have proper names and others to have common names. This came as soon as names were learned for things. Three consistencies were noted of the subjects tested:

1. special names were given to some individuals as individuals and some individuals did not receive special names.
2. individuals and classes had different types of names, therefore, there were two types of names.
3. articles did not precede individuals' names, whereas

articles frequently preceded names for classes.

Linguistic rules were learned by children and used in their own speech through discovery of such rules in other people's speech. Young children learned language and worked out linguistic rules by first listening to others speak, and then worked out the relationship between the rules and speech. Many learned linguistic rules even before learning how to verbalize (Katz et al., 1974).

Flavell, Beach, and Chinsky (1966) conducted an observational study to determine if Kindergarten children are less likely to rehearse stimulus names in a nonverbal serial recall task than older children. Subjects for the study were 60 public school children from grades K, 2, and 5, 10 boys and 10 girls were included from each grade. The children were randomly selected to take part in this study.

The task set out for the subjects was as follows: the subject looked at seven pictures of a single object, randomly spread out before them; the examiner pointed to three of these pictures in sequence, randomly selected; immediately or after 15 second time lapse, the examiner placed duplicate pictures in a different random order in front of the subject; and the subject was then to select by pointing to the same three pictures in the same order as the examiner had done previously. The subjects were individually tested in sessions lasting 20 - 25 minutes. The task used basically nonverbal experience, but should have evoked a large amount of spontaneous verbalization from older subjects.

The results of the Flavell et al. (1966) study showed that Kindergarteners did not rehearse picture names in a nonverbal

recall task as often as older children. Flavell et al. (1966) concluded that children's linguistic and nonlinguistic behavior during preschool and early school years changed developmentally. There was a stage during biological development that children tended not to verbally express overt behavior, regardless of the fact that the words in question were understood. This difference between linguistic and biological development was reduced as the subjects got older.

Keeney, Cannizzo, and Flavell (1967) did a follow-up study on the Flavell et al. (1966) study to determine if verbal rehearsals were helpful in recall tasks, and if children that were not spontaneous verbal rehearsers could be trained to do so. The subjects were the entire first grade in a St. Paul suburban public school. Ninety-two children of 6 and 7 years of age were tested, three of the tested children were eliminated from the analysis due to failure of the subjects to understand or follow directions, leaving a sample of 39 boys and 50 girls.

Two experimental sessions of 20 minutes each with an interval of six weeks between sessions were included in this study. All subjects were tested individually by Keeney and Cannizzo serving as examiners in the first experimental session, while the second session tested subjects as producers and nonproducers.

The procedure for the Keeney et al. (1967) study was similar to that of Flavell et al. (1966), except that slides were used with six different pictures. Fifteen different slides were included with the pictures in different order on each slide. Two examiners, Keeney and Cannizzo, took part in each experimental session, one

gave introductions and changed the slides; the other recorded the verbal rehearsal and movement of lips as rehearsal as well as the pointing to the pictures. The subject was shown a slide, and the examiner would point to the three pictures. For the second session, the subjects retested were divided into two groups. One group was the control group and was tested as in Experimental Session 1. The other group, the experimental group, went through two training sessions prior to testing. In the training sessions, the pictures were named by the examiner and repeated by the subject. The subject was told to continue whispering the identity of the two pictures during the delay period. The subject was then asked to give the names of the two pictures orally. After the training sessions, the test as in Session 1 was carried out with the exception that subjects were instructed to whisper the names of the pictures during the delay period. After 10 rehearsals, the examiner instructed subjects that there would no longer be instructions to rehearse responses during the delay period, but subject could do so if wished.

The Keeney et al. (1967) study showed that verbal rehearsals were helpful in recall tasks, and that first grade children that were not spontaneous verbal rehearsers were easily trained to do so. When advised to produce the correct verbalizations, spontaneous nonproducers had as great recall as spontaneous producers.

Studies on Influence of Arts on Verbal Expression,
Student Achievement, and the Acquisition of Basic Skills

Lansing (1981) completed a seven week research study to

determine the effect of drawing on the development of mental representation. Subjects for the study were 200 Kindergarten students, from four different elementary schools and 14 different classrooms divided into five experimental groups of 40 students in each group, took part in the Lansing (1981) study. Eight students had to be eliminated from each group, because of student drop-out due to illness and the like, so the final number involved in the study was 160. Students in each group were from a wide range of socio-economic levels and with approximately equal number of boys and girls which came from four different classrooms.

A three part pretest was given which included: drawing the figure of the model as children remembered it, circling a shape on paper that looked most like the shape at the top of the page, and a packet containing eight pages of distractors where children were to circle the one picture on each page that most resembled the model (Lansing, 1981). All students took all parts of the pretest with the exception of drawing the figure by one of the control groups.

In the Lansing (1981) study, the two control groups received no treatment, however, the three experimental groups met twice a week for three weeks for treatment. One experimental group observed the model for two minutes, one experimental group looked at and traced the model with a finger, and the last experimental group observed the model and drew it with a pencil.

Three posttests were given identical to the pretest to all students. The posttests were given at three different times: two days after completion of the treatment, one week later, and three

weeks later to determine the continuance of the students memory of the model. A transfer of learning test was given to the students at the conclusion of the last posttest to determine if the children that drew the model during the experimental treatment were more accurate with new two dimensional figure. This test had the children observe new figures for one minute and then draw what they remembered (Lansing, 1981).

Lansing (1981) determined that tracing a figure with the finger or mere perception of the figure did not produce growth in mental representation of the figure to the extent that drawing a perceived figure with a pencil did. Lansing (1981) implied with this study that art, especially drawing, is an important educational activity and should no longer be considered an extra. When learning and remembering were increased, the individual's freedom and capability for creating was also increased. Lansing (1981) stated that art should be used to enhance the areas of mathematics, spelling, and reading, giving the students a visual form to help retain mental representation.

Douglas, Schwartz, and Taylor (1981) completed a study to determine the relationship of young children's cognitive style with their response to paintings. Thirty middle-class preschoolers, 3 - 5 years of age, drawn from two university laboratory school Kindergarten classes and from a local private day care center were used for this study. The subjects were equally divided into three age groups with equal number of boys and girls. Only willing participants were used and the data were gathered within the familiar setting of the subjects' regular classroom. The Acuff

and Sieber - Suppes Manual was used to code children's responses to paintings into categories, covering both descriptive and interpretive, and two forms of the Embedded Figures Test were used to determine cognitive style. The children in this study were interviewed individually by two of the researchers for each of the three paintings, one interviewed and the other recorded and taped the responses. The pictures were presented to the children in sequence and only one picture at a time, therefore, three sessions were required to complete the Douglas et al. (1981) study. Interviews lasted two to four minutes and the time span between interviews with an individual ranged from three to five weeks. Each individual was questioned about what was seen in the picture and was allowed to go on until subject indicated that there was no more to be said. The Embedded Figures Tests were given to individuals after the last picture was presented and scored.

The results of the Douglas et al. (1981) study showed that there was a high correlation between cognitive style and ability to describe art work. Douglas et al. (1981) indicated that this correlation could be to the child's ability to describe art form rather than interpret it. The 3-year-olds showed a beginning awareness of some of the aspects of art criticism, particularly in the areas of: semblance, subject matter, and color. Responses to art work came from experience according to Douglas et al. (1981). Douglas et al. (1981) continued, interpretive skills needed to be promoted simultaneously with the implementation of art. According to Douglas et al. (1981), responding to art encompassed the following skills: perception, analysis of

relationship of part to whole and parts to each other, and ability to separate figure from ground. Preschool children were beginning to learn this language system and vocabulary had increased rapidly at 3 to 5 years of age, therefore, the introduction of simple art terms would have helped children to use language freely to guide thought and action and to expand intellectual functioning to abstract conceptualization in addition to concrete tasks. Douglas et al. stated that the above information supported the argument for more not less art in schools.

Kimball and Dale (1972) conducted a one week study to determine the effect of language on memory. The subjects were 33 middle-class 3 to 5 year olds from two different nursery schools. The subjects met with researchers for two or three sessions. The Farnsworth-Munsell color series was used with every sixth chip of the series used as stimulus. Each subject met with the examiner individually with the first two sessions two or three days apart, while the second and third sessions were done at the same time if the attention span of the subject allowed or a few days apart if attention span did not permit both sessions to occur at the same time. Only subjects that did not have mental age (MA) recorded on school records took part in the third session. In session one, the subjects were shown the 14 colors one at a time and asked to name them, the responses were precisely recorded. In the second session of the same study, the subjects renamed the colors and were given a recognition task. A color chip was shown to the subject for five seconds, and the subject was instructed to look at it carefully; the color chip was then hidden from the subject in the examiner's

hand for five seconds, after which the chip was shown again, and the subject was told to find one just like it. The 14 colors were presented once during the task and were randomly presented; spontaneous responses were precisely recorded and no corrections were made. Subjects that had no MA recorded on school records were given the Peabody Picture Vocabulary Test during the third session.

Kimball and Dale (1972) concluded that recognition behavior was not influenced by forming categories of color names. The results of this study suggested that in a recognition task, the availability of a constant set of color names is related more closely to recognition exactness than is the spontaneous giving of names. Children that already had four or more constant color names available were able to more accurately remember colors, however, chronological age, MA, and IQ were significant factors in relationship between naming ability and recognition exactness in this study. Kimball and Dale (1972) went on to say that a language system is important for memory.

Rockefeller (1977) completed a survey study on art education. The study encompassed the entire United States at all levels of education. The questions on the survey covered all areas of arts education, including: philosophy, purpose, resources, strengths, weaknesses, roles of individuals, curricular approaches, and goals for the future. Both written questionnaires and personal interviews were used.

The Rockefeller (1977) survey found that administrators and teachers on the elementary level viewed goals for art education at

this level as development of learning skills and self-development. The results of the survey also indicated that art should be for all rather than just the talented at the elementary level. Secondary teachers and beyond felt that art was for the talented.

Rockefeller (1977) stated that young children were given opportunities to grow, to explore, and to develop when introduced to as much of the world as possible. The Rockefeller (1977) study further stated that the introduction of the universe to young children increased the use of all senses. Children not only heard, saw, and moved; but hearing encouraged making sounds, seeing caused creating with color, and texture. Moving the body was enhanced by rhythms and storymaking and storytelling also developed. This study found that children involved in programs enriched in the arts made greater advances in cognitive development in reading and language. Rockefeller (1977) also reported that enjoyment of the arts increased learning and built children's ego to learn, giving a positive self-concept. When knowledge could not be translated or expressed verbally, the arts could be used, because the arts specialized in using symbols that were nonverbal (Rockefeller, 1977). Rockefeller (1977) further stated that multi-art experiences allowed for individuality and were richer than exposure to a single art discipline.

Curriculum Review

Curricula were reviewed for goals and objectives and evaluated for use of the fine art activities in each. This author's findings

are set forth in this chapter.

Dunn and Smith (1965) did not state goals and objectives, but stated in the purpose and rationale that the curriculum was designed to stimulate oral language and verbal intelligence and to promote school progress. The Dunn and Smith (1965) curriculum had many good verbal evoking experiences, however, there are no visual arts suggested as enrichment activities. Drama, pantomime, poetry, and rhythm were used as enrichment activities throughout the entire curriculum. Some examples of the pantomime encouraged were the following: telephoning, napping, bicycling, and covering a cough.

The following goals for language arts were stated by Eisenberg (1977):

1. the encouragement of language development suitable for child's age level.
2. provision of environment in which the child received encouragement to practice speaking as a means of communication with both peers and adults.
3. provision of an environment which encouraged the child to listen to others.
4. provision of an environment which motivated the child's use of communicative skills in creative and meaningful ways.
5. provision of an environment which urged the child to practice foundation skills which lead to later reading and writing skills.

The Eisenberg (1977) curriculum left the objectives to be formulated by teacher according to the classroom children's needs.

The following activities were encouraged for speaking sharing time, creative dramatics, and role playing. The following activities were encouraged to promote listening: finger plays, storytelling, reading books, teacher used puppets, and children used puppets. To encourage the reading readiness skills, Eisenberg (1977) suggested the following activities: labels for items in the classroom, empty food boxes for the housekeeping corner, puzzles made from food boxes, and games such as finding the missing object. Activities that gave encouragement in writing skills included in the Eisenberg (1977) curriculum were as follows: scribbling and drawing on chalkboard, scribbling with crayons, child titled - teacher written pictures, dictated stories by child, writing names, and copying labels. Informal activities to stress language arts were given for the various learning centers. Since an extensive list was given, only activities dealing with the arts and music centers are covered here. The art-language center activities stated by Eisenberg (1977) were as follows: communicating on paper, making decisions about color and design, telling stories through pictures, titled pictures, displaying art, and independent work. The music-language center activities were as follows: hearing likeness and difference, naming objects, eye-hand coordination in playing instruments, listening to songs and stories in songs, and learning correct names for instruments.

The Vogel and Richterkissing (1980) curriculum was developed for use in Kindergarten and encouraged the following long range goals:

1. the development of verbal competence.

2. the encouragement of learning language patterns needed for expressing individual needs, following directions, and expressing feelings.

3. the strengthening of language skills needed to help define concepts, draw inferences, ask questions, and give explanations.

4. the development of knowledge for beginning reading skills.

5. the development of beginning handwriting skills.

The oral language section of the Vogel and Richterkissing (1980) curriculum was divided into four developmental areas: vocabulary, critical thinking, speech, and creative use of language. Vogel and Richterkissing (1980) gave objectives for each of these areas, as follows:

Vocabulary Development:

1. to increase vocabulary through experiences, observation and discussion.

Critical Thinking:

1. to improve skills in inference making, logical choices, relationships, comparisons, and conclusions.

Speech Development:

1. to speak distinctly with appropriate rhythm and voice quality.

2. to communicate in complete thoughts (sentences).

3. to learn discussion skills by taking turns contributing and listening in class discussions.

4. to learn sequencing skills by relating a familiar story or event in proper sequence.

Creative Use of Language:

1. to learn to use language to express original ideas in sentences, stories, poetry, and drama.

The Vogel and Richterkissing (1980) curriculum gave activities to promote oral language including some fine art activities and were recorded here: making masks to express various emotions, making use of names of equipment found in the dramatic play center, looking at and discussing famous paintings, having children select paintings talked about from teacher's description, using telephone in dramatic play, composing a class story, using puppets, writing poems with the children, and using hats to show characters in dramatic play.

CHAPTER III

Methods

Long range goals and intermediate range objectives resulted from the research material and reviewed curricula set forth in Chapter II. These goals and objectives were developed keeping the needs of young children in perspective. The general need of young children to verbalize (Wells, 1975) was the primary emphasis of this curriculum. Children's necessity to experience (Rockefeller, 1977) and their enjoyment of the arts were also fundamental in the development of the goals and objectives for this curriculum. This curriculum was developed to encourage children, 3 to 5 years of age, to verbally express themselves through the use of artistic discovery.

Wells (1975) stated that conversational sequence was the highest level of linguistic communication, and that children developed conversational skills for socialization purposes, mainly to hold mother's attention. Wells (1975) further stated that children also developed conversational skills for expression purposes, that of expressing pleasure and interest in people and objects. The following long range goal grew from the Wells (1975) study: the student will be able to verbally communicate in a creative and meaningful way with peers and adults, using conversational skills appropriate for the age level of the student.

Kimball and Dale (1972) emphasized the importance of a language system for memory. A constant set of names for colors

was related more closely to recognition exactness than was the spontaneous giving of names (Kimball & Dale, 1972). Katz, Baker, and Macnamara (1974) stated that children learned and used linguistic rules through discovery of such rules in others' speech. The following long range goal was developed from the Kimball and Dale (1972) and the Katz et al. (1974) studies: the student will be able to become adept in language facilities characteristic of children, 3 to 5 years of age.

Rockefeller (1977) stressed the importance of building self-confidence in children. The following long range goal comes from this study: the student will be able to discover an awareness of self and grow in self-confidence, thus providing the student with a positive attitude and encouraging the student to express self, verbally.

Douglas, Schwartz, and Taylor (1981) reported a high correlation between cognitive style and ability to describe art work. Douglas et al. (1981) stated that 3-year-olds showed beginning awareness of semblance, subject matter, and color. Children's response to art work comes from experience according to Douglas et al. (1981). The importance of interpretive skills to be promoted simultaneously with the implementation of art was emphasized by Douglas et al. (1981). The Douglas et al. (1981) study was the base for this long range goal: the student will be able to gain cognitive ability in verbal expression and aesthetic perception of own and others' works of art, visual art, through multi-art experiences appropriate for the age level of the student.

Douglas et al. (1981) further stated that the introduction of

simple art terms helped children to use language freely to guide thoughts and actions and to broaden mental operations from the concrete to the abstract. Rockefeller (1977) stated that art education developed learning skills and self-development.

Rockefeller (1977) went on to say that children who found enjoyment in the arts increased in learning, building their ego to learn.

Art gave children a way to express themselves when they were unable to express or translate knowledge verbally, because art used non-verbal symbols. The following long range goal grew from the Douglas et al. (1981) and the Rockefeller (1977) studies: the student will be able to discover an awareness of the arts and use them creatively in self-expression, motivating the student to learn and express such knowledge verbally.

Piaget (1962) stated that children had to relate parts to the whole by reversing the composition, such as: certain animals being classified as animals. Children progressed in verbal language after such relationships were established (Piaget, 1962). According to Douglas et al. (1981), responding to visual art encouraged the analysis of the relationship of part to whole and parts to each other. The following intermediate range objective emerged from the Piaget (1962) and the Douglas et al. (1981) studies: the student will be able to relate part to whole with collective objects or abstract combinations through a variety of experiences.

Articulation with intuitive thought developed in children after they passed through the conceptual representation level (Piaget, 1962). Douglas et al. (1981) stated that children increased rapidly in vocabulary between the ages of 3 to 5 years.

Wells (1975) emphasized the importance of conversational skills to develop socialization and expressionism in young children. Since children's linguistic and nonlinguistic behavior changed developmentally during preschool and early school years (Flavell, Beach, & Chinsky, 1966), the following intermediate range objectives resulted: (a) the student will be able to develop conversational skills with improved articulation and increased vocabulary appropriate for the age level of the student, and (b) the student will converse with intuitive thought and in complete sentences relevant to the age level of the student.

Children learned and used linguistic rules through discovery of such rules in other people's speech according to Katz et al. (1974). Katz et al. further stated that young children worked out the relationship between rules and speech by first listening to others speak. The intermediate range objective that follows came from the Katz et al. (1974) study: the student will increase in ability to use linguistic rules suitable for children, age 3 to 5 years old.

The following intermediate range objective derived from goals in the Eisenberg (1977) and the Vogel and Richter-kissing (1980) curricula: the student will be able to listen without interrupting and be capable of following directions. Listening was encouraged by Eisenberg (1977), and following directions were emphasized by Vogel and Richter-kissing (1980).

Vogel and Richter-kissing (1980) recommended the development of discussion skills for young children as an important part of verbal communication. The intermediate range objective that follows was

taken from the Vogel and Richter-kissing (1980) curriculum: the student will be able to use discussion skills by taking turns contributing and listening in class discussions.

Flavell et al. (1966) concluded that during a certain stage of biological development, children did not verbally express overt behavior even though words for such behavior was understood.

Rockefeller (1977) stated the importance for self-expression to develop a positive self-concept. The following intermediate range objective was a result of the Flavell et al. (1966) and the Rockefeller (1977) studies: the student will be able to verbally express overt behavior through experiences encouraging self-expression.

Interpretive skills needed to respond to art were discussed by Douglas et al. (1981) as follows: perception, analysis of relationship of part to the whole and parts to each other, and ability to separate figure from ground. Douglas et al. (1981) continued by stating that vocabulary increases rapidly at age, 3 to 5 years. The introduction of simple art terms helped children use language freely to guide thought and actions and to broaden mental operations from the concrete to the abstract. This intermediate range objective grew from the Douglas (1981) study: the student will be able to interpret art work using verbal descriptive skills appropriate for the age level of the student.

Young children were given opportunities to grow, to explore, and to develop through introduction to as much of the world as possible, according to Rockefeller (1977). Rockefeller (1977) went on to say that introduction to the universe was accomplished

through experience, and these experiences increased the use of all the senses. The Rockefeller (1977) study was the base for this intermediate range objective: the student will be able to develop the use of all the senses, to become sensitive to the world around, and to increase verbal expression through sense-awareness experiences.

Mental representation grew when a perceived figure was drawn with a pencil, and this increased learning, remembering, and creating as concluded by Lansing (1981). Lansing (1981) further stated that art gave students a visual form to help retain mental representation and enhanced various curricular areas including reading. The Lansing (1981) study was responsible for the development of the following intermediate range objective: the student will be able to develop visual form through multi-art experiences, to retain mental representation, to gain confidence in reading readiness and writing readiness skills, as well as improving verbal expression.

Young children developed and grew through experience as stated by Rockefeller (1977). Katz et al. (1974) concluded that language and linguistic rules were learned through experiencing language. According to Lansing (1981), the experience of drawing a perceived object promoted mental representation. Since the development of young children is enhanced by allowing them to experience language, this curriculum includes activities that allow and encourage young children to experience language.

Rockefeller (1977) stated that all children were given the opportunity to grow, to explore, and to develop when allowed to

experience language. Wells (1975) emphasized the importance of verbal communication for children to socialize and express interest in people and objects. Since verbal expression and experience are important to the development of all children, this curriculum was developed to use with all children, 3 to 5 years of age.

In children's preverbal stage, the meaning of the speaker was understood even before words were understood (Wells, 1975), and linguistic rules were developed by listening to others speak (Katz et al., 1974). Children showed that they understood the meaning of others' speech through their actions (Piaget, 1962). This curriculum first uses activities that demand very little verbalization from the children, allowing them to first listen, understand, and perform. The teacher will be able to examine the children's preverbal skills before using more advanced linguistic skills.

According to Piaget (1962), children were able to progress in verbal language when the relationship of part to the whole had been established. Douglas et al. (1981) stated that responding to visual art forms encouraged children to increase in: perception, analysis of the relationship of part to the whole and parts to each other, and ability to separate figure from ground. Douglas et al. (1981) further stated that the elements involved in art criticism were: semblance, subject matter, and color. The availability of a constant set of color names was related more closely to recognition exactness than was the spontaneous giving of names. Therefore, the listening, understanding, and performing activities in this curriculum will be followed by a study of color and shape recognition and identification. After the skills of color and

shape recognition and identification are learned, children will be able to respond to visual works of art, relating parts to the whole and parts to each other. Activities emphasizing this relationship will follow those of basic element recognition and identification.

Children moved from the conceptual representation level to operation conceptual level when they were able to reverse conceptual operations. Articulation with intuitive thought then developed (Piaget, 1962). Douglas et al. (1981) found that the vocabulary of children, 3 to 5 years of age, increased rapidly. The activities that follow the development of the relationship of part to the whole and parts to each other encourages the use of conversational skills, such as: articulation, speaking in complete sentences, and increased vocabulary.

The promotion of descriptive skills was encouraged by Douglas et al. (1981) to develop a free use of language to guide thoughts and actions and to expand intellectual functioning from the concrete to the abstract. After children have developed basic conversational skills, they are able to respond to and describe works of visual art. The activities that precede the enhancement of conversational skills are activities encouraging descriptive skills.

Flavell et al. (1966) concluded that even though children understood words for overt behavior, they did not verbally express such behavior during a certain stage of biological development. Having descriptive skills and a free use of language to guide thought and actions, this curriculum moves into activities that encourage the expression of overt behavior.

Mental representation grew from drawing a perceived figure

with a pencil increasing: learning, understanding, and creating (Lansing, 1981). Drawing figures gave visual form to help retain mental representation and enhanced various curricular areas. Activities that follow the expression of overt behavior promote the development of mental representation.

Observation was used for the evaluation of young children in many studies, as it was in the Katz et al. (1974), Flavell et al. (1966), and Piaget (1962) studies. Piaget (1962) hand recorded observations of children, and Wells (1975) recorded the subjects' responses on tape to allow reevaluation at a later date. This curriculum uses observation as the principal method of evaluation. Observations may be recorded by hand and/or on tape, so that early sessions can be compared with later ones. This is to allow comparisons of the amount and quality of verbalization from time to time.

Upon completion of this curriculum, the student will:

- I. be able to verbally communicate in a clear and meaningful way with peers and adults, using conversational skills appropriate for the age level of the student.

CHAPTER IV

- II. be able to identify and use appropriate facilities and facilities of children, at an age level of age.

The Curriculum

- III. be able to develop an awareness of self and grow in self-confidence, that provides the student with a positive attitude and encourages the student to express self, verbally.
- IV. be able to gain cognitive ability in verbal expression and abilities to communicate, as well as other forms of art, visual art, the art form that is appropriate for the age level of the student.
- V. be able to discover an awareness of the arts and use them creatively in self-expression, allowing the student to learn and enjoy the art form that is appropriate.

Interwoven Theme Objectives

Upon completion of this curriculum, the student will:

Long Range Goals

Upon completion of this curriculum, the student will:

- I. be able to verbally communicate in a creative and meaningful way with peers and adults, using conversational skills appropriate for the age level of the student.
- II. be able to become adept in language facilities characteristic of children, 3 to 5 years of age.
- III. be able to discover an awareness of self and grow in self-confidence, thus providing the student with a positive attitude and encouraging the student to express self, verbally.
- IV. be able to gain cognitive ability in verbal expression and aesthetic perception of own and others' works of art, visual art, through multi-art experiences appropriate for the age level of the student.
- V. be able to discover an awareness of the arts and use them creatively in self-expression, motivating the student to learn and express such knowledge verbally.

Intermediate Range Objectives

Upon completion of this curriculum, the student will:

- A. be able to relate part to the whole with collective objects or abstract combinations through a variety of experiences. LRG I II IV
- B. be able to develop conversational skills with improved articulation and increased vocabulary appropriate for the age level of the student. LRG I II V
- C. converse with intuitive thought and in complete sentences relevant to the age level of the student. LRG I II
- D. increase in ability to use linguistic rules suitable for children, age 3 to 5 years old. LRG I II
- E. be able to listen without interrupting and be capable of following directions. LRG I II
- F. be able to use discussion skills by taking turns contributing and listening in class discussions. LRG I II
- G. be able to verbally express overt behavior through experiences encouraging self-expression. LRG III IV V
- H. be able to interpret artwork using verbal descriptive skills appropriate for the age level of the student.
LRG I II IV V
- I. be able to develop the use of all the senses, to become

sensitive to the world around, and to increase verbal expression through sense-awareness experiences.

LRG III IV V

- J. be able to develop visual form through multi-art experiences, to retain mental representation, to gain confidence in reading readiness and writing readiness skills, as well as improving verbal expression. LRG II IV V

III.

The areas are as follows:

- I. Perceptual, Tactile
- II. Color Recognition and Classification
- III. Shape Recognition and Identification
- IV. Relating Part to the Whole and Parts to Each Other
- V. Generalized Visual Skills
- VI. Descriptive Verbalization, Drawing
- VII. Overt Manipulation
- VIII. Mental Manipulation

This curriculum is divided into eight areas of concentration. The reasoning for the sequence of these areas appear in Chapter III.

The areas are as follows:

- I. Preverbal Skills
- II. Color Recognition and Identification
- III. Shape Recognition and Identification
- IV. Relating Part to the Whole and Parts to Each Other
- V. Conversational Skills
- VI. Descriptive (Interpretive) Skills
- VII. Overt Behavior
- VIII. Mental Representation

Performance Objectives	Enabling Activities	Evaluation
Upon completion of this curriculum:		
	PREVERBAL SKILLS	
1. the student will demonstrate the ability to listen appreciatively, understand directions, and perform activity with fine motor dexterity.	1a. the student will hear a set of directions and demonstrate understanding of directions by completing a Marble Roll Painting. Resource: Appendix A (11) <u>Materials needed:</u> paper 3 marbles 3 colors of temper paint 3 spoons loaf pan <u>Procedure:</u> 1. line bottom of pan with paper. 2. drop marbles into paint, one into each color. 3. remove marbles from paint with spoon. 4. drop on paper. 5. student gently rolls marbles around pan to make design.	1a. quality of attentiveness to listen appreciatively to directions, recorded in writing on comment sheet. b. quality of completed art activity according to directions, recorded in writing on comment sheet. c. quantity of involvement during implementation of art activity, recorded in writing on comment sheet. d. dexterity during implementation of art activity, recorded in writing on comment sheet.
2. the student will observe and perform art activity with in-	2a. the student will see a demonstration of Splatter Painting	2a. successfully use observational skills to adequately complete art

Performance Objectives	Enabling Activities	Evaluation
creased motor coordination.	and demonstrate understanding by completing the art activity.	activity.
IRO E	Resource: Appendix A (11)	b. proficiency of fine-motor coordination demonstrated during the implementation of art activity, recorded in writing on comment sheet.
IRO I	<u>Materials needed:</u>	
	paper leaves straight pins styrofoam tray tempera paint old toothbrush Popsicle stick	
	<u>Procedure:</u>	
	1. place paper on styrofoam tray. 2. arrange leaves on paper. 3. secure leaves and paper to tray with pins. 4. dip toothbrush in paint. 5. hold brush in one hand near paper. 6. with Popsicle stick in other hand, move back and forth over brush.	
3. the student will demonstrate the ability to listen appreciatively, respond verbally, understand directions, and perform art activity.	3a. the student will hear a set of directions for Thumbprint Fall Trees, orally repeat directions and demonstrate understanding of directions by	3a. quality of attentiveness to listen appreciatively to directions, recorded in writing on comment sheet.

Performance Objectives	Enabling Activities	Evaluation
5. IRO B IRO C IRO D IRO E IRO F IRO I	completing the art activity. Resource: Appendix A (11) <u>Materials needed:</u> blue or white construction paper brown construction paper various colors stamp pads <u>Procedure:</u> 1. tear tree trunk from brown paper. 2. glue to blue or white paper. 3. press thumb on stamp pad. 4. press thumb on paper in scattered fashion around top of tree trunk to simulate leaves. 5. redo steps 3 & 4 with other colors.	b. accuracy of verbal repetition of directions, recorded on tape to compare with future verbalization. c. quality of completed art activity in fulfillment of directions given, recorded in writing on comment sheet.
COLOR RECOGNITION AND IDENTIFICATION		
4. the student will listen appreciatively and observe to be able to recognize and identify yellow. IRO E IRO J	4a. the student will hear and observe during the introduction of the yellow color card. <u>Visual Aid:</u> Appendix C or any color card series.	4a. quality of attentiveness to listen appreciatively to introduction of color yellow, recorded in writing on comment. b. successfully use observational skills in recognition of yellow.

Performance Objectives	Enabling Activities	Evaluation
<p>5. the student will demonstrate appreciative listening, ability to follow directions, and perform art activity with motor dexterity to reinforce yellow recognition and identification.</p> <p>IRO E IRO I IRO J</p>	<p>5a. the student will hear a set of directions and demonstrate understanding of directions by completing a finger painting of yellow.</p> <p><u>Resource:</u> Appendix A (11)</p> <p><u>Materials needed:</u> finger paint or self paper yellow finger paint spoon</p> <p><u>Procedure:</u> 1. wet paper. 2. place spoonful of paint on paper. 3. paint using fingers and hands. 4. save for use in Activity 50a.</p>	<p>5a. quality of attentiveness to listen appreciatively, recorded in writing on comment sheet.</p> <p>b. quality of completed art activities according to directions given, recorded in writing on comment sheet.</p> <p>c. dexterity during implementation of art activities, recorded in writing on comment sheet.</p>
<p>6. the student will recognize yellow.</p> <p>IRO A IRO H IRO I IRO J</p>	<p>6a. the student will demonstrate recognition of yellow by pointing to yellow in works of art.</p> <p><u>Resources:</u> Appendix A</p> <p><u>Examples:</u> Davis, Stuart. "For internal use only" (1) Mondrian, Piet. "Composition with red, yellow, and blue" (7,p.113)</p>	<p>6a. successfully recognize yellow recorded on checklist.</p>

Performance Objectives	Enabling Activities	Evaluation
<p>7. the student will reinforce the skill of color yellow recognition and identification, by completing an art activity with motor dexterity, encouraging sense-awareness and verbal response.</p> <p>IRO A IRO B IRO C IRO H IRO I IRO J</p>	<p>7a. the student will see a demonstration of Squeeze Bottle Mustard Painting and demonstrate understanding by completing the art activity. <u>Resource:</u> Appendix A (13) <u>Materials needed:</u> paper mustard squeeze bottle <u>Procedure:</u> 1. taste and respond verbally. 2. touch and respond verbally. 3. smell and respond verbally. 4. place mustard in squeeze bottle. 5. squeeze mustard onto paper, moving the bottle to make a design. 6. tell what seen in picture.</p>	<p>7a. dexterity during implementation of art activity, recorded in writing on comment sheet.</p> <p>b. quality of sense-awareness as verbal responses are recorded on tape and saved for further comparison.</p> <p>c. successfully use observational skills in execution of art activity.</p> <p>d. quality and quantity of verbal response, recorded on tape and comment sheet.</p>
<p>8. the student will increase vocabulary by adding word, yellow and verbally identify yellow with proper pronunciation, using simple discussion skills.</p>	<p>8a. the student will demonstrate increased vocabulary and ability to verbally identify yellow in works of art. <u>Resources:</u> Appendix A</p>	<p>8a. accuracy of verbal identification of the color yellow, recorded on checklist.</p> <p>b. adeptness of ability to obtain</p>

Performance Objectives	Enabling Activities	Evaluation
IRO A IRO B IRO F IRO H IRO J	<u>Examples:</u> Jules, Mervin. "Circus" (1) Brueghel, Pieter. "The harvesters, august" (1)	additional vocabulary word: yellow. c. accuracy of pronunciation of new vocabulary word, yellow. d. successfully use simple discus- sion skills by taking turns lis- tening and contributing, record- ed in writing on comment sheet.
9. the student listens appre- ciatively and observes dur- ing introduction to color, red. IRO A IRO E IRO J	9a. the student will hear and ob- serve the introduction of the red color card. <u>Visual Aid:</u> Appendix C or any color card series.	9a. quality of attentiveness to lis- ten appreciatively to introduc- tion of color, red, recorded in writing on comment sheet. b. successfully use observational skills in recognition of red.
10. the student will listen ap- preciatively, follow direc- tions, and perform art activ- ity with proficient motor coordination to reinforce red color recognition and identification. IRO A IRO E IRO I	10a. the student will hear a set of directions for Red String Pull Design and demonstrate understanding of directions by completing the art activ- ity. <u>Resource:</u> Appendix A (11) <u>Materials needed:</u> paper string red tempera paint	10a. quality of attentiveness to lis- ten appreciatively, recorded in writing on comment sheet. b. quality of completed art activ- ity according to directions given, recorded in writing on comment sheet. c. dexterity during implementation of art activity, recorded in

Performance Objectives	Enabling Activities	Evaluation
<p>IRO J representation of red recognition and identification, motor dexterity, following directions, and interpretation.</p> <p>IRO A</p> <p>IRO E</p> <p>IRO H</p> <p>IRO I</p> <p>IRO J</p>	<p>Procedure:</p> <ol style="list-style-type: none"> 1. fold paper in half and open. 2. dip string into paint. 3. lay string on paper with one end of string off paper. 4. refold paper. 5. place one hand on top of paper to secure. 6. pull string with other hand. 7. open, design is finished. 	<p>writing on comment sheet.</p>
<p>11. the student will recognize red and develop beginning aesthetic perception of works of art.</p> <p>IRO A</p> <p>IRO H</p> <p>IRO I</p> <p>IRO J</p>	<p>11a. the student will recognize by pointing to the color red in works of art.</p> <p>Resources: Appendix A</p> <p>Examples:</p> <p>Davis, Stuart. "For internal use only" (1)</p> <p>Mondrian, Piet. "Composition with red, yellow, and blue" (7,p.113)</p>	<p>11a. successfully recognize red, recorded on checklist.</p>
<p>12. the student will complete art activity to promote the development of the following skills: beginning</p>	<p>12a. the student will hear a set of directions and demonstrate understanding of directions by completing Red</p>	<p>12a. quality of attentiveness to listen appreciatively, recorded in writing on comment sheet.</p>

Performance Objectives	Enabling Activities	Evaluation
<p>14. mental representation of red recognition and identification, motor dexterity, following directions, and interpretation.</p> <p>IRO A IRO E IRO H IRO I IRO J</p>	<p>14a. Tempera Blots. Resource: Appendix A (11) <u>Materials needed:</u> paper red tempera paint <u>Procedure:</u> 1. fold paper in half. 2. open paper. 3. place several drops of red paint in middle of paper. 4. fold paper again. 5. rub paper with hand. 6. open, design is finished. 7. name picture</p>	<p>b. quality of completed art activity according to directions given, recorded in writing on comment sheet.</p> <p>c. dexterity during implementation of art activity, recorded in writing on comment sheet.</p> <p>d. quality of verbal response in interpreting artwork through naming of picture, recorded in writing on comment sheet.</p>
<p>13. the student will increase vocabulary by adding word, red, and verbally identify red with proper pronunciation.</p> <p>IRO A IRO B IRO H</p>	<p>13a. the student will demonstrate ability to identify red by verbally identifying red in works of art. <u>Resources:</u> Appendix A <u>Examples:</u> Hunt, William Holman. "The hireling shepherd" (7,p.30) Rouault, Georges. "The old king" (7,p.82) Marc, Franz. "Fighting forms" (7,p.94)</p>	<p>13a. accuracy of verbal identification of the color red, recorded in writing on comment sheet.</p> <p>b. adeptness of ability to obtain additional vocabulary word: red.</p> <p>c. accuracy of pronunciation of new vocabulary word, red, recorded in writing on comment sheet.</p>

Performance Objectives	Enabling Activities	Evaluation
<p>14. the student will appreciatively listen to and observe to be able to recognize and identify blue.</p> <p>IRO A IRO E IRO J</p>	<p>14a. the student will hear and observe during the introduction of the blue color card.</p> <p><u>Visual Aid:</u> Appendix C or any color card series.</p>	<p>14a. quality of attentiveness during introduction of color, blue, recorded on comment sheet.</p> <p>b. successfully use observational skills in recognition of blue.</p>
<p>15. the student will reinforce beginning mental representation of blue color recognition and identification through observation and completing an art activity with proficient motor coordination.</p> <p>IRO A IRO E IRO I IRO J</p>	<p>15a. the student will complete a Blue-Yarn-Crayon Design to build mental representation of blue color recognition and identification performed with motor agility.</p> <p><u>Resource:</u> Appendix A (11)</p> <p><u>Materials needed:</u></p> <p>paper glue blue yarn blue crayon</p> <p><u>Procedure:</u></p> <ol style="list-style-type: none"> 1. place glue on paper in design. 2. place yarn on top of glue. 3. allow to dry. 4. color in spaces in design with crayon. 	<p>15a. successfully use observational skills in recognition of blue.</p> <p>b. dexterity during implementation of art activity, recorded on comment sheet.</p>

Performance Objectives	Enabling Activities	Evaluation
16. the student will recognize blue and develop beginning aesthetic perception of works of art.	<p>5. save for use in Activity 77a.</p> <p>16a. the student will show recognition by pointing to the color, blue, in works of art.</p> <p><u>Resources:</u> Appendix A</p> <p><u>Examples:</u></p> <p>Thies, Charles. "Guardian of the apple/idle conversation" (12)</p> <p>Davis, Stuart. "For internal use only." (1)</p> <p>Feininger, Lyonel. "Village street"</p> <p>Corint, Louis. "The moody eye"</p>	16a. successfully recognize blue, recorded on checklist.
<p>17. the student will reinforce the skill of beginning mental representation of blue color recognition by completing an art activity using blue and be able to verbally identify blue with correct pronunciation.</p>	<p>17a. the student will complete a Blue-Crayon-Resist to build mental representation of blue recognition and identification.</p> <p><u>Resource:</u> Appendix A (11)</p> <p><u>Materials needed:</u></p> <p>paper</p> <p>blue crayon</p> <p>blue watercolor paint</p> <p>watercolor brush</p>	<p>17a. successfully use observational skills in recognition of blue.</p> <p>b. accuracy of verbal identification of the color blue, recorded on checklist.</p> <p>c. accuracy of pronunciation of new vocabulary word, blue, recorded on comment sheet.</p>
<p>IRO A</p> <p>IRO H</p> <p>IRO I</p> <p>IRO J</p>		
<p>IRO A</p> <p>IRO E</p>		

Performance Objectives	Enabling Activities	Evaluation
<p>IRO I</p> <p>IRO J</p>	<p>water</p> <p><u>Procedure:</u></p> <ol style="list-style-type: none"> 1. draw picture or design on paper with crayon. 2. wet paper. 3. get brush very wet and dip into paint. 4. paint over entire paper. 5. encourage fast strokes with the brush, carry a small amount of paint over entire paper, rather than making surface dark with paint. 6. crayon will show through when paint is dry. 	<p>d. comparison of tape recordings in Activities 18a. and 7c. for increased quality and quantity of verbalization, record findings on comment sheet.</p> <p>e. accuracy in terms of complete sentences, recorded on comment sheet.</p> <p>f. quality of verbalization during introduction of color, record on comment sheet.</p> <p>g. accuracy of observational skills in recognition of colors.</p>
<p>18. the student will increase vocabulary by adding the word, blue, verbally identify blue with correct pronunciation, and use interpretive skills in complete sentences.</p>	<p>18a. the student will demonstrate the ability to identify blue by naming the color blue in works of art, and verbally give reason for use of blue by artist.</p> <p><u>Resources:</u> Appendix A</p> <p><u>Examples:</u></p> <p>Gainsborough. "The blue boy" (1)</p>	<p>18a. accuracy of verbal identification of blue, recorded on checklist.</p> <p>b. accuracy of pronunciation of word, blue, recorded on comment sheet.</p> <p>c. quality and quantity of verbal interpretive skills as recorded</p>



Performance Objectives	Enabling Activities	Evaluation
IRO H IRO J	Homer, Winslow. "Stowing the sail" (1) Homer, Winslow. "The fog warning" (1) Homer, Winslow. "The gulf stream" (1)	on tape. d. comparison of tape recordings in Activities 18c. and 7c. for increased quality and quantity of verbalization, record findings on comment sheet. e. competency in usage of complete sentences, recorded on comment sheet.
19. the student will listen appreciatively, observe during introduction of color orange, and be able to verbally repeat color name. IRO A IRO B IRO E IRO J	19a. the student will listen to and observe during introduction of orange color card and verbally repeat color name. <u>Visual Aid:</u> Appendix C or any color card series.	19a. quality of attentiveness during introduction of color, orange, recorded on comment sheet. b. successfully use observational skills in recognition of orange. c. accuracy in pronunciation of word, orange, recorded on comment sheet.
20. the student will develop beginning mental representation of orange identification and recognition, motor dexterity, and sense	20a. the student will demonstrate the making of orange by mixing yellow and red colored water.	20a. successfully use observational skills in recognition of orange. b. dexterity during implementation

Performance Objectives	Enabling Activities	Evaluation
development through observing and experiencing orange during art activity and react verbally.	b. the student will develop simple mental representation of orange and demonstrate the making of orange by completing a foot paint with red and yellow. <u>Resource:</u> Appendix A (11) <u>Materials needed:</u> paper styrofoam trays red and yellow finger paint pans of soapy and clean water towels <u>Procedure:</u> 1. place finger paint in trays, red in one and yellow in the other. 2. remove shoes and socks. 3. student sits in chair and places feet in trays, one in each. 4. place feet on paper and paint, mixing colors while painting. 5. place feet in soapy, then clean water to wash feet.	of art activity, recorded on comment sheet. c. quality of sense awareness involvement during implementation of art activity, recorded on comment sheet. d. quality and quantity of verbal response to mixing of colors, recorded on tape.

Performance Objectives	Enabling Activities	Evaluation
	6. dry with towels. 7. save for use in Activity 50b.	
21. the student will recognize orange and develop beginning aesthetic perception of works of art.	21a. the student will show recognition of color orange by pointing to orange in works of art. <u>Resources:</u> Appendix A <u>Examples:</u> Jules, Mervin. "Circus" (1) Rothko, Mark. "Mauve and orange" (7,p.149) Smith, Jessie Willcox. "Peter, Peter, pumpkin eater" (5,p.74)	21a. accuracy of orange recognition recorded on checklist.
IRO A IRO H IRO J		
22. the student will be able to verbally select the two colors that make orange, complete an art activity using the selected colors, and verbally identify the color orange in composition.	22a. the student will demonstrate knowledge of orange by verbally selecting two colors that make orange and complete tempera blots using the colors selected by the student (yellow and red.) <u>Procedure:</u> See Activity 12a. b. the student will verbally identify the areas of orange in completed tempera blots.	22a. accuracy of identifying selected colors, recorded on comment. b. quality of verbal response in color selection. c. accuracy of selection of yellow and red colors to make orange. d. accuracy of verbal identification of orange.
IRO A IRO B IRO J		

Performance Objectives	Enabling Activities	Evaluation
23. the student will listen appreciatively and observe during introduction of color, purple, and verbally repeat color name.	23a. the student will listen to and observe during introduction of purple color card and verbally repeat color name. <u>Visual Aid:</u> Appendix C or any color card series.	e. quality of verbal response in orange identification.
IRO A IRO B IRO E IRO J		23a. quality of attentiveness during introduction of color, purple, recorded on comment sheet.
		b. successfully use observational skills in recognition of purple.
		c. accuracy in pronunciation of word, purple, recorded on comment sheet.
24. the student will develop beginning mental representation of identification and recognition, fine muscle control, and sense development through observing and experiencing the color purple during art activities and react verbally.	24a. the student will demonstrate the making of purple by mixing red and blue colored water.	24a. successfully use observational skills in recognition of purple.
	b. the student will demonstrate the understanding of the composition of the color purple by making purple modeling dough by combining red and blue modeling dough with hands.	b. agility of fine muscle control during implementation of art activities, recorded on comment sheet.
IRO A IRO B IRO C		c. quality of sense awareness involvement during implementation of art activities, recorded on comment sheet.
	c. the student will reinforce	d. quality and quantity of verbal

Performance Objectives	Enabling Activities	Evaluation
IRO I IRO J	mental representation of purple by using purple modeling dough in the forming of a bunch of grapes.	response to mixing of colors, recorded on tape.
25. the student will recognize purple and develop beginning aesthetic perception of works of art.	25a. the student will show recognition of color purple by pointing to purple in works of art. <u>Resources:</u> Appendix A <u>Examples:</u> Davis, Stuart. "For internal use only" (1)	25a. accuracy of purple recognition, recorded on comment sheet.
IRO A IRO H IRO J		
26. the student will verbally select two colors that make purple, complete an art activity using the selected colors, and verbally identify the color purple in the composition.	26a. the student will demonstrate knowledge of purple by verbally selecting two colors that make purple and complete Sponge Painting using the colors selected by the student (red and blue). <u>Resource:</u> Appendix A (11) <u>Materials needed:</u> sponges cut in various sizes red and blue tempera paint <u>Procedure:</u> 1. dip sponge in red	26a. accuracy of identification of selected colors, record on checklist. b. quality of verbal response in color selection. c. accuracy of selection of red and blue colors to make purple. d. accuracy of verbal identification of purple. e. quality of verbal response in purple identification.
IRO A IRO B IRO J		

Performance Objectives	Enabling Activities	Evaluation
<p>motor dexterity, and sense development through observation and experiencing green during art activity and react verbally.</p> <p>IRO A IRO C IRO J IRO J</p>	<p>b. the student will reinforce paint.</p> <ol style="list-style-type: none"> dab lightly over entire paper. repeat steps 1 and 2 with blue paint. save for use in Activity 65a. <p>b. the student will demonstrate recognition of purple by verbally identifying areas of purple in the completed composition.</p>	<p>b. dexterity during implementation of art experience, recorded on comment sheet.</p> <p>c. quality of sense-awareness involvement during implementation of art activity.</p> <p>d. quality and quantity of verbal responses to stimuli of color.</p>
<p>27. the student will listen appreciatively, observe during introduction of color, green, and verbally repeat color name.</p> <p>IRO A IRO B IRO E IRO J</p>	<p>27a. the student will hear and observe during the introduction of green color card and verbally repeat color name.</p> <p><u>Visual Aid:</u> Appendix C or any color card series.</p>	<p>27a. quality of attentiveness during introduction of color, green, recorded on comment sheet.</p> <p>b. successfully use observational skills in recognition of green.</p> <p>c. accuracy in pronunciation of word, green, recorded on comment sheet.</p>
<p>28. the student will develop beginning mental representation of green recognition and identification,</p>	<p>28a. the student will demonstrate the making of green by mixing yellow and blue water.</p>	<p>28a. successful use of conversational skills in recognition of green.</p>

Performance Objectives	Enabling Activities	Evaluation
<p>motor dexterity, and sense development through observation and experiencing green during art activity and react verbally.</p> <p>IRO A IRO C IRO I IRO J</p>	<p>b. the student will reinforce mental representation of green and the composition of green by completing Straw Paintings using yellow and blue paint.</p> <p>Resource: Appendix A (11)</p> <p><u>Materials needed:</u></p> <p>paper drinking straw yellow and blue tempera</p> <p><u>Procedure:</u></p> <ol style="list-style-type: none"> 1. place small amount of yellow and blue paint at bottom of paper. 2. place one end of straw near paint and other in mouth. 3. blow into straw, causing paint to move over paper. 4. save to use in Activity 77a. 	<p>b. dexterity during implementation of art experience, recorded on comment sheet.</p> <p>c. quality of sense-awareness involvement during implementation of art activity.</p> <p>d. quality and quantity of verbal responses to mixing of colors.</p>
<p>29. the student will recognize green and develop beginning aesthetic perception of works of art.</p> <p>IRO A</p>	<p>29a. the student will show recognition of green by pointing to green in works of art.</p> <p>Resources: Appendix A</p> <p><u>Examples:</u></p>	<p>29a. successfully recognize green, recorded on checklist.</p>

Performance Objectives	Enabling Activities	Evaluation
IRO H IRO I IRO J	Davis, Stuart. "For internal use only" (1) Jules, Mervin. "Circus" (1) Wood, Grant. "Woman with plants." (1)	c. accuracy in pronunciation of word, brown, recorded on comment sheet.
30. the student will verbally select the two colors that make green, complete an art activity using the selected colors, and verbally identify the green in the composition.	30a. the student will demonstrate knowledge of green by verbally selecting the two colors that make green and complete finger painting with colors chosen by student (yellow and blue). b. the student will verbally identify green in straw painting. c. the student will verbally respond to the mixing of yellow and blue found in finger painting.	30a. accuracy of identification selected colors, recorded on checklist. b. quality of verbal response in color selection. c. accuracy of selection of yellow and blue colors to make green. d. accuracy of verbal identification of green. e. quality of verbal response in green identification.
IRO A IRO B IRO J		
31. the student will listen appreciatively and observe during introduction of color, brown, and verbally repeat color name.	31a. the student will listen to and observe during introduction of brown color card and verbally repeat color name. Visual Aid: Appendix C or	31a. quality of attentiveness, during introduction of brown. b. successful use of observational skills in recognition of brown.

Performance Objectives	Enabling Activities	Evaluation
<p>32. the student will reinforce brown recognition and identification experiencing the color brown becoming sensitive to the world through art activity, and will verbally react to experience.</p> <p>IRO A IRO B IRO E IRO J</p>	<p>32a. the student will reinforce brown recognition and identification by completing Tea Wash/Crayon Resist and will talk about experience.</p> <p>Resource: Appendix A (11/13)</p> <p><u>Materials needed:</u> paper brown crayon warm tea already steeped watercolor brush</p> <p><u>Procedure:</u> 1. taste tea. 2. smell tea. 3. draw picture or design on paper with crayon. 4. dip brush in tea. 5. paint entire paper with tea, using fast strokes. 6. crayon will show through when tea has dried. 7. talk about experience.</p>	<p>c. accuracy in pronunciation of word, brown, recorded on comment sheet.</p> <p>32a. quality of involvement in art activity.</p> <p>b. quantity and quality of verbal response, recorded on tape.</p> <p>c. comparison of tape with previous tapings, record findings on comment sheet.</p> <p>d. quality of intuitive thought used in conversing, recorded on comment sheet.</p>

Performance Objectives	Enabling Activities	Evaluation
<p>33. the student will recognize brown in works of art and will discuss artist's reasons for using brown using proper grammar.</p> <p>IRO A IRO B IRO C IRO D IRO F IRO H IRO J</p>	<p>33a. the student will show recognition of color, brown, by pointing to brown in works of art and discuss reasons for use of brown in art.</p> <p><u>Resource:</u> Appendix A <u>Example:</u> Brueghel, Pieter. "The harvesters, august" (1) VonMenzel, Adolf Friedrich. "The artist's sister with candle" (7,p.30)</p>	<p>33a. accuracy of recognition of brown.</p> <p>b. quality of discussion skills.</p> <p>c. adeptness at taking part in discussion.</p> <p>d. quality of interpretive skills.</p> <p>e. quality of articulation.</p> <p>f. quantity of words used.</p> <p>g. ability to use intuitive thought.</p> <p>h. successful use of complete sentences.</p> <p>i. quality of grammar.</p> <p>j. findings from above recorded on comment sheet.</p>
<p>34. the student will reinforce brown recognition and identification, becoming sensitive to the world through a sense-awareness art</p>	<p>34a. the student will reinforce brown recognition and identification by completing a finger painting with chocolate pudding and will talk</p>	<p>34a. accuracy of brown recognition and identification, recorded on checklist.</p> <p>b. quality of involvement in</p>

Performance Objectives	Enabling Activities	Evaluation
experience and will verbally react to experience. IRO A IRO B IRO C IRO D IRO I IRO J	about the experience. Resource: Appendix A (11) Materials needed: finger paint or self paper chocolate pudding spoon Procedure: 1. taste pudding. 2. smell pudding. 3. note color of pudding. 4. wet paper. 5. place spoonful of pudding on paper. 6. paint with fingers and hands. 7. talk about experience.	b. sense-awareness experience. c. successful use of complete sentences. d. quality of sentence structure. e. quality of articulation. f. size of vocabulary.
35. the student will verbally identify brown in works of art with correct pronunciation. IRO A IRO B IRO J	35a. the student will identify by naming the color brown in works of art. Resource: Appendix A Examples: Miro, Joan. "Triptych" (7,p.116) Klee, Paul. "Composition" (9,p.5)	35a. accuracy of brown identification. b. capability of using vocabulary word, brown. c. correctness of pronunciation of word.
36. the student will listen appreciatively and observe	36a. the student will listen to and observe during intro-	36a. quality of attentiveness, during introduction of black.

Performance Objectives	Enabling Activities	Evaluation
during introduction of the color black and verbally repeat color name.	duction of black color card and verbally repeat color name. <u>Visual Aid:</u> Appendix C	b. successful use of observational skills in recognition of black. c. accuracy in pronunciation of word, black, recorded on comment sheet.
IRO A IRO B IRO E IRO J		
37. the student will reinforce recognition of black by completing art activity with proficient eye-hand coordination.	37a. the student will reinforce recognition of black by completing String Stamp in black and will demonstrate proficient eye-hand coordination during art activity. <u>Resource:</u> Appendix A (2,p.8) <u>Materials needed:</u> string glue block of wood paper black tempera paint brush <u>Procedure:</u> 1. rub glue on one side of wood. 2. place string on wood in any design.	37a. accuracy of black recognition. b. quality of involvement in art activity. c. proficiency of eye-hand coordination, record on comment sheet.
IRO A IRO H IRO J		

Performance Objectives	Enabling Activities	Evaluation
	<ol style="list-style-type: none"> 3. lightly press string into paint that has been spread on smooth surface. 4. press wood on scrap paper to eliminate excess paint. 5. press wood onto paper to print. 6. save for Activities 38a. and 77a. 	
<p>38. the student will reinforce recognition of black by listening appreciatively to introduction of term, lithography and observe a black lithograph and verbally compare art projects with lithograph, using intuitive thought and complete sentences.</p> <p>IRO A IRO B IRO C IRO E IRO F IRO H IRO I</p>	<p>38a. the student will verbally discuss characteristics observed in lithograph and verbally compare with string stamp in complete sentences using intuitive thought.</p> <p><u>Resource:</u> Appendix A <u>Example:</u> Thies, Charles "Untitled" (12)</p> <p>b. the student will listen to the definition of lithography and watch demonstration of sponge soaking up black paint and used for printing.</p> <p><u>Definition:</u> print made</p>	<p>38a. accuracy of black recognition.</p> <p>b. successful use of observational skills by discussion and following directions in implementation of art activity.</p> <p>c. capability of taking part in discussion.</p> <p>d. quality of discussion skills of taking turns listening and contributing.</p> <p>e. quality of intuitive thought used in verbal responses.</p> <p>f. ability to use complete</p>

Performance Objectives	Enabling Activities	Evaluation
<p>40. IRO J student will verbally identify black and will understand terms wood-cut and etching through observation of and discussion of works of art.</p> <p>IRO A IRO B IRO C IRO D IRO F IRO J</p> <p>39. the student will recognize black in works of art and verbally discuss reasons for black in compositions using the following verbal skills: conversational, complete sentences, linguistic rules, and discussion.</p> <p>IRO A IRO B IRO C IRO D IRO F IRO J</p>	<p>40a. from a specially prepared stone or plate to soak up special ink.</p> <p>c. the student will demonstrate understanding of lithography and reinforce black recognition by making black sponge painting. <u>Procedure:</u> See Activity 26a.</p> <p>39a. the student will show recognition of black by pointing to black in works of art and verbally give reasons for use of black in the compositions and will demonstrate verbal skills during discussion. <u>Resources:</u> Appendix A <u>Examples:</u> Kandinsky, Wassily. "Black and violet" (7,p.117) Vasarely, Victor. "Cassiopee" (7,p.152)</p> <p>41a. the student will reinforce understanding of woodcut, etching, and black</p>	<p>sentences.</p> <p>g. capability to increase vocabulary with term, lithography.</p> <p>h. accuracy of pronunciation of term lithography.</p> <p>i. attentiveness during introduction.</p> <p>39a. accuracy of recognition of black.</p> <p>b. competency of conversational skills: articulation, increased vocabulary.</p> <p>c. ability to talk in complete sentences.</p> <p>d. capability of linguistic rule use: correct pronoun, noun-verb agreement.</p> <p>e. adeptness of discussion skills: listening and contributing in turn.</p>

Performance Objectives	Enabling Activities	Evaluation
<p>40. the student will verbally identify black and will understand terms: woodcut and etching through observation of and discussion of works of art.</p> <p>IRO A IRO F IRO H IRO J</p>	<p>40a. the student will demonstrate ability to identify black by naming black in works of art and will demonstrate understanding of terms: woodcut and etching through listening to definition and discussing these terms in connection with works of art.</p> <p><u>Definitions:</u> woodcut: print made from carved piece of wood. etching: print made from a metal plate or glass by letting acid eat away part of metal.</p> <p><u>Resources:</u> Appendix A (12) <u>Examples:</u> Thies, Charles. "Dad" Thies, Charles. "Self-Portrait" Thies, Charles. "S. Contemplating a desired relocation"</p>	<p>40a. accuracy of black identification.</p> <p>b. quality of attentiveness during introduction of terms.</p> <p>c. quality of observation noted through discussion.</p> <p>d. adeptness of listening and contributing in turn.</p>
<p>41. the student will reinforce mental representation of black and understanding of</p>	<p>41a. the student will reinforce understanding of woodcuts, etchings, and black</p>	<p>41a. proficiency of motor coordination.</p>

Performance Objectives	Enabling Activities	Evaluation
terms: woodcut and etching and will perform art activities with controlled eye-hand coordination and will verbally compare art activities to woodcuts and etching.	identification by completing Styrofoam Prints in black. <u>Resource:</u> Appendix A (11) <u>Materials needed:</u> styrofoam tray, edges removed paper pencil tempera paint (black) paint brush	b. quality of discussion skills. c. quality of intuitive thought used in comparison discussion. d. ability to use complete sentences. e. ability to use vocabulary words.
IRO A IRO B IRO C IRO H IRO I IRO J	<u>Procedure:</u> 1. choose picture of design. 2. draw on tray with pencil. 3. go over lines using pressure to cut into tray. 4. paint over tray. 5. place paper on top. 6. rub over with hand. 7. lift paper off.	f. accuracy of pronunciation of new words. g. accuracy of black identification and recognition used in discussion.
	b. the student will reinforce understanding of woodcuts, etchings, and black identification by completing Crayon-Etched Pictures. <u>Resource:</u> Appendix A (11)	

Performance Objectives	Enabling Activities	Evaluation
<p>during introduction of white and verbally repeat word white.</p> <p>41. the student will paint the entire surface of white by completing art activity with proficient color control.</p> <p>42. the student will listen appreciatively and observe</p>	<p><u>Materials needed:</u></p> <p>paper white crayon black tempera paint brush pencil or other sharp tool</p> <p><u>Procedure:</u></p> <ol style="list-style-type: none"> 1. color entire paper white. 2. paint entire paper black. 3. let dry. 4. draw pictures or design with sharp tool. 5. white will show through. <p>c. the student will demonstrate understanding of woodcuts, etchings, and ability to identify black by verbally comparing activities from 41a. and 41b. with woodcuts and etching from Activity 40.</p> <p>42a. the student will listen to and observe during</p>	<p>b. successful use of observational skills in recognition of white.</p> <p>c. accuracy in pronunciation of word, white, recorded on content sheet.</p> <p>d. accuracy of white recognition.</p> <p>e. quality of involvement in art activity.</p> <p>f. proficiency of white recognition, recorded on content sheet.</p> <p>42a. quality of attentiveness, during introduction of white.</p>

Performance Objectives	Enabling Activities	Evaluation
<p>44. during introduction of white and verbally repeat word, white.</p> <p>IRO A IRO B IRO E IRO J</p>	<p>44a. introduction of white color card and verbally repeat color white.</p> <p><u>Visual Aid:</u> Appendix C or any color card series.</p>	<p>44 b. successful use of observational skills in recognition of white.</p> <p>c. accuracy in pronunciation of word, white, recorded on comment sheet.</p>
<p>43. the student will reinforce recognition of white by completing art activity with proficient motor coordination.</p> <p>IRO A IRO H IRO J</p>	<p>43a. the student will reinforce recognition of white by completing Snow Salt Painting using white and will demonstrate proficient motor coordination during art activity.</p> <p><u>Resource:</u> Appendix A (8,p.42)</p> <p><u>Materials needed:</u></p> <p>white salt paint (recipe Appendix D) crayons paintbrush blue or black paper</p> <p><u>Procedure:</u></p> <ol style="list-style-type: none"> 1. draw outdoor winter scene. 2. paint snow in picture using salt paint. 3. save to use in Activity 46a. 	<p>43a. accuracy of white recognition.</p> <p>b. quality of involvement in art activity.</p> <p>c. proficiency of motor coordination, recorded on comment sheet.</p>

Performance Objectives	Enabling Activities	Evaluation
<p>44. the student will recognize white in works of art and will discuss reasons for using white making use of proper grammar.</p> <p>IRO A IRO B IRO C IRO D IRO F IRO H IRO J</p>	<p>44a. the student will show recognition of white by pointing to white in works of art and discuss reasons for use of white in art.</p> <p>Resources: Appendix A</p> <p><u>Example:</u> Kline, Franz. "White forms" (7,p.148) Vasarely, Victor. "Casiopee" (7,p.152) Johns, Jasper. "White flag" (7,p.157)</p>	<p>44a. accuracy of recognition of white.</p> <p>b. quality of discussion skills.</p> <p>c. adeptness at taking part in discussion.</p> <p>d. quality of interpretive skills.</p> <p>e. quality of articulation.</p> <p>f. quantity of words used.</p> <p>g. ability to use intuitive thought.</p> <p>h. successful use of complete sentences.</p> <p>i. quality of grammar.</p> <p>j. findings from above recorded on comment sheet.</p>
<p>45. the student will reinforce white recognition and identification, becoming sensitive to the world through sense-awareness art</p>	<p>45a. the student will reinforce white recognition and identification by completing a Soap Flake Squish Sculpture and will talk about</p>	<p>45a. accuracy of white recognition and identification, recorded on checklist.</p> <p>b. quality of involvement in</p>

Performance Objectives	Enabling Activities	Evaluation
experience and will verbally react to experience.	experience. skills. Resource: Appendix A (8,p.40) Materials needed: soap flake squish (recipe Appendix D) water loose soap flakes refrigerator tempera paint paint brush Procedure: 1. squeeze, poke, roll and pat "squish" into desired form. 2. add a little water if too stiff. 3. refrigerate for several hours to harden. 4. blow a handful of loose soap flakes if want sculpture fuzzy. 5. paint features if required.	sense-awareness experience. c. successful use of complete sentences. d. quality of sentence structure. e. quality of articulation. f. size of vocabulary.
46. the student will verbally identify white and will discuss pictures using the following verbal skills.	46a. the student will verbally identify color white by naming white areas in salt painting from Activity 43a. and talk about pictures	46a. accuracy of white identification. b. competency of conversational skills: articulation, and

Performance Objectives	Enabling Activities	Evaluation
IRO A IRO B IRO C IRO D IRO E IRO F IRO H IRO I IRO J	using verbal skills.	increase vocabulary.
		c. capability to use linguistic rules: correct pronouns, noun-verb agreement, and complete sentences.
		d. adeptness of discussion skills: listening and contributing in turn.
		e. quality of interpretive ability.
		f. record discussion on tape and compare with previous tapings, and record findings on comment sheet.
47. the student will recognize and identify the colors: yellow, red, blue, orange, purple, green, brown, black, and white, and reinforce color mental representation using verbal skills through implementation of art activities and art interpretation.	47a. the student will listen, observe, and verbally respond during review of entire set of color cards. b. the student will complete color wheel to demonstrate color recognition and identification. <u>Color Wheel Pattern:</u> Appendix C	47a. accuracy of color recognition and identification of colors: yellow, red, blue, orange, purple, green, brown, black and white. b. competency of conversational skills: articulation, and increased vocabulary. c. capability to use linguistic

Performance Objectives	Enabling Activities	Evaluation
IRO A	<u>Materials needed:</u>	rules: correct pronouns, noun-verb agreement, and complete sentences.
IRO B	two 8" paper plates	
IRO C	yellow, red, blue tempera	
IRO D	yellow, red, blue cellophane	
IRO E	pencil	d. adeptness of discussion skills: listening and contributing in turn.
IRO F	brad fastener	
IRO H	scissors	e. quality of involvement in art activity.
IRO I	glue	
IRO J	<u>Procedure:</u>	f. quality of interpretive ability.
	1. divide one plate into thirds with pencil using pattern as guide.	
	2. paint each section: one yellow, one red, one blue. Allow drying time between painting sections.	g. record discussions on tape and compare with previous tapings, and record findings on comment sheet.
	3. cut second plate into spinner, use pattern.	
	4. cut windows in spinner, use pattern.	
	5. glue section of each color of cellophane under windows, one color under each.	
	6. poke hole in middle of plate and spinner.	
	7. attach spinner to	

Performance Objectives

Enabling Activities

Evaluation

plate with brad.

- c. the student will show ability to identify colors on color wheel by verbally naming colors, colors painted and those seen through windows.

- d. the student will demonstrate ability to identify colors by verbally naming colors in works of art.

Resources: Appendix A

Examples:

Mondrian, Piet. "Victory boogie-woogie (7,p.123)

Klee, Paul. "Senecio" (7,p.118)

Klee, Paul. "Motif from hammamet" (9,p.2)

Matisse, Henri. "The snail (L escargot)" (7,p.153)

- e. the student will show recognition of colors during nature walk by verbally identifying colors. Collect items of various colors

Performance Objectives	Enabling Activities	Evaluation
	<p>during walk. Save to use in Activity 47f.</p> <p>f. the student will reinforce color mental representation by completing a Soji using collected items from Activity 47e.</p> <p>Resource: Appendix A (11)</p> <p>Materials needed:</p> <ul style="list-style-type: none"> sheet of wax paper small nature items crayon shavings warm iron <p>Procedure:</p> <ol style="list-style-type: none"> 1. fold waxed paper in half. 2. unfold. 3. arrange items and shavings on half of paper. 4. fold other half over items. 5. iron. <p>g. the student will demonstrate ability to identify colors by completing a Chalk Swirl and verbally name colors.</p>	

Performance Objectives	Enabling Activities	Evaluation
	<p>Resources: Appendix A (11)</p> <p>Materials needed:</p> <ul style="list-style-type: none"> old pans water polymer medium chalk paper <p>Procedure:</p> <ol style="list-style-type: none"> 1. put equal amounts of water and polymer into pan. 2. crumble chalk into solution. 3. pull paper through and under water. 4. let dry. 5. save for use in Activity 77a. 	
<p>48. the student will verbally identify colors on test.</p> <p>IRO A</p> <p>IRO B</p> <p>IRO J</p>	<p>48a. the student will demonstrate ability to identify colors by orally naming colors and coloring in correct responses on test sheet.</p> <p>Test sheet: Appendix C</p>	<p>48a. accuracy of oral answers recorded by student on test sheet.</p>

Performance Objectives	Enabling Activities	Evaluation
SHAPE RECOGNITION AND IDENTIFICATION		
<p>49. the student will listen appreciatively, observe during introduction of a circle, and verbally discuss characteristics of a circle.</p> <p>IRO A IRO B IRO D IRO E IRO J</p>	<p>49a. the student will listen, observe, and respond to the introduction of the circle and verbally discuss characteristics of a circle. <u>Visual Aid:</u> any shape card series or draw on chalkboard.</p> <p>b. the student will discover circular shapes throughout the room and verbally identify.</p> <p>c. the student will verbally discuss circular shapes indoors and out.</p>	<p>49a. accuracy of shape recognition and identification, recorded on checklist.</p> <p>b. quality of attentiveness to listen appreciatively during introduction.</p> <p>c. quality of observational skills demonstrated through participation in discussion.</p> <p>d. capability of using discussion skills: listening and contributing in turn.</p>
<p>50. the student will reinforce circle recognition and identification, will perform circle making activities with fine motor agility, and will discuss circle objects made.</p> <p>IRO A</p>	<p>50a. the students will reinforce circle recognition and identification by cutting out a sun from yellow finger painting from Activity 5a. with proficient motor agility.</p> <p>b. the student will show</p>	<p>50a. accuracy of circle identification.</p> <p>b. dexterity in implementation of circle making activities.</p> <p>c. adeptness at use of discussion skills: listening and taking turns contributing.</p>

Performance Objectives	Enabling Activities	Evaluation
IRO B IRO C IRO D IRO E IRO F IRO H IRO I IRO J	knowledge of a circle by cutting jack-o-lantern from orange foot painting in Activity 20b. with good fine muscle coordination. The student will decorate jack-o-lantern with facial features.	d. ability to help bring in each other into discussion, helping others verbalize. e. critique of peers of art projects.
51. the student will reinforce circle imagery by completing art activity performed with fine motor agility, and verbally discuss pictures seen in composition.	c. the student will discuss the characteristics and personality of the jack-o-lantern. 51a. the student will demonstrate ability to recognize a circle by completing an Object Print with circular objects. Resource: Appendix A (11) Materials needed: round objects for printing tempera paint paper Procedure: 1. dip object into paint. 2. press object onto scrap paper to remove excess paint. 3. press onto paper and	51a. accuracy of circle identification. b. dexterity of fine muscles.
IRO A IRO B IRO C IRO D IRO E IRO F IRO H IRO I IRO J		

Performance Objectives	Enabling Activities	Evaluation
52. the student will reinforce circle mental representation, will use sense-awareness and creative thinking in art activity with eye-hand coordination, and verbally describe pictures made.	<p>print.</p> <p>4. repeat until paper is covered.</p> <p>52a. the student will demonstrate circle imagery using sense-awareness and creative thinking by completing Coin Pictures, and will verbally describe pictures made.</p> <p>Resource: Appendix A (11)</p> <p><u>Materials needed:</u></p> <p>paper</p> <p>pencil</p> <p>coins</p> <p>crayons</p> <p><u>Procedure:</u></p> <ol style="list-style-type: none"> 1. place coins on paper and trace outline with pencil. 2. make the circles into pictures. 3. finish with crayons. 	<p>52a. accuracy of circle identification.</p> <p>b. quality of involvement in sense-awareness activity.</p> <p>c. ability to use sense of sight.</p> <p>d. ability to use sense of touch.</p> <p>e. agility of fine muscles.</p> <p>f. quality of creative thinking noted during description of pictures.</p> <p>g. quality and quantity of verbal response.</p>
53. the student will listen appreciatively, observe during introduction of square, and verbally discuss characteristics of a square and build	<p>53a. the student will listen, observe, and verbally respond to the introduction of the square and will verbally discuss</p>	<p>53a. accuracy of square recognition and identification.</p> <p>b. quality of attentiveness to listen appreciatively.</p>

Performance Objectives	Enabling Activities	Evaluation
mental imagery of a square through art activity.	characteristics of a square. <u>Visual Aid:</u> any shape card series or draw on chalkboard.	c. quality of observational skills demonstrated through participation in discussion.
IRO A		
IRO B		
IRO D	b. the student will reinforce shape imagery by completing a Checkerboard Pattern.	d. capability of using discussion skills: listening and contributing in turn.
IRO E	<u>Resource:</u> Appendix A (11)	
IRO J	<u>Materials needed:</u> paper pencil ruler two different colored crayons	
	<u>Procedure:</u> 1. lay ruler against edge of paper, hold firmly with one hand. 2. draw line against edge of ruler with pencil. 3. move ruler to edge of line just drawn. 4. repeat steps 2 and 3 until get to end of paper. 5. turn paper in opposite direction and repeat process. 6. identify shapes on	

Performance Objectives	Enabling Activities	Evaluation
	paper.	
	7. color every other square with one color.	
	8. fill in other square with other color.	
	c. the student will discover squares throughout the room and verbally identify.	
	d. the student will verbally discuss square shapes indoors and out.	
54. the student will reinforce mental representation of a square, will perform art activity with motor agility, and verbally respond aesthetically to composition.	54a. the student will demonstrate mental representation of a square by completing finger painting over chalk, and will demonstrate aesthetic perception by verbally responding to composition. <u>Resource:</u> Appendix A (11) <u>Materials needed:</u> colored chalk, various colors paper black finger paint <u>Procedure:</u> 1. fill paper with chalk	54a. accuracy of square identification. b. ability to aesthetically appreciate art media used in activity, observed in student's reaction to completed composition. c. quality and quantity of verbal response. d. proficiency of fine muscle control.
IRO A		
IRO B		
IRO C		
IRO D		
IRO F		
IRO H		

Performance Objectives	Enabling Activities	Evaluation
<p>to composition using verbal skills.</p> <p>IRO A IRO B IRO C IRO D IRO E IRO J</p> <p>55. the student will listen appreciatively, observe during introduction of triangle, and verbally discuss characteristics of a triangle, and build mental imagery of a triangle through art activities.</p>	<p>squares.</p> <ol style="list-style-type: none"> fill in squares solidly. verbally identify squares. finger paint over chalk. <p>55a. the student will listen, observe, and verbally respond to the introduction of the triangle and will verbally discuss characteristics of a triangle. <u>Visual Aid:</u> any shape card series of draw on chalk-board.</p> <ol style="list-style-type: none"> the student will discover triangles throughout the room and verbally identify. the student will verbally discuss triangular shapes indoors and out. <p>56a. the student will demonstrate ability to identify triangle by verbally naming triangular shapes in Chalk and String Design.</p>	<p>activities, observed in student's reaction to completed composition.</p> <p>55a. accuracy of triangle recognition and identification.</p> <ol style="list-style-type: none"> quality of attentiveness during introduction to triangle. quality of observational skills demonstrated through participation in discussion. capability of using discussion skills: listening and contributing in turn. <p>56a. accuracy of triangle identification.</p> <ol style="list-style-type: none"> ability to aesthetically appreciate art media used in

Performance Objectives	Enabling Activities	Evaluation
to composition using verbal skills.	Resource: Appendix A (2,p.11)	activities, observed in student's reaction to completed composition.
IRO A	<u>Materials needed:</u> string	
IRO B	colored chalk	c. quality and quantity of verbal response.
IRO C	thumb tacks	
IRO D	small paper	
IRO F	paper	d. proficiency of fine muscle control.
IRO H	fixative	
IRO I	<u>Procedure:</u>	
IRO J	1. press tack in board. 2. tie string to tack. 3. rub string with chalk. 4. place string over paper, pull tight with one hand. 5. snap string against paper with other hand. 6. move paper in different positions. 7. repeat steps 3-5 to get crisscross pattern. 8. spray with fixative. 9. find triangles and identify.	
	b. the student will demonstrate mental representation of a triangle by completing a Chalk Blots Design on	

Performance Objectives	Enabling Activities	Evaluation
<p>discuss characteristics of a rectangle, and build mental imagery of a rectangle through various experiences.</p> <p>180 A 180 B 180 C 180 D 180 E 180 F</p> <p>57. the student will listen appreciatively, observe during introduction of rectangle, and verbally</p>	<p>triangular shaped paper, and will verbally identify triangles.</p> <p>Resources: Appendix A (4,p.48)</p> <p>Materials needed: paper wallpaper paste colored chalk</p> <p>Procedure:</p> <ol style="list-style-type: none"> 1. fold paper in half. 2. identify shape of paper when folded. 3. open paper. 4. dip chalk in wallpaper paste. 5. put dabs of chalk-paint of different colors on fold. 6. fold again. 7. smooth paper from fold out. 8. open and see picture. 9. look for triangles. 10. name picture. <p>57a. the student will listen, observe and verbally respond to the introduction of the rectangle and will</p>	<p>tion to rectangle.</p> <p>c. quality of observational skills demonstrated by participation in discussion</p> <p>d. proficiency of fine motor coordination</p> <p>e. quality of observation skills</p> <p>57a. accuracy of rectangle recognition and identification.</p> <p>b. attentiveness during introduc-</p>

Performance Objectives	Enabling Activities	Evaluation
<p>discuss characteristics of a rectangle, and build mental imagery of a rectangle through various experiences.</p> <p>IRO A IRO B IRO D IRO E IRO J</p>	<p>verbally discuss characteristics of a rectangle. <u>Visual Aid:</u> any shape card series or draw on chalkboard.</p> <p>b. the student will discover rectangles throughout the room and verbally identify.</p> <p>c. the student will discuss verbally the rectangular shapes indoors and out.</p> <p>d. the student will demonstrate ability to identify rectangles by completing a string pull on a rectangular shaped paper, and will verbally identify the rectangles. The student will show fine motor dexterity during the implementation of the activity. (See Activity 10a. for materials and procedure.) Note the shape of paper when folded and identify. Name the picture.</p>	<p>tion to rectangle.</p> <p>c. quality of observational skills demonstrated by participation in discussion.</p> <p>d. proficiency of fine motor coordination.</p> <p>e. quality of discussion skills.</p>

Performance Objectives	Enabling Activities	Evaluation
<p>encouraging the student to use all verbal skills.</p> <p>IND A IND B IND C IND D IND E IND F IND G IND H IND I IND J</p>	<p>e. the student will reinforce mental imagery of a rectangle by completing a Train Picture with motor dexterity.</p> <p>Resource: Appendix A (11)</p> <p><u>Materials needed:</u></p> <p>paper construction paper pieces scissors glue</p> <p><u>Procedure:</u></p> <ol style="list-style-type: none"> 1. cut out rectangles from paper pieces. 2. arrange on paper in line. 3. glue in place. 4. cut and glue other shapes to make the rectangles look like a train. 	<p>in discussion.</p> <p>d. proficiency of fine motor coordination.</p> <p>e. quality of discussion skills.</p> <p>f. accuracy of taking part in discussion.</p> <p>g. quality of observation.</p> <p>h. accuracy of verbalization.</p> <p>i. quality of verbalization.</p> <p>j. quality of verbalization.</p> <p>k. quality of verbalization.</p> <p>l. quality of verbalization.</p> <p>m. quality of verbalization.</p> <p>n. quality of verbalization.</p> <p>o. quality of verbalization.</p> <p>p. quality of verbalization.</p> <p>q. quality of verbalization.</p> <p>r. quality of verbalization.</p> <p>s. quality of verbalization.</p> <p>t. quality of verbalization.</p> <p>u. quality of verbalization.</p> <p>v. quality of verbalization.</p> <p>w. quality of verbalization.</p> <p>x. quality of verbalization.</p> <p>y. quality of verbalization.</p> <p>z. quality of verbalization.</p>
<p>58. the student will listen appreciatively, observe during introduction to oval, and verbally discuss characteristics of an oval, and will build mental imagery of an oval through various experiences</p>	<p>58a. the student will listen, observe, and verbally respond to introduction of an oval and will verbally discuss characteristics of an oval.</p> <p><u>Visual Aid:</u> any shape card series or draw on chalk-</p>	<p>58a. accuracy of oval recognition and identification.</p> <p>b. attentiveness during introduction to oval.</p> <p>c. quality of observational skills demonstrated by participation</p>

Performance Objectives	Enabling Activities	Evaluation
encouraging the student to use all verbal skills.	board.	in discussion.
IRO A	b. the student will discover oval shapes throughout the room and verbally identify.	d. proficiency of fine motor co-ordination.
IRO B		
IRO C		e. quality of discussion skills.
IRO D		
IRO E	c. the student will verbally discuss oval shapes indoors and out.	f. adeptness at taking part in discussion.
IRO F		
IRO H		g. quality of articulation.
IRO I		
IRO J	d. the student will demonstrate ability to identify oval by identifying the oval shaped paper used to complete a Crayon/crinkled Paper Resist. <u>Resource:</u> Appendix A (11) <u>Materials needed:</u> oval shaped paper crayons watercolor paint watercolor brush water <u>Procedure:</u> 1. draw design on oval with crayon to resemble Easter Eggs. 2. tightly crumble paper. 3. open and smooth paper.	h. number of words used. i. successful use of complete sentences. j. quality of grammar. k. findings from above recorded on comment sheet. l. record discussions on tape and compare with previous tapings, record findings on comment sheet.

Performance Objectives	Enabling Activities	Evaluation
<p>shapes: circle, square, triangle, rectangle, and oval, through some- times art interpreta- tion, using the verbal skills:</p> <p>59. the student will recognize and verbally identify the</p>	<p>4. wet paper. 5. wet brush and dip in one color of paint. 6. paint with fast strokes over entire paper. 7. crayon and wrinkles will show through when dried.</p> <p>e. the student will demonstrate oval imagery using creative thinking by completing the construction of oval shaped animals, and will verbally identify ovals and name animals.</p> <p>Resource: Appendix A (11) Materials needed: paper oval shape pattern pencil crayons Procedure: 1. trace around pattern. 2. add features to make animals. 3. color animals.</p> <p>59a. the student will listen, observe and verbally</p>	<p>b. competency of observational skills: articulation and improved vocabulary.</p> <p>c. the student will use illustrative skills to demonstrate</p> <p>d. ability to use descriptive words.</p> <p>e. accuracy of shape identification.</p> <p>59a. accuracy of shape identification.</p>

Performance Objectives	Enabling Activities	Evaluation
<p>shapes: circle, square, triangle, rectangle, and oval, through sense-awareness art interpretation, using the verbal skills.</p> <p>IRO A IRO B IRO C IRO D IRO E IRO F IRO H IRO I IRO J</p>	<p>respond during a review of the shapes.</p> <p>b. the student will demonstrate ability to identify shapes by verbally naming shapes found in nature during a nature walk.</p> <p>c. the student will demonstrate mental imagery of shapes and will demonstrate basic interpretive skills by verbally identifying shapes in works of art.</p> <p><u>Resources:</u> Appendix A</p> <p><u>Examples:</u></p> <p>Klee, Paul. "Motif hammamet" (9,p.2)</p> <p>Klee, Paul. "Antique harmonies" (9,p.6)</p> <p>Klee, Paul. "Six genres" (9,p.11)</p> <p>Davis, Stuart. "For internal use only" (1)</p> <p>Alber, Josef. "Study for homage to the square: see" (7,p.151)</p> <p>Alber, Josef. "Study</p>	<p>b. competency of conversational skills: articulation and increased vocabulary.</p> <p>c. capability to use linguistic rules in structuring sentences.</p> <p>d. ability to use complete sentences.</p> <p>e. adeptness of discussion skills.</p> <p>f. quality of interpretive skills.</p> <p>g. record findings from above on tape, compare with previous tapes, and record findings on comment sheet.</p>

Performance Objectives	Enabling Activities	Evaluation
60. the student will verbally identify shapes on a test.	<p>for homage to the square: look" (7,p.151) Vasarely, Victor. "Cassiopee" (7,p.152) Noland, Kenneth. "New light" (7,p.158) Miro, Joan. "Triptych" (7,p.116) Kandinsky, Wassily. "Black and violet" (7,p.117)</p> <p>60a. the student will demonstrate ability to identify shapes by orally naming shapes and coloring in correct responses on test sheet. <u>Test sheet:</u> Appendix C</p>	<p>60a. accuracy of oral answers recorded by student on test sheet.</p>
RELATING PART TO THE WHOLE AND PARTS TO EACH OTHER		
61. the student will be able to relate part to the whole, will verbally discuss relationship, and will perform art activity with fine motor coordination.	<p>61a. the student will hear a set directions and demonstrate understanding of relating part to the whole by completing an object print (See Activity 51a. for materials and procedure,</p>	<p>61a. ability to relate part to the whole demonstrated by participation in discussion.</p> <p>b. quality of attentiveness during the giving of directions demonstrated by accurately following</p>

Performance Objectives	Enabling Activities	Evaluation
<p>61. IRO A student will relate to each other through discussion and will use a variety of objects for printing.</p> <p>IRO B</p> <p>IRO C</p> <p>IRO D</p> <p>IRO E</p> <p>IRO F</p> <p>IRO I</p>	<p>61a. using a variety of objects for printing.</p> <p>b. the student will demonstrate understanding of the part-whole relationship by examining the object prints made in Activity 61a., and will discuss the print, relating the part used for printing to the whole object.</p>	<p>61a. directions.</p> <p>c. proficiency of fine motor coordination.</p> <p>d. quality of discussion skills.</p> <p>e. quality of articulation.</p> <p>f. number of words used.</p> <p>g. recordings of above proficiency on comment sheet.</p>
<p>62. the student will relate part to the whole through verbal response and by completing missing parts worksheets with proficient fine motor coordination.</p> <p>IRO A</p> <p>IRO E</p> <p>IRO F</p> <p>IRO I</p> <p>IRO J</p>	<p>62a. the student will demonstrate understanding of part-whole relationship by completing missing parts drawings with fine muscle control.</p> <p><u>Worksheets:</u> Appendix C or any missing parts worksheet.</p> <p><u>Procedure:</u></p> <ol style="list-style-type: none"> 1. look at drawing and find missing parts. 2. verbally identify missing parts. 3. add missing parts. 	<p>62a. ability to relate part to the whole as demonstrated by participation in discussion.</p> <p>b. quality of discussion skills.</p> <p>c. proficiency of fine muscle control.</p> <p>d. accuracy of relating part to the whole on the worksheet by correctly adding missing parts.</p>

Performance Objectives	Enabling Activities	Evaluation
63. the student will relate parts to each other through verbal discussion and will complete a reinforcing art activity with proficient fine motor dexterity.	<p>63a. the student will take part in a discussion about flowers and their parts and will demonstrate part-part relationship by completing a picture of a flower.</p> <p><u>Materials needed:</u> paper with green paper strip secured crayons</p> <p><u>Procedure:</u> 1. identify green strip as stem. 2. discuss what is needed to make flower. 3. draw and color missing parts, petals, center, and leaves to complete.</p>	<p>63a. dexterity of fine motor control.</p> <p>b. ability to relate parts to each other as demonstrated by participation in discussion.</p> <p>c. quality of discussion skills.</p> <p>d. completeness of flower as evaluated through discussion by peers.</p>
64. the student will relate part to the whole by completing a picture with one object, using creative thinking. The student will use conversational skills to talk about picture.	<p>64a. the student will demonstrate creative ability to relate part to the whole by completing a picture with one object glued to the paper, and will talk about picture upon completion.</p> <p><u>Resource:</u> Appendix A (11)</p> <p><u>Materials needed:</u> paper with stick secured crayons or cut paper</p>	<p>64a. ability to relate part to whole as demonstrated by participation in discussion.</p> <p>b. quality of discussion skills.</p> <p>c. accuracy of pronunciation of words.</p> <p>d. number of words used in conversation.</p>

IRO A
IRO B

Performance Objectives	Enabling Activities	Evaluation
65. IRO C student will relate IRO D to the whole in col- IRO F groups and abstract IRO H through classifi- IRO I workbooks.	65a. scissors glue <u>Procedure:</u> 1. study paper and stick. 2. imagine what stick could be in picture. 3. complete picture. 4. talk about picture.	e. number of new words used while responding verbally. f. ability to use creative think- ing demonstrated by uniqueness of completed composition.
65. the student will relate part to the whole through discussion and creative thinking. IRO A IRO B IRO C IRO D IRO F IRO H IRO I	65a. the student will demonstrate understanding of part-whole relationship by completing stormy weather pictures, using creative thinking and will talk about work. <u>Resource:</u> Appendix A (11) <u>Materials needed:</u> sponge paintings from Activity 26a colored scrap paper scissors glue <u>Procedure:</u> 1. discuss what is seen on a stormy day. 2. cut paper and glue in place to make stormy scene.	65a. ability to relate part to the whole as demonstrated by par- ticipation in discussion. b. ability to listen and take part in turn. c. quality of verbalization during discussion. d. ability to use creative think- ing demonstrated by the unique- ness of completed work.

Performance Objectives	Enabling Activities	Evaluation
<p>66. the student will relate part to the whole in collective groups and abstract objects through classification worksheets.</p> <p>IRO A IRO I</p>	<p>66a. the student will demonstrate understanding of the part-whole relationship by completing classification worksheets.</p> <p><u>Worksheets:</u> Appendix C</p>	<p>66a. accuracy of relating objects to groups on worksheets by marking related objects and drawing related items.</p>
CONVERSATIONAL SKILLS		
<p>67. the student will use conversational skills through experience and sense-awareness to the world.</p> <p>IRO A IRO B IRO F IRO I</p>	<p>67a. the student will demonstrate ability to use conversational skills, by experiencing the sun, discussion, and completing Sun Bleached Pictures.</p> <p><u>Resource:</u> Appendix A (11) <u>Discussion guide:</u> Appendix E <u>Materials needed:</u> colored paper nature items: clover, small flowers, etc. sunlight <u>Procedure:</u> 1. arrange nature items on paper. 2. place in sunlight for several days.</p>	<p>67a. quality of student involvement in experience.</p> <p>b. ability to use senses.</p> <p>c. ability to listen and contribute in turn.</p> <p>d. accuracy of word pronunciation.</p> <p>e. ability to use complete sentences.</p> <p>f. quality of vocabulary usage.</p> <p>g. record discussion on tape to compare quantity and quality of verbalization with prior</p>

Performance Objectives	Enabling Activities	Evaluation
	3. remove items and see picture.	tapings.
68. the student will use conversational skills through experiencing the world through sense-awareness.	68a. the student will demonstrate the ability to use conversational skills by experiencing onions, discussion, and completing Onion Prints. Resource: Appendix A (13) Discussion guide: Appendix E Materials needed: onion with skin dry onion skin water saucepan white paper waxed paper weight crayon Procedure: 1. peel onion skin from onion. 2. smell onions. 3. feel onion skin. 4. place dry skins in water. 5. boil 10 minutes. 6. remove skins from water.	h. record findings on comment sheet.
IRO A IRO B IRO F IRO I		68a. quality of involvement in experience. b. ability to use senses. c. ability to listen and contribute in turn. d. accuracy of word pronunciation. e. completeness of sentences. f. quality of vocabulary usage. g. record verbalization on tape and compare with other tapings. h. record findings on comment sheet.

Performance Objectives	Enabling Activities	Evaluation
	<ul style="list-style-type: none"> 7. cool slightly until able to handle. 8. feel wet skins. 9. arrange on paper. 10. place waxed paper on top. 11. secure with weight. 12. remove weight at days end. 13. dry overnight. 14. find pictures in design. 15. outline pictures with crayons. 16. discuss pictures in composition. 17. title picture. 	
69. the student will use conversational skills through experiencing the world through sense-awareness with development of fine motor coordination.	<p>69a. the student will demonstrate the ability to use conversational skills by experiencing applesauce, discussion, and completing Applesauce Finger painting, using fine motor coordination.</p> <p><u>Resource:</u> Appendix A (13)</p> <p><u>Discussion guide:</u> Appendix E</p> <p><u>Materials needed:</u></p> <ul style="list-style-type: none"> tea stained paper applesauce <p><u>Procedure:</u></p>	<p>69a. quality of involvement in experience.</p> <ul style="list-style-type: none"> b. ability to use senses. c. ability to listen and contribute in turn. d. accuracy of word pronunciation. e. completeness of sentences. f. quality of vocabulary usage.
IRO A IRO B		

Performance Objectives	Enabling Activities	Evaluation
	<ol style="list-style-type: none"> 1. smell applesauce. 2. taste applesauce. 3. feel applesauce. 4. smell paper. 5. place applesauce on paper. 6. paint with applesauce using fingers and hands. 7. cover entire paper. 	<ol style="list-style-type: none"> g. record verbalization on tape and compare with other tapings. h. record findings on comment sheet. i. motor dexterity observed during implementation of activity.
<p>70. the student will use conversational skills through sense-awareness experience requiring observational skills and motor dexterity.</p> <p>IRO A IRO B IRO F IRO I</p>	<p>70a. the student will demonstrate understanding of conversational skills by experiencing and discussing the egg and completing a Crushed Eggshell Mosaic. The student will use observational skills and perform activity with motor dexterity.</p> <p>Resources: Appendix A (11) Discussion guide: Appendix E Materials needed: undyed hard boiled egg crushed eggshells in various colors glue paper</p> <p>Procedure: 1. imagine picture.</p>	<p>70a. dexterity exhibited during implementation of art activity.</p> <ol style="list-style-type: none"> b. quality of observation skills demonstrated by participation in discussion. c. ability to listen and contribute in turn. d. completeness of sentences. e. quality of vocabulary usage. f. accuracy of word pronunciation. g. quality of involvement in experience.

Performance Objectives	Enabling Activities	Evaluation
	2. draw picture with glue. 3. place eggshells on glue. 4. press in place.	h. ability to use senses.
71. the student will use conversational skills and discussion skills through sense-awareness experience, requiring observation and motor dexterity. IRO A IRO B IRO F IRO I	71a. the student will demonstrate ability to use conversational and discussion skills by experiencing spices and completing Spice Pictures using proficient motor dexterity. <u>Resource:</u> Appendix A (11) <u>Discussion guide:</u> Appendix E <u>Materials needed:</u> containers of spices paper glue <u>Procedure:</u> see Activity 70a. b. the student will show ability to use conversational and discussion skills by experiencing spaghetti and completing Cooked Spaghetti Design. <u>Resource:</u> Appendix A (13) <u>Discussion guide:</u> Appendix E <u>Materials needed:</u> uncooked spaghetti colored paper warm cooked spaghetti,	71a. dexterity exhibited during implementation of art activities. b. quality of observational skills demonstrated by participation in discussion. c. ability to listen and contribute in turn. d. completeness of sentences. e. quality of vocabulary usage. f. accuracy of word pronunciation. g. record discussion on tape, compare with previous tapings and record on comment sheet.

Performance Objectives

Enabling Activities

Evaluation

starchy

Procedure:

1. place cooked spaghetti in design on paper.
2. let dry.
3. name picture.

- c. the student will show ability to use conversational and discussion skills by experiencing red cabbage and blueberries and completing Blueberry Painting.

Resource: Appendix A (13)

Discussion guide: Appendix E

Materials needed:

red cabbage
water
saucepan
shallow pan
fresh blueberries
paper
rubber gloves

Procedure:

1. cook cabbage in water.
2. boil 10 minutes.
3. place paper in bottom of shallow pan.
4. pour cabbage water over paper.

Performance Objectives	Enabling Activities	Evaluation
	<ol style="list-style-type: none"> 5. remove paper. 6. allow to dry overnight. 7. put gloves on hands. 8. place blueberries on paper. 9. smash berries with finger. 10. move berries around paper with finger. 11. title picture. 	
	<p>d. the student will show ability to use conversational and discussion skills by experiencing leaves and completing Leaf Prints.</p> <p>Resource: Appendix A (2,p.14)</p> <p>Discussion guide: Appendix E</p> <p>Materials needed:</p> <ul style="list-style-type: none"> carbon paper paper newsprint newspaper fresh leaves warm iron <p>Procedure:</p> <ol style="list-style-type: none"> 1. place sheet of carbon paper over a leaf carbon side down. 2. press with iron on carbon 	

Performance Objectives	Enabling Activities	Evaluation
	<ol style="list-style-type: none"> 2. until leaf is covered with carbon. 3. place leaf on paper carbon side down. 4. press with iron until transferred. 	
	e. the student will show ability to converse and discuss by experiencing and by completing a Coffee Collage.	
	<u>Resource:</u> Appendix A (13)	
	<u>Discussion guide:</u> Appendix E	
	<u>Materials needed:</u>	
	fresh brewed coffee	
	paper	
	dried coffee grounds	
	shallow pan	
	glue	
	<u>Procedure:</u>	
	<ol style="list-style-type: none"> 1. smell coffee. 2. place paper in bottom of pan. 3. pour coffee over paper. 4. remove paper. 5. allow to dry overnight. 6. draw picture with glue. 7. place grounds on glue. 8. turn over paper to remove excess. 	

Performance Objectives	Enabling Activities	Evaluation
	9. title picture.	
	DESCRIPTIVE (INTERPRETIVE) SKILLS	
72. the student will understand and verbally use the art term, texture, to describe things of various textures through appreciative listening and the sense of touch.	72a. the student demonstrates understanding of texture by listening and verbally responding to explanation of texture.	72a. quality of listening ability demonstrated by participation in discussion.
IRO E IRO F IRO H IRO I	b. the student will show understanding of texture by feeling and verbally responding. <u>Materials needed:</u> items of varying texture	b. quality of verbal response. c. ability to listen and contribute in turn. d. ability to use the sense of touch demonstrated by quality of verbal response.
73. the student will understand the art term, texture, and verbally use the term, texture, through texture art experiences performed with creative thinking and fine motor agility.	73a. the student will show understanding of texture by completing a Texture Collage and verbally reacting to the experience. <u>Materials needed:</u> various textured fabric scraps paper glue <u>Procedure:</u> 1. arrange scraps on paper.	73a. quality of verbal response. b. quality of involvement in texture experiences demonstrated by participation in discussion. c. ability to listen and contribute in turn. d. ability to use creative thinking demonstrated by uniqueness of completed composition.
IRO E IRO F IRO H IRO I		

Performance Objectives	Enabling Activities	Evaluation
	<p>2. glue in place.</p> <p>b. the student will demonstrate the understanding of texture by completing texture rubbings and verbally discussing the results.</p> <p><u>Materials needed:</u> hard surfaces with different textures newsprint crayons, chalk, oil pastels</p> <p><u>Procedure:</u> 1. place newsprint over textured surface. 2. rub over newsprint with crayons.</p>	<p>e. dexterity exhibited during implementation of art experiences.</p>
<p>74. the student will understand and verbally use art term, balance, to describe things that are placed in pleasing order to eye through appreciative listening and the sense of sight.</p> <p>IRO E IRO F IRO H IRO I</p>	<p>74a. the student will hear explanation of art term, balance, and demonstrate understanding of balance by verbally responding to explanation.</p>	<p>74a. accuracy of understanding of balance by participation in discussion.</p> <p>b. quality of listening ability demonstrated by participation in discussion.</p> <p>c. ability to listen and contribute in turn.</p> <p>d. quality of verbal response.</p>

Performance Objectives	Enabling Activities	Evaluation
75. the student will understand and verbally use the term, balance, and by completing worksheet on balance using the sense of sight with fine motor dexterity.	75a. the student will demonstrate understanding of balance by verbally discussing and by completing balance worksheet using the sense of sight with proficient motor dexterity. <u>Worksheets:</u> Appendix C	e. ability to use the sense of sight demonstrated by quality of verbal response.
IRO E IRO F IRO H IRO I		75a. accuracy of understanding balance as demonstrated on worksheet. b. ability to listen and contribute in turn. c. ability to use sense of sight demonstrated by quality of verbal response. d. proficiency of motor dexterity.
76. the student will verbally use interpretive skills and aesthetic perception by describing completed sense-awareness art activities.	76a. the student will demonstrate sense-awareness by experiencing seeds and aesthetic perception of completed Seed Collage by verbally describing, looking for: texture, color, balance, images, message for viewer, feeling it gives viewer, and what viewer likes. <u>Resource:</u> Appendix A (11) <u>Discussion guide:</u> Appendix E <u>Materials needed:</u>	76a. quality of descriptive skills demonstrated by verbal response. b. quality of aesthetic perception shown by participation in discussion. c. quality of involvement in sense-awareness art activities. d. ability to use all senses. e. ability to listen and
IRO E IRO F IRO H IRO I		

Performance Objectives	Enabling Activities	Evaluation
	bird seed glue paper <u>Procedure:</u> 1. make picture or design with glue. 2. press seeds into glue. 3. turn paper over to remove excess seeds. 4. title picture.	contribute in turn. f. record discussions on tape and compare with previous tapings, record findings on comment sheet.
	b. the student will demonstrate sense-awareness by experiencing clouds and will demonstrate aesthetic perception of completed Cloud Pictures by verbally describing. <u>Resource:</u> Appendix A (11) <u>Discussion guide:</u> Appendix E <u>Materials needed:</u> blue paper cotton glue <u>Procedure:</u> 1. pull cotton apart. 2. draw cloud with glue. 3. place cotton on glue. 4. make more clouds. 5. discuss clouds.	g. quality of descriptive skills h. quality of aesthetic perception i. quality of involvement in sense-awareness demonstrated by responding to works of art. j. ability to listen and contribute in turn. k. quality of vocabulary used

Performance Objectives	Enabling Activities	Evaluation
	<p>c. the student will demonstrate sense-awareness by experiencing trees and will demonstrate aesthetic perception of completed Tree Pictures by verbally describing. Resource: Appendix A (11) Discussion guide: Appendix E <u>Materials needed:</u> paper variety of media <u>Procedure:</u> 1. choose materials. 2. make trees as desired.</p>	
<p>77. the student will use interpretive skills and aesthetic perception to describe and title works of art.</p> <p>IRO B IRO C IRO D IRO F IRO H IRO I</p>	<p>77a. the student will demonstrate aesthetic perception and ability to interpret by verbally describing art activities completed by student in Activities 15a., 28b., 37a., 47g.</p> <p>b. the student will demonstrate aesthetic perception and ability to interpret by verbally describing works of art. Resources: Appendix A (12) <u>Interpretation of Thies'</u></p>	<p>77a. quality and descriptive skills demonstrated by verbal response.</p> <p>b. quality of aesthetic perception shown by participation in discussion.</p> <p>c. quality of involvement in sense-awareness demonstrated by responding to works of art.</p> <p>d. ability to listen and contribute in turn.</p> <p>e. quality of vocabulary usage.</p>

Performance Objectives	Enabling Activities	Evaluation
	<p>"Good Apple/Bad Apple" Series Appendix E</p> <p><u>Examples:</u></p> <p>Thies Collection (12) Rousseau, Henri. "Flowers" (3,p.12) Pissarro, Camille. "Lord- ship lane station, upper norwood, london 1871" (5,p.54-55) Kandinsky, Wassily. "Black and Violet" (7,p.117) Klee, Paul. "Senecio" (7,p.118) Klee, Paul. "Collin fruit" (7,p.124) Mathieu, Georges. "Is" (7,p.128)</p> <p>OVERT BEHAVIOR</p>	<p>c. adeptness at discussion skills.</p> <p>d. quality of conversation.</p> <p>e. ability to use linguistic rules in verbalization.</p> <p>f. ability to understand overt behavior demonstrated by the quality of verbal participation.</p> <p>g. quality of self-expression demonstrated by verbal response.</p> <p>h. record discussion on tape and compare with previous tapes.</p> <p>i. ability to understand overt behavior of anger and happiness by quality of verbal response and accuracy of purchase decisions in discussion.</p>
<p>78. the student will be self-confident and will verbally express overt behavior through verbal self-expression.</p> <p>IRO B IRO C</p>	<p>78a. the student will show self-confidence by verbally expressing overt behavior through self-expression of color-feeling discussion.</p> <p><u>Procedure:</u></p> <ol style="list-style-type: none"> 1. look at color. 2. describe feelings (love, 	<p>78a. quantity of self-confidence demonstrated by ability to converse with intuitive thought.</p> <p>b. quality of self-expression demonstrated by participation in discussion.</p>

Performance Objectives	Enabling Activities	Evaluation
IRO D IRO E IRO F IRO G IRO I	anger, etc.) 3. discuss how student would like to behave when seeing color.	c. adeptness at discussion skills. d. quality of conversation. e. ability to use linguistic rules in verbalization. f. ability to understand overt behavior demonstrated by the quality of verbal participation. g. quality of self-expression demonstrated by verbal response. h. record discussion on tape and compare with previous tapings.
79. the student will verbally share overt behavior of anger and happiness and will complete art activity encouraging self-expression of such feelings. IRO B IRO C IRO D IRO E IRO F IRO G	79a. the student will verbally demonstrate knowledge of overt behavior for anger and happiness and will complete Montage of such behavior. <u>Materials needed:</u> paper glue scissors magazines <u>Procedure:</u> 1. discuss actions for	79a. ability to understand overt behavior of anger and happiness by quality of verbal response and accuracy of pictures selected in magazines. b. adeptness at all verbal skills demonstrated through quality of verbal response.

Performance Objectives	Enabling Activities	Evaluation
IRO I	anger. 2. discuss actions for happiness. 3. find pictures to show anger or happiness. 4. cut out and glue to paper. 5. discuss montage.	
80. the student will verbally express overt behavior through verbal self-expression discussion about reasons for actions.	80a. the student will show understanding of overt behavior through discussion of reasons for actions using all verbal skills.	80a. ability to understand overt behavior by the quality of verbal response and accuracy of description of such behavior. b. adeptness at all verbal skills demonstrated through quality of verbal responses.
IRO B IRO C IRO D IRO E IRO F IRO G IRO I		
81. the student will learn and verbally discuss proper behavior in art gallery.	81a. the student will demonstrate knowledge of proper art gallery behavior by using such behavior in school or classroom art gallery where student acts as host.	81a. ability to understand proper art gallery behavior demonstrated by such behavior in school art gallery. b. adeptness at all verbal skills demonstrated through quality
IRO B IRO C IRO D		

Performance Objectives	Enabling Activities	Evaluation
IRO E IRO F IRO G IRO I		of verbal response.
MENTAL REPRESENTATION		
82. the student will develop mental representation, verbally discuss imagery, and verbally describe various objects through observation and drawing of objects. IRO B IRO C IRO D IRO E IRO F IRO G IRO H IRO J	82a. the student will demonstrate mental imagery by drawing things, people, animals, and shapes and verbally discuss drawings. <u>Procedure:</u> 1. student will draw any of the above upon request. 2. discuss characteristics of drawings.	82a. quality of mental imagery demonstrated by accuracy of drawings and verbal identification of objects. b. adeptness at all verbal skills demonstrated through quality of verbal response.
83. the student will develop mental representation, verbally discuss imagery through a variety of art activities.	83a. the student will demonstrate mental imagery verbally and will complete Puff Art activity with proficient motor dexterity.	83a. quality of mental imagery demonstrated through object making in activities. b. adeptness at all verbal skills

Performance Objectives	Enabling Activities	Evaluation
IRO B	<u>Resource:</u> Appendix A	demonstrated through quality
IRO C	(10,p.35,94)	of verbal response.
IRO D	<u>Materials needed:</u>	
IRO E	1 c. flour	c. dexterity shown during imple-
IRO F	3/4 - 1 c. water	mentation of activities.
IRO G	cotton balls	
IRO H	nonstick cookie sheet	
IRO J	tempera paint	
	<u>Procedure:</u>	
	1. mix flour and water	
	until smooth.	
	2. drop cotton balls into	
	mixture.	
	3. swirl cotton around	
	until coated.	
	4. cotton will begin to	
	swell.	
	5. do not handle excessively.	
	6. take cotton from liquid.	
	7. place in desired shape on	
	cookie sheet.	
	8. bake at 300°-350° for one	
	hour, until toasty, brown	
	and hard.	
	9. cool.	
	10. paint.	
	b. the student will demonstrate	
	mental imagery verbally and	
	will complete Playdough Letter	

Performance Objectives

Enabling Activities

Evaluation

Plaques.

Resource: Appendix A (11)

Materials needed:

wood

playdough

glue

tempera paint

Procedure:

1. make playdough letters.
2. dry.
3. paint.
4. glue to wood.

teachers appear in lists of resources to allow for easy reference from the curriculum. Reference is made to number of resources and page number on which it is found. Example: Appendix A, 12, p. 21. This means that the art activity derived from Island did it on page 2.

1. Screen, Anne Marie. Westport: Alfred Knopf, Inc.
2. Smith, Doris. May 1911's early childhood. Montclair Park: Creative Teaching Press, Inc., 1977.
3. Wright, J. St. Charles. Key art Craft & Model Materials, 1976.
4. Therrell, Alice M.. The big book of things to do and make. New York: Random House, 1961.

APPENDIX A

5. Allen, Bruce. A first book of art. Early Years, 1971, 1971, 20-25.

Resources

6. London, Herbert. The modern world. New York: McGraw-Hill Book Company, 1967.
7. McCurry, Jean M. & McCurry, Betty J.. Craft fun, easy-to-do projects with simple materials. Racine: Western Publishing Company, Inc., 1975.
8. Miller, Joseph-Edile. Class, major squares. New York: Dover Publications Company, 1967.
9. Shapiro, Charles & Sherwood, Jerome. Full art. Early Years, 1971, 25-26.
10. Original source as written.
11. None.
12. Other.

Numbers appear in front of resources to allow for easy reference from the curriculum. Reference is made to number of resource and page number on which it is found. Example: Appendix A (2,p.2). This means that the art activity derived from Edmund and is on page 2.

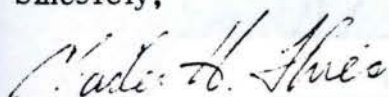
1. Artext Junior Series. Westport: Artext Prints, Inc.
2. Edmund, Doris. More let's begin: early childhood. Monterey Park: Creative Teaching Press, Inc., 1972.
3. Exhibit 73, St. Charles: Acy Art Craft & Model Materials, 1976.
4. Fletcher, Helen Jill. The big book of things to do and make. New York: Random House, 1961.
5. Grovenor, Edwin S. Portfolio, 1981, 3(3).
6. Klein, Bruce. A fitting framework for art. Early Years, 1981, 11(7), 26-29.
7. Lynton, Norbert. The modern world. New York: McGraw-Hill Book Company, 1965.
8. McCarty, Janet R., & Peterson, Betty J. Craft fun, easy-to-do projects with simple materials. Racine: Western Publishing Company, Inc., 1975.
9. Muller, Joseph-Emile. Klee, magic squares. New York: Tudor Publishing Company, 1957.
10. Sherwood, Charles & Sherwood, Jeanne. Puff art. Early Years, 1981, 11(7), 35, 94.
11. Original source is unknown.
12. Thies - slides.
13. Author.

April 2, 1984

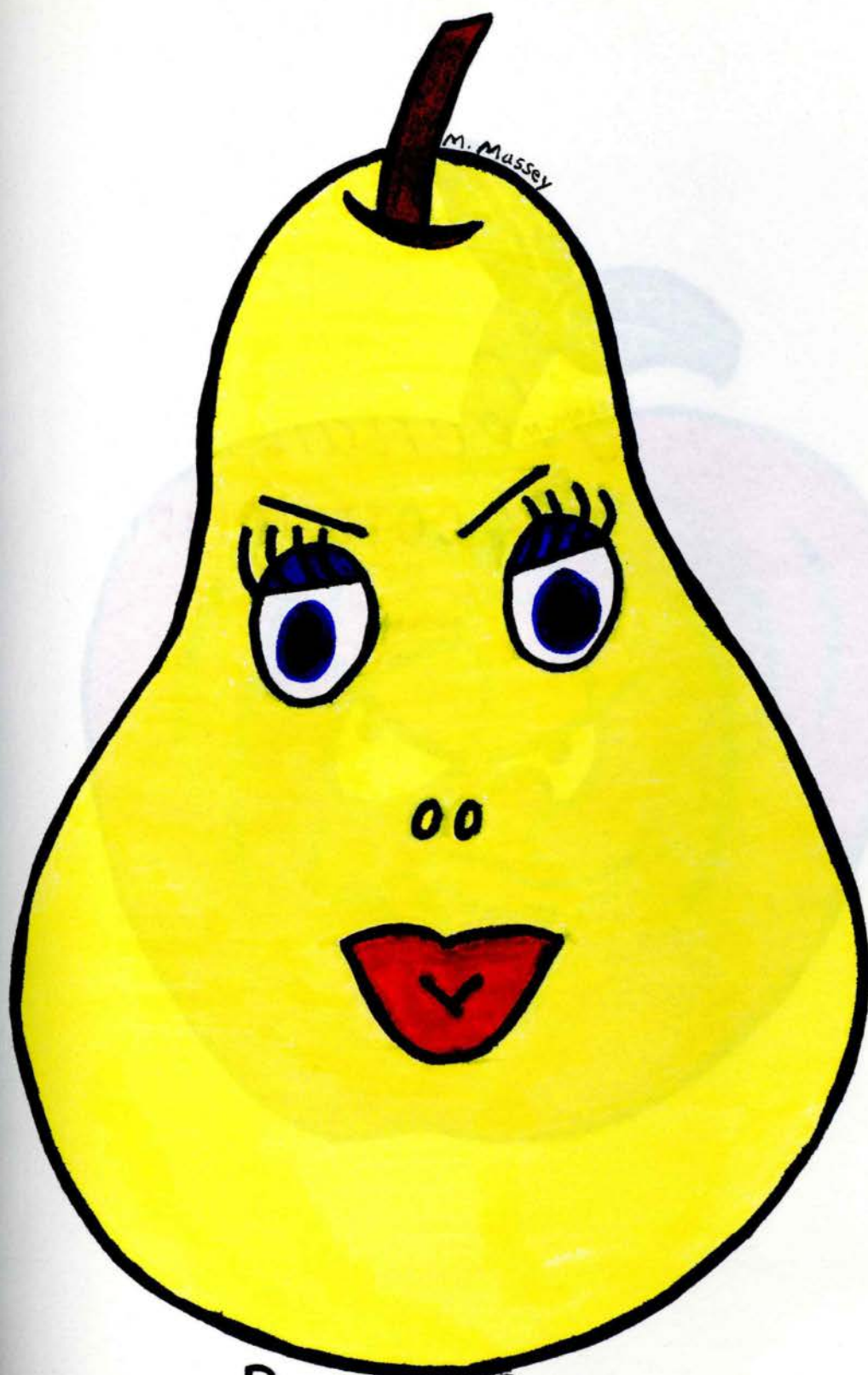
TO WHOM IT MAY CONCERN:

I hereby authorize Margaret A. Massey to use written reference to or visually reproduce any of my works of art completed since 1971. This authorization applies to any research or publication in which she is involved.

Sincerely,

A handwritten signature in cursive script, reading "Charles H. Thies". The ink is dark and the signature is fluid.

Charles H. Thies
16073 East Hamilton Place
Aurora, Colorado 80013
(303) 690-4609



Paula Pear



Alice Apple



Pre Bertha Berry



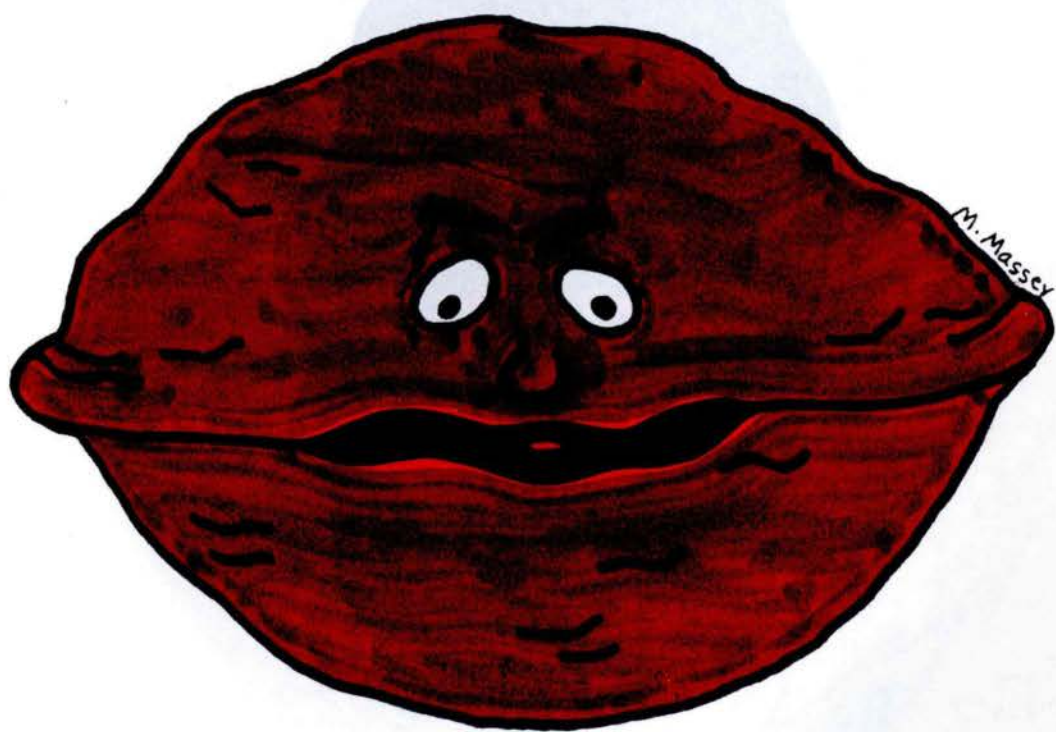
Preston Pumpkin



Gary Grapes



Leonard Lime



Peter Prune

Nathan Nut



Peter Prune

COLORS I KNOW



Callie Cauliflower

COLORS I KNOW



Alice Apple

Bertha Berry



Preston Pumpkin

Leonard Lime



Gory Grapes



Paula Pear

Nathan Nut

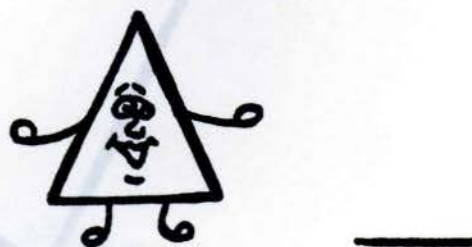
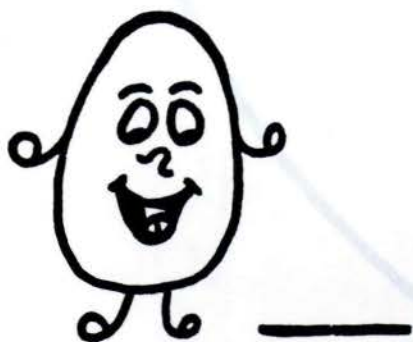
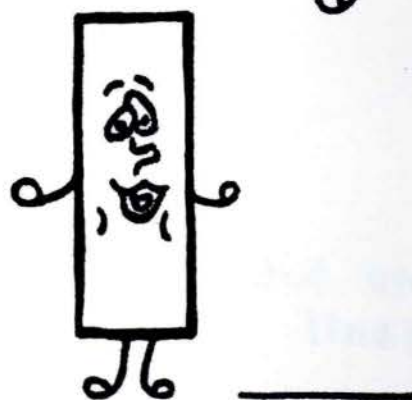
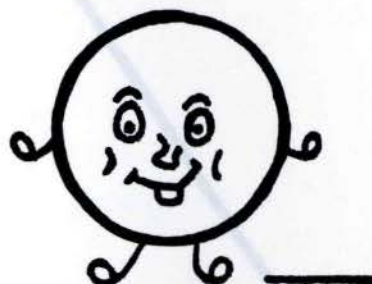
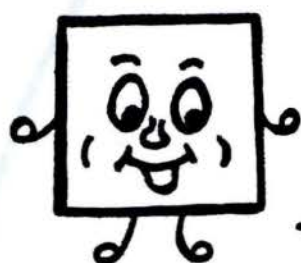


Peter Prune

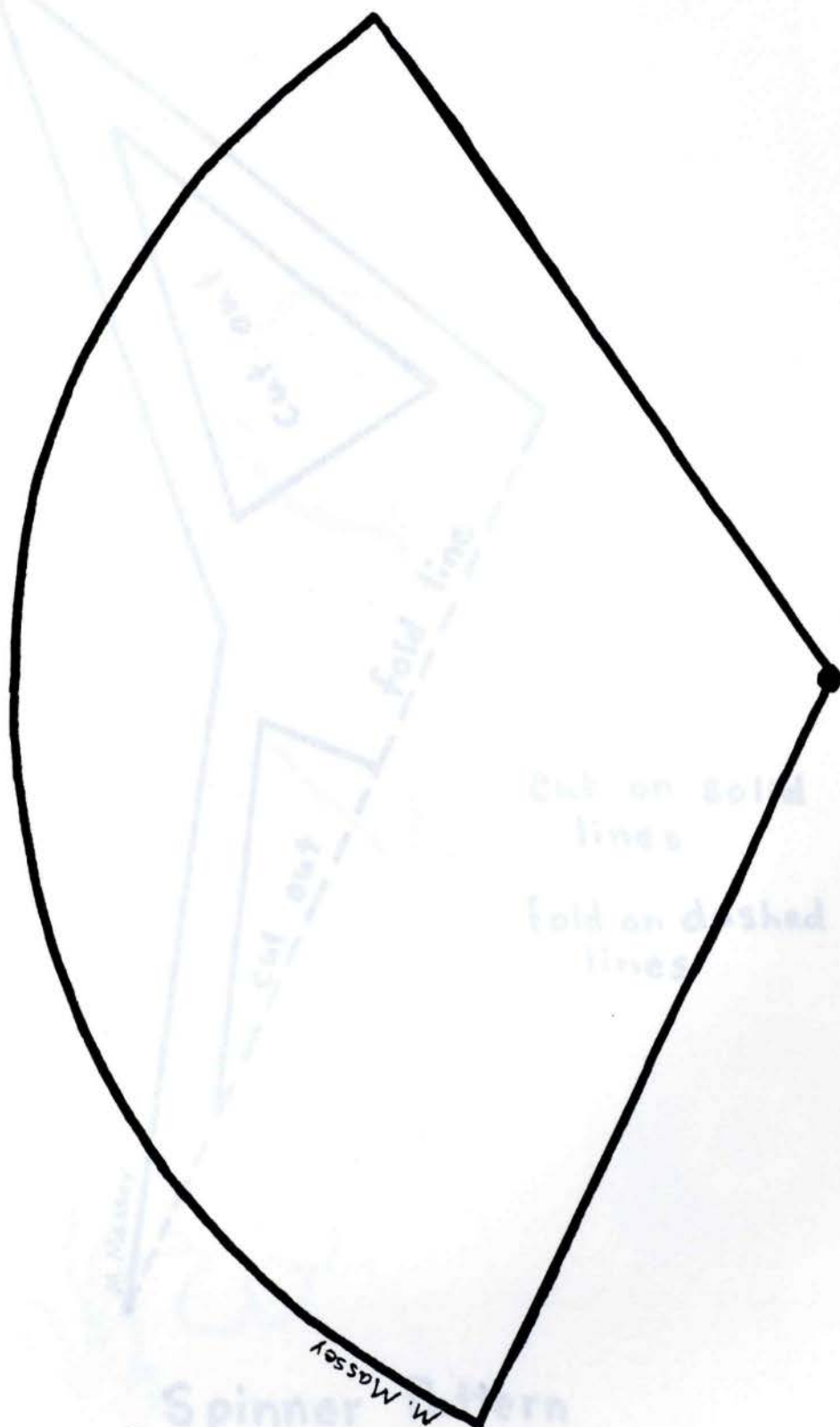


Callie Cauliflower

SHAPES I KNOW

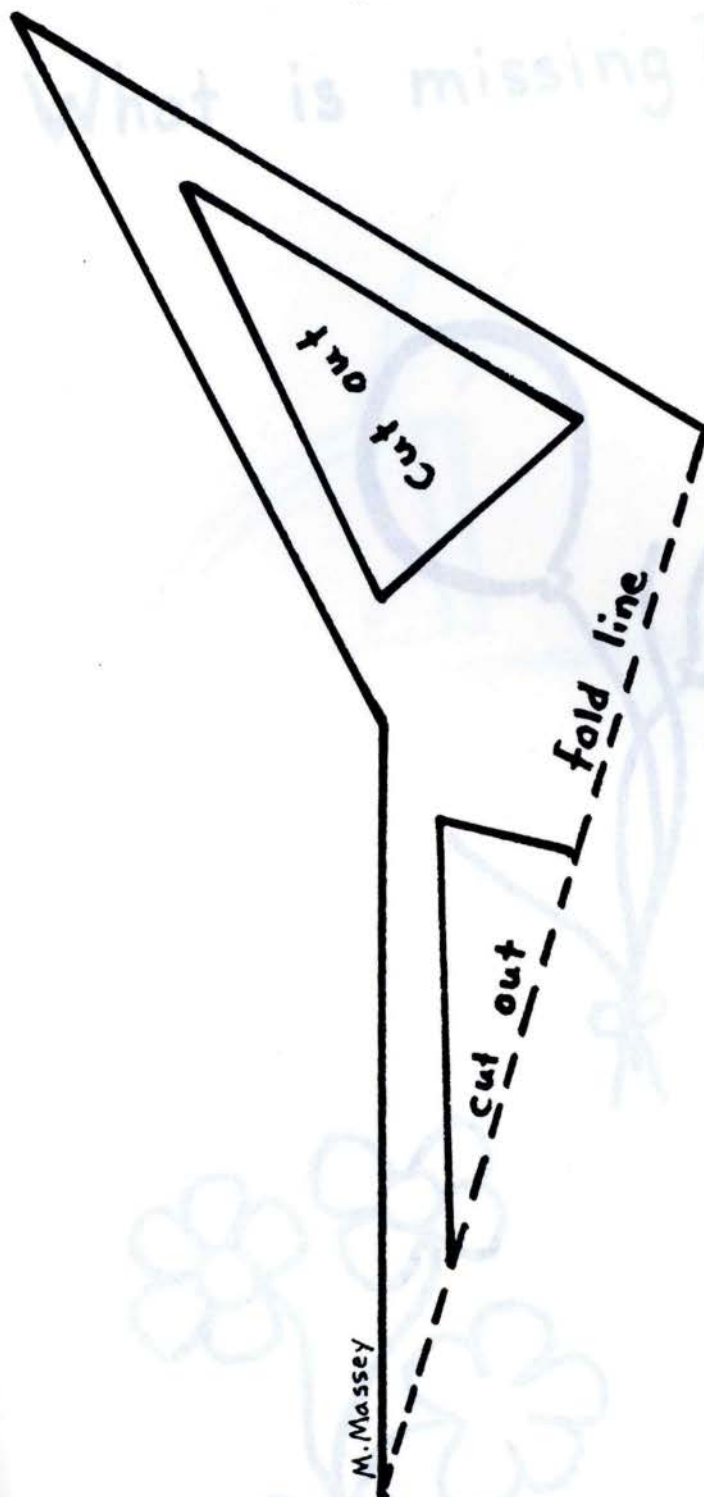


Color Wheel



Color section Pattern

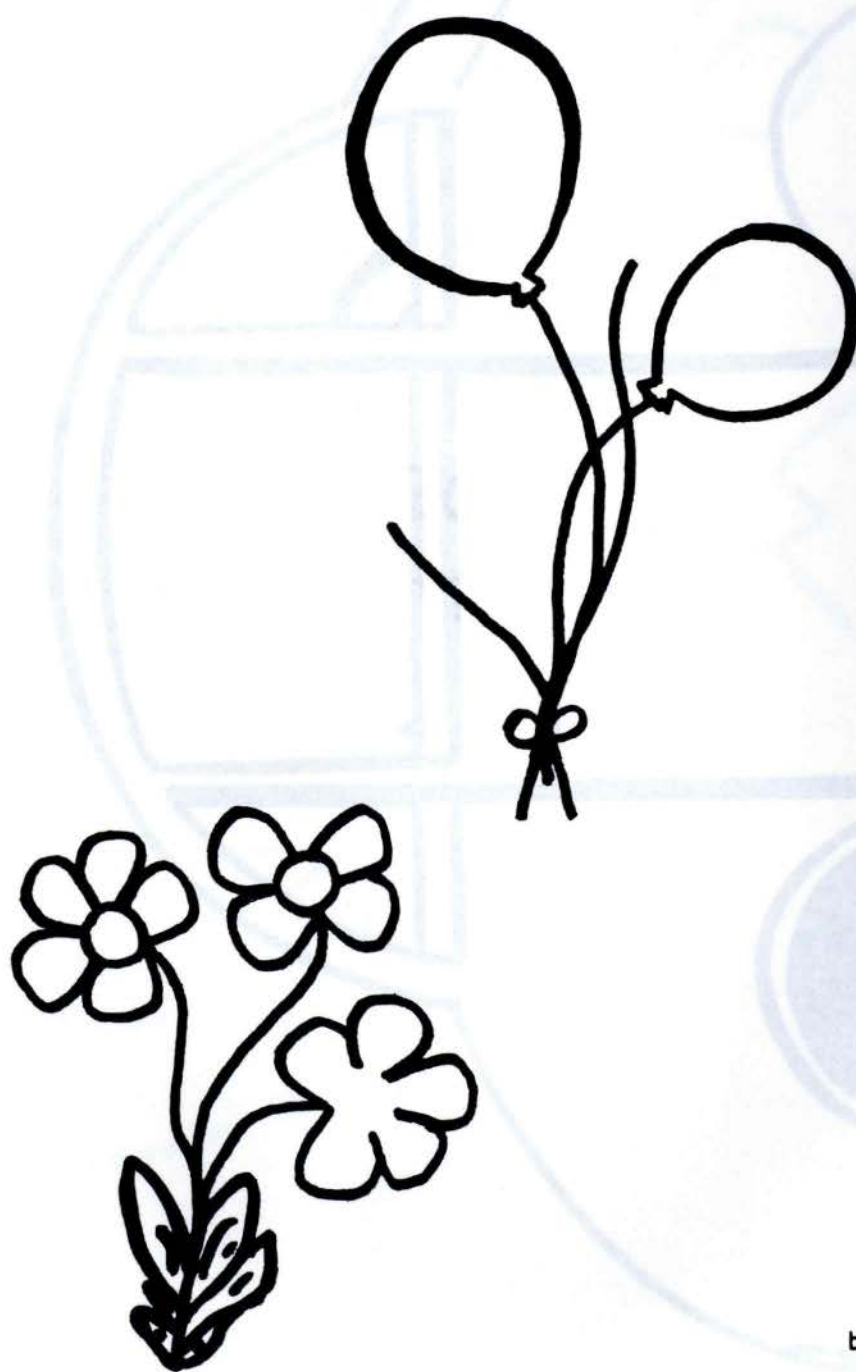
Color Wheel



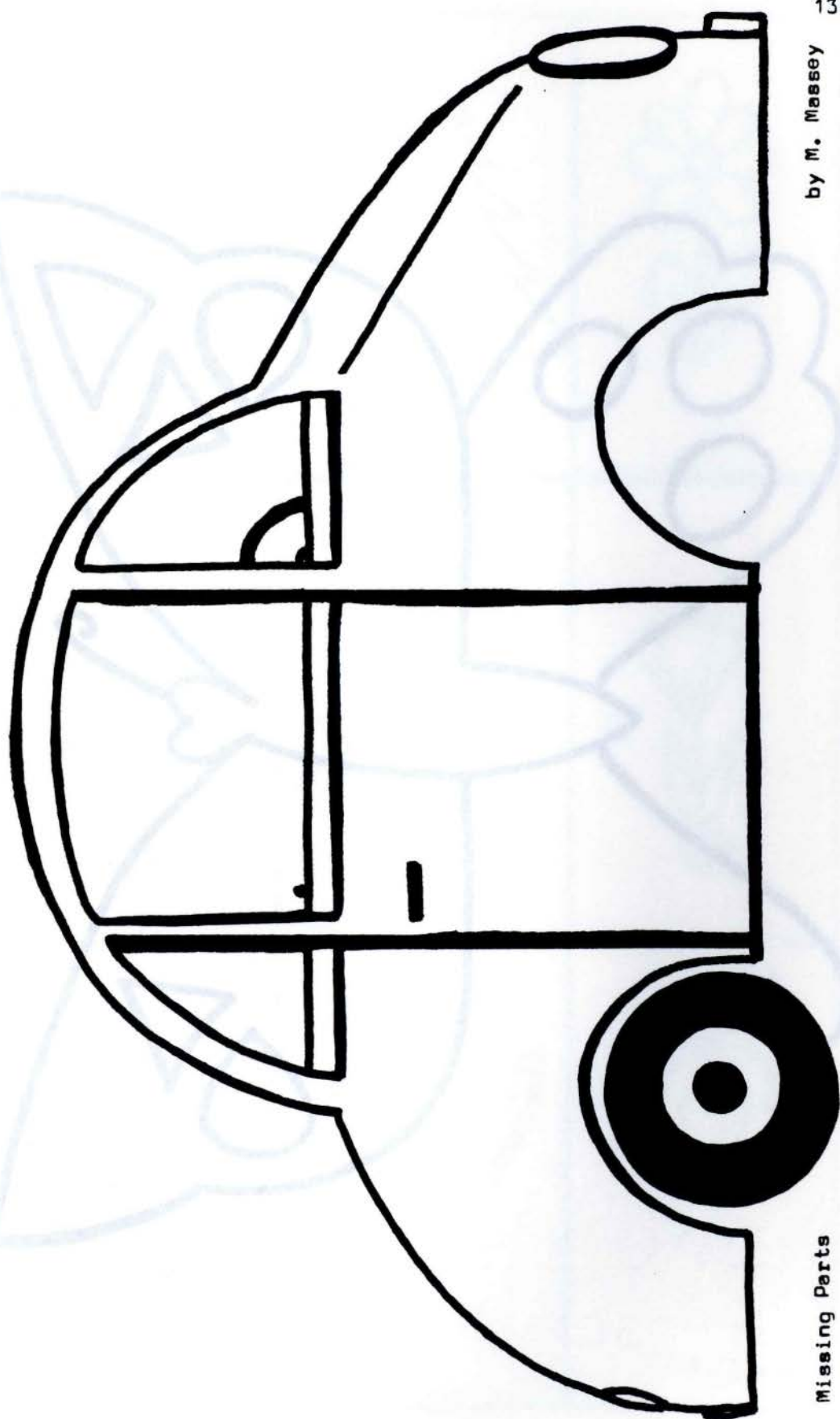
Cut on solid
lines
fold on dashed
lines

Spinner Pattern

What is missing?

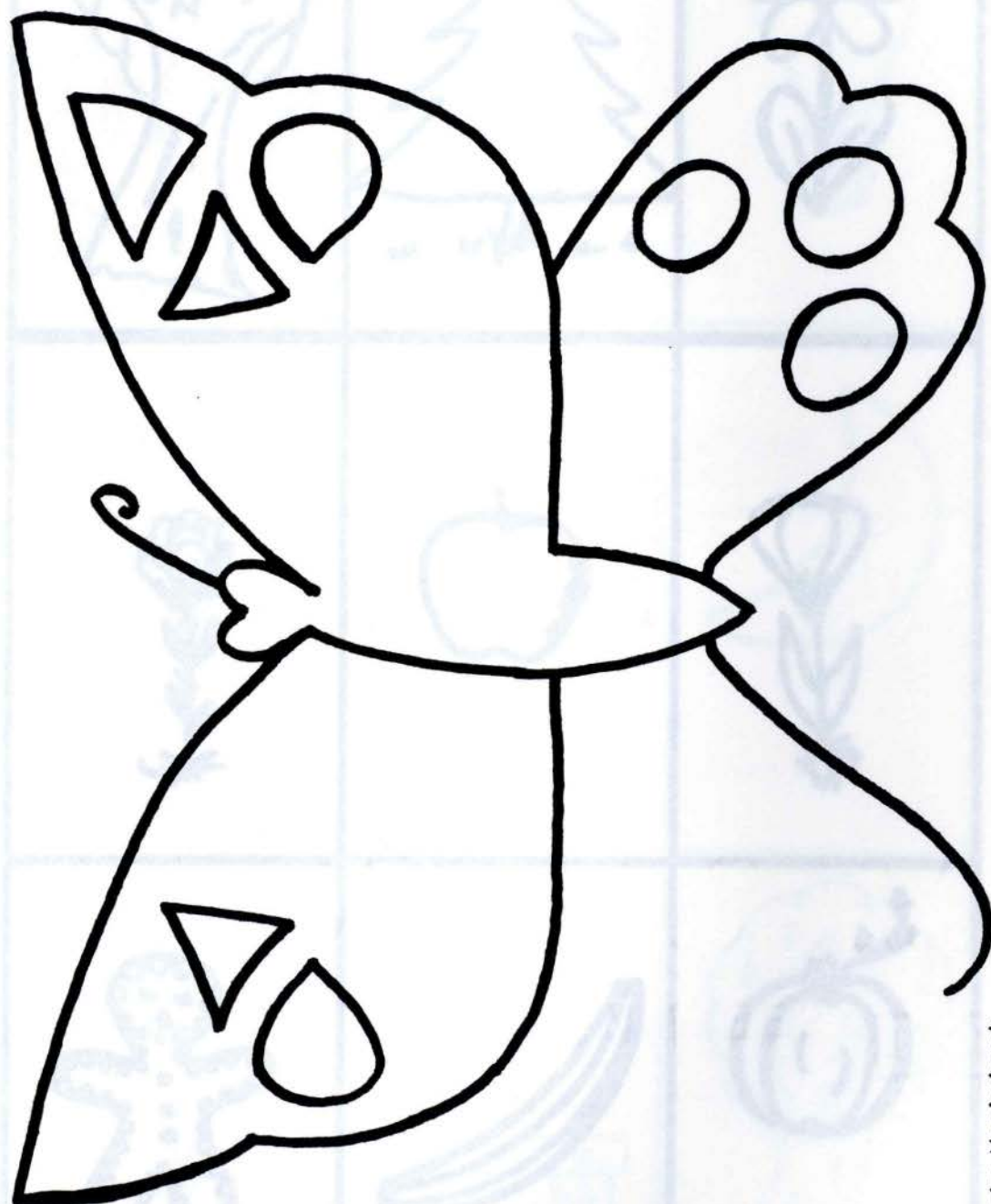


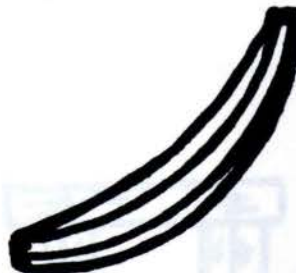
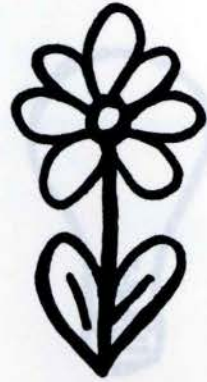
by M. Massey

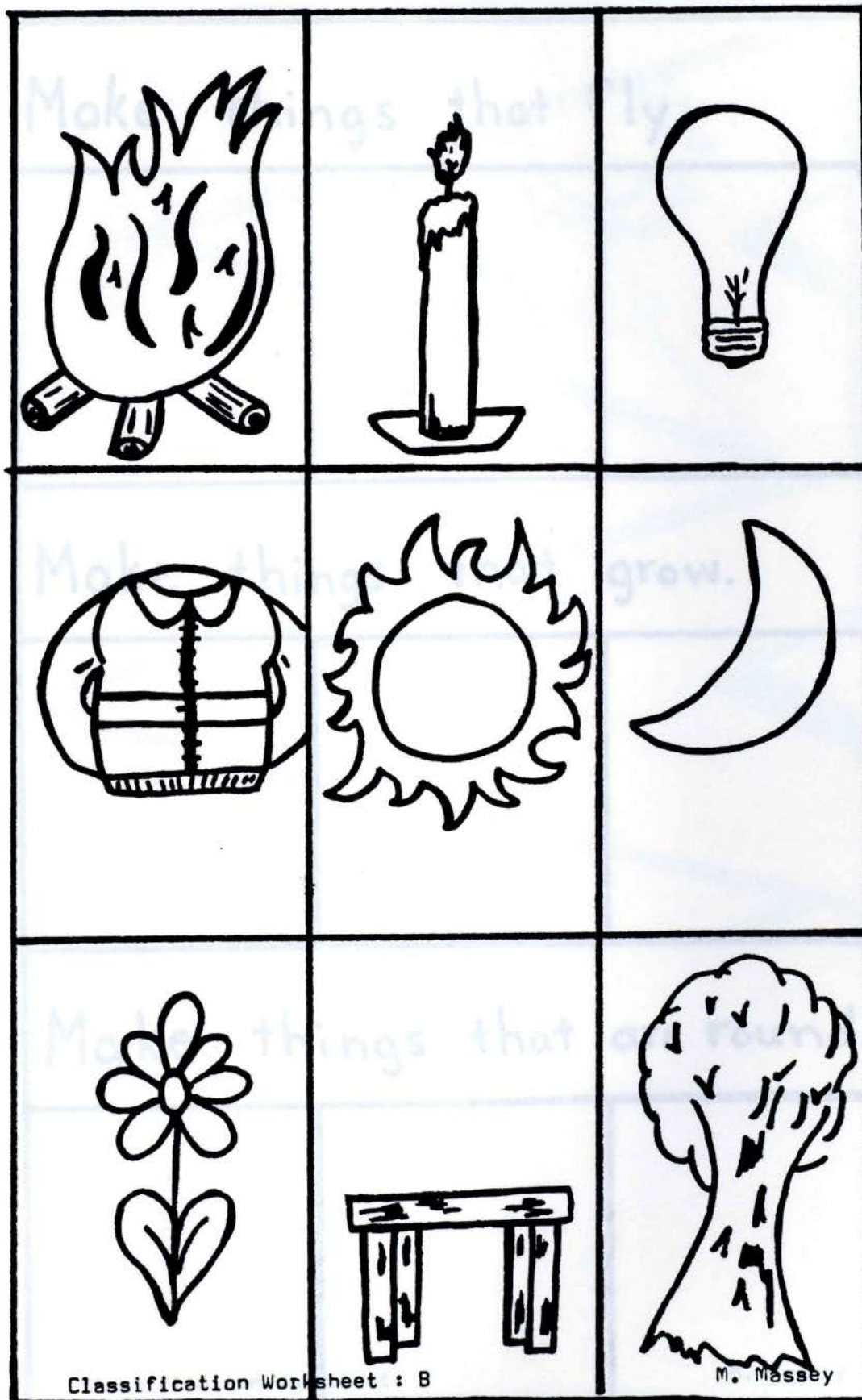


Missing Parts

by M. Massey







Make things that fly.

Make things that grow.

Make things that are round.

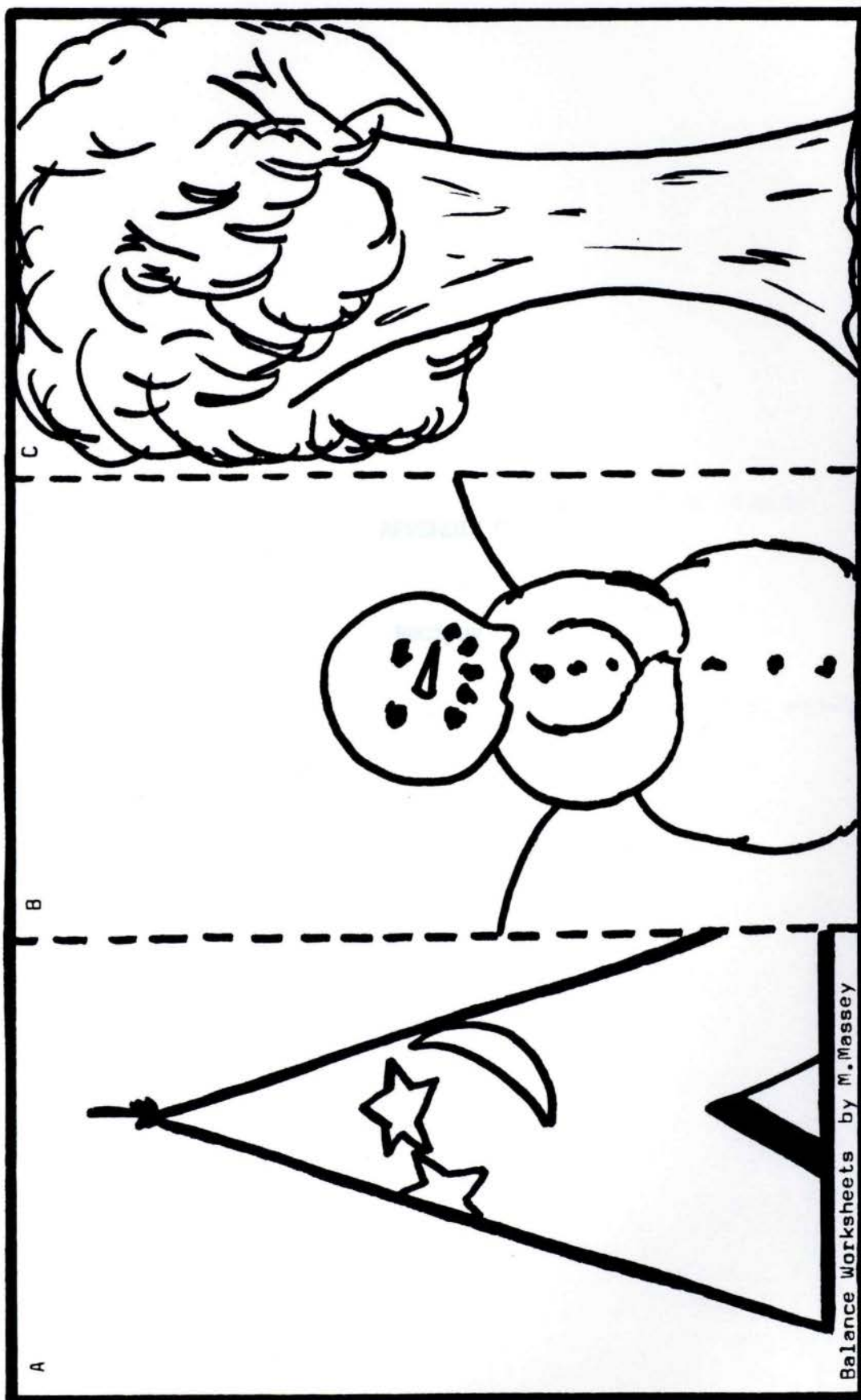


Balance Worksheet: A

by M. Massey







Salt Paint (H.p. 40)

2 lb. salt

1 lb. ground flint

1 qt. water

100 drops turpentine

Mix together.

Soap Flare Recipe (H.p. 40)

APPENDIX C

2 c. soap flakes

1/4 c. water

Recipes

Add water to soap flakes, separate until dough is plastic.

Salt Paint (8,p.42)

2 t. salt

1 t. liquid starch

1 t. water

few drops tempera

Mix together.

Soap Flake Squish (8,p.40)

2 c. soap flakes

1/4 c. water

Add water to soap flakes, squeeze
until dough is squishy.

LEARNING OBJECTIVE: PICTURE

1. Tell about the sun.
2. How does it feel on your skin, when it is shining on you?
3. What happens to your skin, if you stay in the sun too long?
4. What does the sun do for plants?
5. What makes it shine?
6. What happens to your paper?
7. Do you think that the sun will bleach other things out, if left in the sun too long. Why not?
8. Why is one of the paper, darker than other parts?

LEARNING OBJECTIVE: WRITING

1. What color are the dry white leaves?
2. How do the dry white leaves feel?
3. What do they smell like?
4. What kind of changes are there in the leaves? (color and texture)
5. How do the wet leaves feel?
6. Where are you putting the dry leaves?
7. What color is the water?
8. What happens to the water, if you leave it in the sun?
9. What kind of changes are there in the water?
10. How does the water look and feel?

APPENDIX D

Discussion Guide

LEARNING OBJECTIVE: PICTURE

1. What does the finger look like, when it is dry?
2. What does the finger look like, when it is wet?
3. How does the finger feel, when it is dry?
4. What does the finger feel like, when it is wet?
5. What color is the paper?
6. What does the paper look like, when it is dry?
7. What is in your paper?
8. How does the paper look, when it is dry?
9. How does the paper look, when it is wet?
10. How does the paper feel, when it is dry?

LEARNING OBJECTIVE: WRITING

1. What does the egg look like, when it is dry?
2. What do you call the shell of the egg that you are teaching?
3. Can you eat this part of the egg?
4. What color is the shell?
5. What happens to the shell, when it is dry?
6. What changes are there in the shell, when it is dry?
7. How does the shell feel, when it is dry?
8. How does the shell feel, when it is wet?
9. How does the shell feel, when it is broken?
10. How does the shell feel, when it is whole?

SUN/SUN BLEACHED PICTURE

1. Tell about the sun.
2. How does it feel to your skin, when it is shining on you?
3. What happens to your skin if you stay in the sun too long?
4. What does the sun do for plants?
5. What makes a shadow?
6. What happened to your paper?
7. Do you think that the sun could bleach other things out, if left in the sun too long? Explain.
8. Why is some of the paper darker than other parts?

ONION SKIN PRINTS

1. What color are the dry onion skins?
2. How do the dry skins feel?
3. What do they smell like?
4. What kind of changes are seen as the skins are cooked? (color and texture)
5. How do the wet skins feel?
6. Where can you put them on your paper?
7. What color is the dried paper? Why?
8. What kind of pictures do you see on your paper?
9. What kind of name can you give your picture?
10. How does your picture make you feel?

APPLESAUCE FINGER PAINT

1. What does the finger paint smell like?
2. What does the finger paint taste like?
3. How does the finger paint feel?
4. What does the paper smell like?
5. What color is the paper?
6. What made the paper this color?
7. What is in your picture?
8. How does your picture look to you?
9. How does your picture make you feel?
10. Name your picture.

CRUSHED EGGSHELL MOSAIC

1. What does the egg feel like?
2. What do you call the part of the egg that you are touching?
3. Can you eat this part of the egg?
4. What color is the shell?
5. What happened to the shell here?
6. What colors are the crushed shells?
7. What made the shells these colors?
8. How do they feel now?

CRUSHED EGGSHELL MOSAIC (CONT.)

9. How can you put them on your paper to make a picture?
10. What kind of picture did you make?
11. How does your picture look?
12. How does it make you feel?
13. Name your picture.

SPICE PICTURES

1. What do you call these things in these containers?
2. Tell about the smell of each spice. (sweet, spicy)
3. How does each feel when you touch it?
4. How does each taste?
5. If you made a picture using these spices, what would happen to the room where you hang the picture?
6. What kind of picture can you make?
7. What are you going to use that spice for?
8. What does it look like?
9. Tell about your picture.
10. How does it smell?
11. Name your picture.

COOKED SPAGHETTI PICTURES

1. What is this? (precooked)
2. Tell about the spaghetti.
3. What color is it?
4. Is it hard, soft, etc.?
5. Now what color is it? (cooked)
6. How does it feel? (soft, sticky)
7. Will you need glue to hold the spaghetti on the paper?
8. Why not?
9. Tell about your picture.
10. What do you see in your picture.
11. Name your picture.

BLUEBERRY PAINTING

1. What color is the cabbage?
2. Smell it, how does it smell when it is cooking?
3. Taste cooked cabbage. Describe.
4. What color is the dyed paper?
5. Does that surprise you?
6. What color are the berries?
7. What color did the berries leave on the paper?
8. Why did you have to wear gloves when using the berries?
9. Do you see a picture in your painting?
10. Describe picture.
11. How do you feel about your painting?

BLUEBERRY PAINTING (CONT.)

12. Name your picture.

LEAF PRINT

1. What color are the leaves?
2. Are leaves always this color?
3. What happens in the autumn?
4. What color are leaves in the autumn?
5. What color are the leaves in the spring and the summer?
6. When do leaves turn brown?
7. How do these leaves feel?
8. How do brown leaves feel?
9. How did we get the leaves to print on the paper?

COFFEE COLLAGE

1. What do you smell?
2. What is coffee for?
3. What color will the coffee make our paper?
4. What color is the paper?
5. Does this surprise you?
6. How do the coffee grounds feel?
7. How do the grounds smell?
8. What did you make?
9. What do you see in the picture?
10. How do you feel about your picture?
11. Name your picture.

SEED COLLAGE

1. What do you hear?
2. What are seeds for?
3. What do you do to get plants to grow?
4. Are seeds used for other things beside growing plants?
5. How do they feel?
6. Can you see things in your picture?
7. Tell about what you see in your picture?
8. Rub the picture gently with your hand, how does it feel?
9. Do you know an art term that you learned that could help us describe this piece of art? (texture)
10. Name your picture.
11. Tell about your picture using the words color, balance and texture.

CLOUD PICTURES

1. Go outside and look at the clouds.
2. What are clouds for?
3. Did you know that you can see pictures in the clouds?
4. What pictures do you see?
5. Do clouds stay in one place?
6. Are the pictures you saw in the clouds still there or have they changed?
7. What pictures do you see now?
8. Describe the clouds (light, fluffy).
9. Can you see through the clouds?
10. Are there holes in the clouds?
11. Make picture of clouds and have the clouds be pictures too.
12. What pictures do you see in your clouds?
13. Tell about your picture using the words color, balance, and texture.

TREE PICTURES

1. Go outside and look at trees.
2. Tell about the trees.
3. How are all the trees alike?
4. How are the trees different?
5. Tell about the color.
6. Tell about the size.
7. Tell about the shape.
8. Tell about the texture.
9. Make tree picture using what materials you want to and in any way you want to.
10. Tell about your trees.
11. Why did you make the trees the way you did?
12. Tell about your tree picture, using the words texture, balance, and color.

NOTES ON THIES' GOOD APPLE/BAD APPLE SERIES

1. Back to the Garden of Eden and the tree of the Knowledge of Good and Evil.
2. Apple means nourishment.
3. There is good and bad in all people, but just as there is one more good apple than bad, there is more good in people than bad.
4. The strings laying in loose fashion mean loose ends - refers to people.

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