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Date August 1975

A STUDY TO DESIGN AN ART CURRICULUM FOR GRADES SIX, SEVEN AND EIGHT IN THE SIOUX CENTER CHRISTIAN SCHOOL

by

JOANNE KIMM ALBERDA

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Approved:

Donald Hos
Chairman, Examining Committee

Head Major Department

Henry L Parsons
Graduate Dean

MONTANA STATE UNIVERSITY
Bozeman, Montana

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ABSTRACT

The problem of this study was to design an art curriculum for grades six, seven, and eight in the Sioux Center Christian School. The author reviewed current literature on the nature of the pre-adolescent in general, and in particular, his needs in relation to an art curriculum.

In order to determine the specific needs of the students at the Sioux Center Christian School, a test was designed to measure the present level of achievement in art education. After analyzing the results of the tests and conducting an investigation of community and school resources and materials, a guide was designed for each of the three grade levels. Experiences are planned in (1) drawing, designing, and composing, (2) perspective, (3) painting, (4) printmaking, (5) fibers (6) collage, (7) sculpture, and (8) a related activity.

Chapter 1

INTRODUCTION

Art is many things. Tangible evidences of it are found all around us--painting, sculpture, design, and architecture--but more importantly, it means an attitude toward living, a means of communicating emotions and ideas, a means of learning to live together harmoniously. This study was designed to help the junior high school students of the Sioux Center Christian School to discover the integrel part that art plays in their lives. Art should not be separated from their work or their play, it satisfies and enriches all experience.

The Sioux Center Christian School is in many ways a unique institution. At least ninety percent of the students come from middle class homes on the farm or homes supported by farm related businesses. For most of them life revolves around cattle-feeding and the raising of corn and soybeans. An even higher percentage of the school's supporting constituency share basically the same Dutch heritage and religious faith--Christian Reformed. In the past the community has been somewhat set apart from the mainstreams of American culture, however, mass communication in the last twenty years is closing that gap. One aspect of this study is designed to encourage the student to observe and analyze his own school and community, and to help him answer questions he may have about himself, his faith, the world, and what life will mean for him.

Statement of the Problem

The problem of this study is to develop a curriculum in art education for the junior high school students in the Sioux Center Christian School. The design of the program includes the development of a philosophy of art education for this particular school situation, and specific objectives and activities for each of the three grades.

Purpose of the Study

At the time of the study the Sioux Center Christian School had no established art program although some time for art activities was included in the general class schedules. The responsibility for these times and activities rested upon the home room teachers. Lack of adequate plans, space and materials as well as feelings of inadequacy in knowledge and training in the area of art education brought most art activity to a standstill. Because there was a sense of failure in this area of the curriculum which was shared by members of the faculty and the administrator, but also a desire to improve the situation, this study is designed to develop a program which, when incorporated, will enrich the total junior high school curriculum.

General Questions to be Answered

This study attempted to answer the following questions: What are the general characteristics and needs of the junior high school student? Upon what basis should the content of the art

curriculum be designed? How can the specific needs of the school be met by the program? How can the specific needs of the students be met by the program?

General Procedures of the Study

Five steps were taken in resolving the problems of this study:

1. A review of current literature in both professional journals and major works was made to analyze the unique characteristics of the junior high school student, with respect to his needs as a preadolescent generally, and more particularly with respect to his needs for an art program that would help him to understand and respond to his new physical, social, and cultural environment.

2. An investigation into the nature of art and the relationship of art and culture to the educational process was made to help in the development of a basis for the content of the art curriculum. In this connection, an analysis of the unique characteristics of the community and supporting constituency of the Sioux Center Christian School was considered.

3. The third step of the study was to design an instrument to measure the present level of achievement in art education of the students for whom the program will be designed. This information was essential to the task of designing a practical course of study and activity.

4. Based upon these studies and investigations an art curric-

ulum with specific goals and activities for each of the three grade levels was designed. From this complete design representative sections were selected to form a pilot program for testing.

5. Finally the effectiveness of the initial pilot program with respect to the stated goals and objectives was evaluated.

Limitations

The initial pilot program design was limited by the lack of proper facilities and school budgeting policies. Materials and resources were available, however, to insure a worthwhile testing experience for both the school and the investigator. Once the need and the desirability for such a program is established, hopefully suitable budgeting and facilities will become a reality.

This program was not necessarily designed to fit the needs of junior high schools generally. It was designed for a school with a unique philosophy toward education, and this had a definite effect upon the total design of the art curriculum.

Definition of Terms

Art has several definitions in a very broad sense. It is a particular form of behavior or activity. It is also a means of communication and an attitude towards life and living. The visual arts in this study are concerned with communication by drawing, designing and composing with pencil, paint, clay and other commonly used mediums.

Culture is a pattern of behavior within a given group of people.

Art program and art curriculum are synonymous terms in this paper.

The pilot program was a selection of representative sections from the art curriculum. This was used for introducing the program to the school and for testing the validity of its content.

Summary

Chapter 1 describes some of the unique characteristics of the school and community, and the purposes for which this study is designed. The general procedures for undertaking the study are (1) an analysis of the junior high school student generally; (2) the development of a basis for the content of the curriculum; (3) the development of an instrument to measure levels of achievement in art education; (4) the development of an art curriculum and an initial pilot program for testing purposes; (5) and finally, an evaluation of the effectiveness of the pilot program. The factors contributing to the limitations of the pilot program and the definition of terms used in the study conclude the chapter.

Chapter 2

INTRODUCTION

A review of both professional journals and several major works in the area of art education and research was made to analyze the unique character of the junior high school student, with respect to his needs as a preadolescent generally, and more particularly with respect to his needs for an art program that will help him to understand and respond to his new physical, social and cultural environment. A discussion of the meaning and role of "art" and "culture" in the educational process is included in the review to help in the development of a basis for the content of the art curriculum for the junior high school level. Finally, the suggestions of several specialists in the area of art education were reviewed for aid in the selection of the general goals and activities to be considered in the development of the art curriculum.

The first section of Chapter 2 discusses the unique characteristics and social environment of the junior high school student. The second part deals with the basis for the content of the curriculum to be designed, and finally, some general guidelines for the development of that curriculum are considered.

The Junior High School Student

The junior high school student is a child who, stepping out of an atmosphere of close attachments at home and school, suddenly finds himself in a whole new physical and social environment. Feeling bewildered and insecure to be sure, but also naively idealistic and eager, he begins to search out a new role for himself and begins to ask some very basic questions about himself, his friends, his peers and the world generally. "Becoming an adult is not just a question of growing bigger. It involves a disruption of the entire functioning-physical, emotional, intellectual-of the child so that he can, in effect, create himself anew" (Minton, 1972:14). The spontaneity of the young child evaporates into a "critical awareness" (Lowenfeld, 1970:225) both of his powers and his limitations. He is now aware that he can think and act but is not at all in a position to change his environment or to accept responsibility in his present state. Television, a generally faithful consumer of his time, tells him what he ought to look like, how he ought to dress, how he ought to smell and smile. His peer group sets rigid standards for the length of dress or length of hair, the songs he ought to sing, the slang he ought to use. He is under tremendous pressure to "belong". Gradually he finds himself a part of a culture that binds every adult to life, and he begins to ask, "Who am I? What am I going to do? What do I believe?" (Lowenfelf, 1970:230). "Parents often feel intense

disappointment because it seems that their child has become selfish, and in truth he is now self-absorbed. This need not be a lasting character trait, but simply the normal narcissism of the time. Self-discovery requires a certain amount of introspection and concentration on personal thoughts, feelings, and goals" (Minton, 1972:24).

This new "person" has a tremendous need to communicate, to ask questions and have questions answered. He needs to listen and to be listened to. He needs to observe, analyze, and search out every aspect of his environment to help him to know himself and God, to adjust satisfactorily, to enjoy, to respond, and to contribute to life. In this search for a knowledge of self, Lambert, et al (1972:15-18) offers the following list of goals toward which the adolescent can begin to move:

> 1. Accepting one's physical self...Coming to terms with one's body does not demand surrender to one's inperfections, nor does it demand an unrealistic attempt to conform to the ideal physical image of a Miss America or an All-American football hero. On the contrary, physical acceptance involves making the most of one's imperfections and learning to accept the physical changes of growing up and aging.
>
> 2. Attaining emotional control...Somewhere between the completely uninhibited expression of emotion of the child and the Victorian suppression of all emotions, each human being must come to accept his emotions as real and thos emotions into constructive outlets.
>
> 3. Achieving social maturity. Social maturity centers around the ability to establish good

> interpersonal relationships...Without friends and family to reflect one's wishes, attitudes, and feelings an individual will remain a stranger unto himself...The adolescent's goal is to acquire a unique **identity** and still function within the limits set by society.
>
> 4. Developing intellectual sophistication and sensitivity...Intellectual sophistication demands a balance between gullibility, or a belief in everything at one extreme, and an agnostic position, or skepticism of everything at the other extreme. In acquiring intellectual sensitivity, one must develop an ability to face reality...to understand that "freedom" means to fail as well as freedom to succeed (15-18).

The Relationship of Art and Culture to the Educational Process

What is art? June King McFee describes art as "that form of human behavior by which man purposefully interprets and enhances the quality or essence of experience through the things he produces" (1970:30). "Art is one of man's major language systems, a means of communication--of sharing his experience with others" (McFee, 1970:26). Art is a link between past and future generations, the artist has communicated to modern man many insights into the thinking and beliefs of past cultures upon which each new culture is built. Every work of art "makes visible a particular view on life and the world, expressed deeply felt values and truths through the way the theme and subject matter were handled" (Rookmaaker, 1970:18). Rookmaaker goes on to say that art always "shows what man--the artist--and the group to which he belongs, the time in which he lives, sees and experiences as relevant, as important, as worthwhile" (1970:236), for "we cannot make art apart

from the time in which we live. We must know what is going on, and understand our environment if we want to achieve anything of relevance to our time" (Rookmaaker, 1970:245).

Although art may essentially be a form of communication between man and man, or culture and culture, it is also something more. Vincent Lanier writes, "I am suggesting that we recognize in art education that the experience of art--whatever--its other merits--is in itself a human good. If we are to have art in our schools, let it first undertake to expose the child to the intrinsic value of art experience, to an awareness that the looking at or making of art is a desirable mode of human behavior" (1963:18). Rookmaaker strongly believes that art needs no justification--it has its own validity. "Neither art nor beauty needs to be justified or put on a pedestal. They are to be enjoyed and appreciated and practised, in love and freedom, as a joy forever" (1970:231).

Some General Guide Lines for the Development of the Art Curriculum

In an essay entitled "Looking Backward", Vincent Lanier notes the following critical problems to which we as a profession, need to give attention:

> 1. We almost pathologically view the art class solely as a place in which art is created. None of the other arts is so taught. 2. We ignore the popular arts for the fine arts. 3. We ignore the many social functions of the arts. 4. We look at art solely as something an artist does.

> 5. Our research has been concerned not with the content of art and of art teaching but with problems of procedure.
> 6. We need to focus upon the human issues through art.
> 7. Art should become a means to explore the human condition (1970:145).

Lanier focuses on "society" as the curriculum source. David Ecker, in a paper entitled "The Structure of Affect in the Art Curriculum", also points to the "individual" as another source of art teaching content. He lists four suggestions for developing an art curriculum in the 1970's. They are:

> 1) The understanding of the characteristic attitudes, feelings, values and beliefs of the young; 2) . . . the discovery of each individual's beliefs, attitudes, and feelings--including those of the teacher--which should be a formal objective of art instruction; 3) The conceptualizing of the art curriculum. . . as a means for suggesting potential problems for inquiry; 4) And most important, the realization that artistic activities and aesthetic concepts should be so relative that the consummatory value of experience is realized (1971:26-29).

The ideal program in art education then, would want to deal with the student in a very direct and personal way, to help him to develop a healthy awareness of himself and of his environment, to react to it and perhaps to make some contribution to it. The program would also attempt to lead to independent thinking and choices, the ability to solve problems, and satisfactory adjustments to human relationships.

James Smith describes a type of classroom atmosphere which is essential to this kind of development in his discussion of creative teaching:

> . . . creative teaching means allowing the child freedom

> to incubate and providing experiences to be incubated, to help sustain a mood of searching, to tolerate a degree of chaos and irrelevance and freedom from social regimentation, and finally, to represent the evaluative judgment of the adult world.
>
> ...the process of creating involves decision making, passing judgments, choosing, selecting, perceiving, analyzing, divergent thinking, uncommoness of response, flexibility and fluency of ideas (1967:177-179).

Under such conditions as described above the student has ample opportunity to have something to say about the content of the art program. "With the developing awareness of themselves as individuals with opinions, tastes, and voices of their own, it is important that students be involved in the planning in such a way that the projects become essentially theirs (Lowenfeld, 1970:275).

Leonard B. Meyer, in his book Music, the Arts, and Ideas, attempts "to discover some pattern and rationale in the perplexing, fragmented world of 20th century culture". Failing to find an underlying order which could be considered the "style of the century" he finally concluded that "perhaps the question itself was a wrong one. Perhaps our times would be characterized by the co-existence of a number of alternative styles in a kind of 'dynamic steady-state'" (1967:v). This lack of a single approach to art in general has already been felt in the educational process. Although many art teachers "still cling to the model of the artist, probably because their own training has been designed to reinforce the idea" (Hurwitz, 1972:62), some far reaching changes in ideology and practice are

occurring, redefining the nature of art, both for self-awareness and social planning. Hurwitz describes the work of teachers such as Don Seiden, Lowry Burgess, and Rita DeLisi whose programs "rest on the premise that too often the visual experiences of adolescents are superficial and do not truly reflect a deeper consciousness because, for one reason or another, that layer of awareness has not been tapped...for it is in studying the life of the emotions (senses) that art can have its deepest meaning for the adolescent" (1972:89). Redefining the nature of art for social planning describes the work of Jan Wampler, who, with the students, designed the layout for the Warehouse Cooperative School in Watertown, Massachusetts. "More than a painting or a piece of sculpture, art is a personal and relevant extension of ourselves into the environment around us, our personalities and ideas made visual. All people should be involved in the making of their environment and changing it as they change" (Wampler, 1972:142). This example describes an environmental change that was made on a grand scale, however, it need not be on such a scale or in such a form. It could begin with such simple projects as improving the atmosphere of a generally drab and sterile classroom, hallway, or playground. We begin to see just how important these ideas are when McFee says, "The long tradition of the rights of property seems to carry with it the assumption that people do not see beyond property lines, so that if a person wishes to create ugliness or monotony it is

his right as long as he stays on his own land. As populations grow and the ugliness of cities becomes more intolerable, changes in cultural values will have to take place. Education is needed to help people take responsibility for their contributions (1970:42). Again, "learning is not a matter of action so much as it is a chance to absorb, to take time to look and feel and wonder. The tragedy of man tampering with growth and modifying function according to his short-sided needs might be minimized if there were more thoughtful looking and listening" (Sproud, 1971:14).

Art ought to play a very important role in the lives of the students. Although there are many tangible evidences of art about us--painting, sculpture, design, and architecture--art more importantly means an attitude toward living, a means of expressing our feelings and emotions and developing our sensitivity towards our environment and towards the needs and feelings of others. Consequently, "it is the process of art that is important, not the products themselves. The student, however, needs to understand art as a reflection of the culture of the times and recognize its relationships with the changes in our society; but the establishment of values and attitudes cannot be imposed upon the student form without, Personal envolvement is essential to a feeling for art" (Lowenfeld, 1970:224-225).

Summary

Chapter 2 presents a review of the unique world of the junior high school student and his tremendous need to ask questions and have questions answered. The second part of the chapter focuses upon the definition of art and the relationship of art and culture to the educational process. They are necessary to help us understand the past and present and prepare for the future. However, art needs no justification, it has its own validity and for that reason alone it is something to be enjoyed and practised. In the last part of the chapter some guidelines for the art curriculum are considered. Several approaches to the structuring of a curriculum have value in so far as both society and the individual are considered. Through personal involvement values and attitudes can be developed to aid in the growth of a person as a human being and to instill an eagerness to contribute to the good of other human beings.

Chapter 3

INTRODUCTION

In the introductory chapter of this program five steps were given as a procedure for developing an art program for the junior high school students of the Sioux Center Christian School. First, a review of current literature of both professional journals and major works was made to analyze the unique characteristics of the junior high school student, with respect to his needs as a preadolescent generally, and more particularly with respect to his needs for an art program that will help him to understand and respond to his new physical, social and cultural environment. The second step included a review of current literature to investigate the nature of art and the relationship of art and culture to the educational process to help in the development of a basis for the content of the art curriculum. The purpose of this chapter is to outline and develop the plans for the remaining three steps: (1) the development of an instrument to measure the present level of achievement in art education of the students for whom the program is designed, (2) the development of the art curriculum based upon related literature and information and an investigation of school and community resources, and (3) the development of a plan to evaluate the program.

Developing and Testing an Instrument of Measurement

The following test was designed to measure the present level of achievement in art education of the junior high school students at the Sioux Center Christian School. Portions of a test developed by Albert W. Attwell (1952:26-29) served as a model for portions of the first two parts of this test.

PART I The Language of Art

Circle the response that best completes the sentence.

1. The elements of art are (1) line and color (2) paint and paper (3) light and dark.

2. All good art must have (1) paint (2) unity (3) color.

3. When we speak of texture we think of the quality of the (1) line (2) surface (3) color.

4. The principles of art are (1) emphasis and interest (2) balance and rhythm (3) old masters.

5. The source of all color is (1) crayon (2) pigments (3) plants (4) water color (5) light.

6. The qualities or dimensions of color are (1) thick and thin (2) oil and water (3) hue, value, and intensity.

7. The primary colors are (1) red, green, blue (2) yellow, blue, red (3) red, orange, and yellow.

8. Colors that are opposite each other on the color wheel are (1) cool (2) complementary (3) adjacent (4) neutral.

9. A one color scheme is called (1) monochromatic (2) gray (3) dark (4) neutral.

10. A vertical line suggests (1) speed and swiftness (2) calmness and tranquility (3) strength and dignity.

11. An architect designs (1) clothes (2) buildings (3) textiles (4) furniture (5) cars.

12. Painters usually paint on (1) oil cloth (2) glass (3) canvas (4) nylon.

13. Portraits are paintings or drawings of (1) people (2) landscapes (3) seascapes (4) still lifes.

14. Medium means (1) the material used (2) the tools used (3) the surface (4) the artist (5) half way.

15. Mediums used by painters are (1) oil paint and water color (2) brushes and easels (3) time and effort.

PART II The History of Art

Circle the response that best completes the sentence.

1. The first art known to man was found in the (1) ruins of Pompeii (2) caves of southern France and Spain (3) Egyptian tombs (4) temples of India.

2. The pyramids were built by the (1) Greeks (2) Goths (3) Norsemen (4) Egyptians.

3. The Mona Lisa is a (1) famous painting (2) Roman temple (3) song (4) Indian mosque.

4. Andy Warhol's paintings of Marilyn Monroe and Campbell's soup cans are known as (1) modern art (2) pop art (3) realistic art (4) primitive art.

5. (1) Cezanne (2) Rembrandt (3) Monet (4) Michelangelo was a very famous Dutch painter.

6. "The Last Supper" was painted by (1) Vermeer (2) Monet (3) Da Vinci (4) Durer.

7. Whistler was (1) an American (2) an Englishman (3) a Russian (4) a French painter.

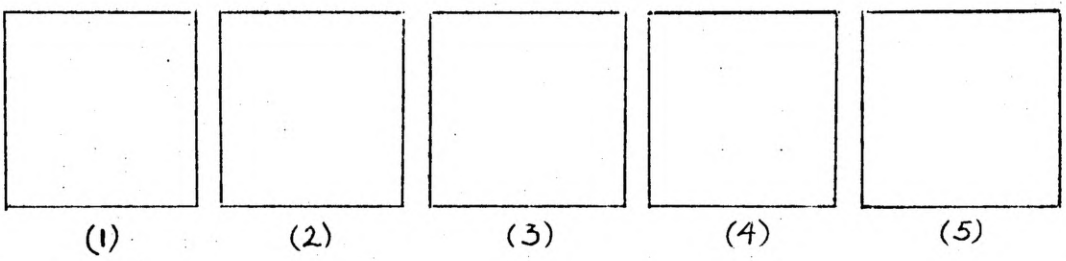
8. In medieval art, Mary, the mother of Jesus, is usually referred to as a (1) virgin (2) madonna (3) saint.

9. Picasso developed a style known as (1) classicism (2) romanticism (3) cubism (4) impressionism.

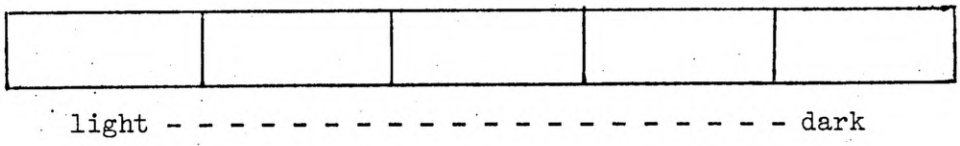
10. Notre Dame is a classic example of the (1) Gothic (2) Baroque (3) Byzantine (4) Greek style of architecture.

PART III Exercises in Observation and Technic

1. Illustrate in the boxes below what you see on the cards held before you. You will be shown five different cards consecutively for ten seconds each. You will have 30 seconds between each card to reproduce the design observed on the card.

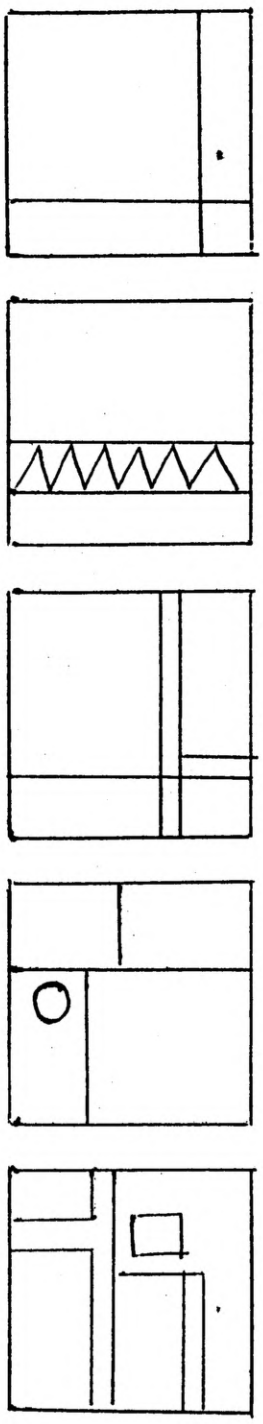


2. Work out a five point value scale with pencil or crayon.



3. Draw a simple cabin, bar, or landscape illustrating what you know about perspective.

For the first exercise in Part III of the test the following cards were shown to the students. The cards were nine inches square and drawn with a heavy black marking pen.



4. Draw the still life you see on the table at the front of the room.

Criteria:
1. boldness of line
2. perspective
3. proportion
4. shading--light and dark
5. design, details

PART IV A Survey of Your Experience

The following list contains some common materials used in art classes.

Underline the materials you have used.
Circle the material you like to work with best.

wood	charcoal
chalk	oil paint
cloth	India ink
tin	tempera paint
tin foil	water colors
wire	finger paint
raffia	clay
crayons	pencil
pastels	soap
leather	string and yarn
scrap paper	colored pencils
plastics	seeds

List any other materials you have used:

List three subjects that you like to paint, draw, or construct:

List the things you like to collect:

The instrument of Attwell which was used as a model for the first two parts of this instrument has never been tested either for reliability or validity. The test-retest method for measuring the reliability of this new instrument was used. A sample population of junior high school students at the Manhattan Christian School, Manhattan, Montana, was used for testing purposes. Personal interviews were conducted with the administrator and teachers involved in the testing procedures to arrange for times and permission to test the instrument. The test was given to a selection of twenty-six pupils with a waiting period of four weeks between testing times.

The test is divided into four parts. Part I has a total of fifteen correct responses and has a total of fifteen points assigned to it. Part II has a total of ten correct responses and a corresponding total of ten points assigned to it. Part III has a total of twenty-five points assigned to it, five points to each of the first three exercises and ten points for the fourth exercise. The responses in Part IV were analyzed for information only. The total number of points which can be scored in the instrument is fifty.

After the completion of the tests, each test was analyzed and assigned a number score of total points received. The differences between the two scores of each student were correlated at .834.

An analysis of the test given to fifty-six subjects in grades six and seven at the Sioux Center Christian School provided the

following information:

1. The subjects showed certain strong areas, particularly in color awareness demonstrated by the amount of correct responses, 60%, to questions two through six in Part I. In Part II questions two, three, and six received correct responses by 75% of those tested. The remaining items scored less than 30% correct responses.

2. Some weaknesses appeared in art history, knowledge of mediums, perspective, and drawing skills. The responses to exercises three and four in in Part III were very poor.

Some areas not tested were:

1. The visual arts as a means of expressing ideas.

2. An awareness of their immediate cultural heritage.

3. An awareness of their ability to make or change their environment.

The experience survey, Part IV, provided this information:

1. Most of the sujbects had experience with at least half of the mediums listed. Favorite mediums were paint, clay, leather, wood, string and yarn.

2. The most often mentioned subjects that students liked to draw, paint, or construct included: nature (24), buildings (23), people (21), animals (13), farm (7), machinery and cars (6), and still life (5).

3. There were 28 different responses to the test section which asked the student to list things he/she liked to collect. The most popular things were: coins (15), stamps (11), sport card and matchbooks (11), shells and rocks (9) and antiques (6).

Preparing for the Development of a Curriculum Guide

Two developmental areas were considered in setting up an art curriculum as part of this study:

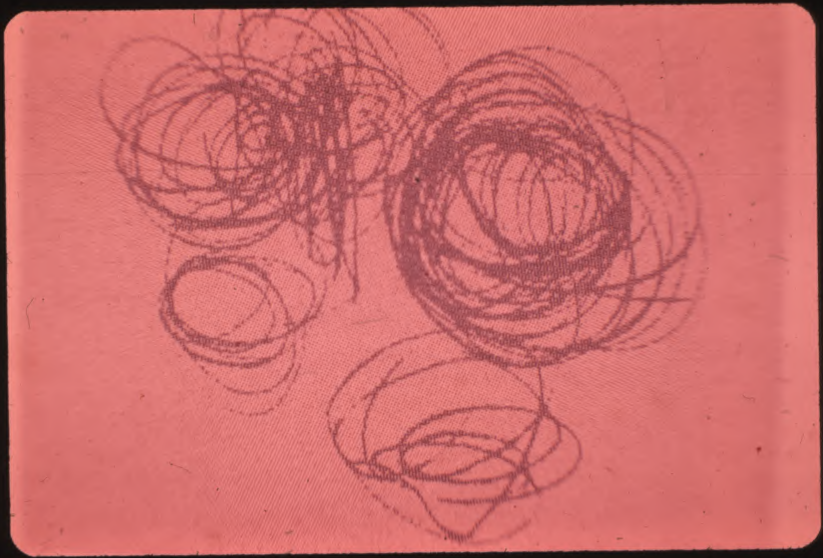
I. The development and the expansion of a student's awareness of self, his community, his culture, and the world in general. To stimulate the development of this awareness the following series of five presentations were designed:

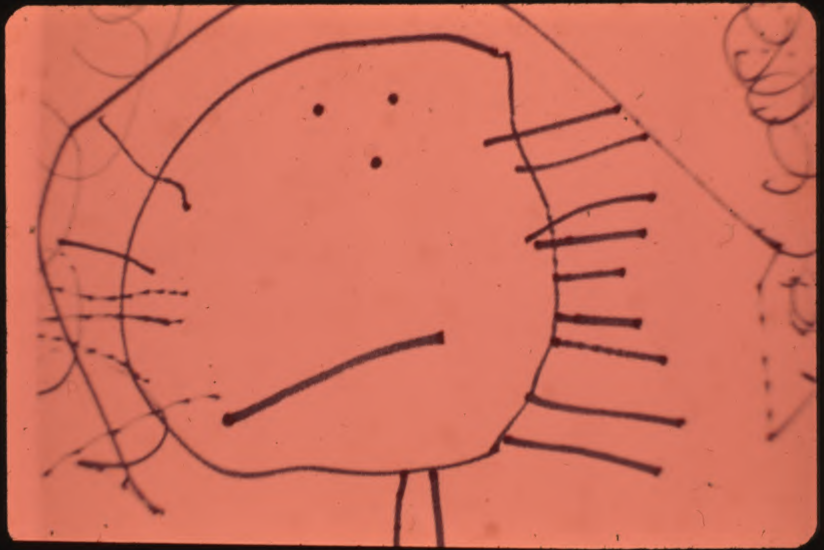
1. A collection of children's art at various age levels, concentrating on work done at the junior high level.
2. A presentation showing the relationship of art to culture, the visual expressions that have been made about one's faith work, play, politics, community, self, etc.
3. A selection of slides showing the many areas of the visual arts other than the fine arts such as architecture, landscaping, clothing and jewelry design, advertising, photography, etc,
4. A presentation dealing with designs found in nature and responses that have been made to the stimuli of nature.
5. A collection of reproductions representing styles and individual artists.

The subjects for the slides in the first catagory were taken mainly from the investigator's collection of children's art, but are supplemented with works from other collections and illustrations from various books. This presentation will be frequently updated with the work of the students themselves. The slides in the next three catagories were photographed from books and magazines in the Montana State University Library. The fifth presentation, introducing both

styles and individual artists, was prepared using reporductions which were purchased from Shorewood Reproductions, Inc. The pictures and artists are included in the five presentations which follow:

1. The Art of Children
   (Slides #1 - 16)





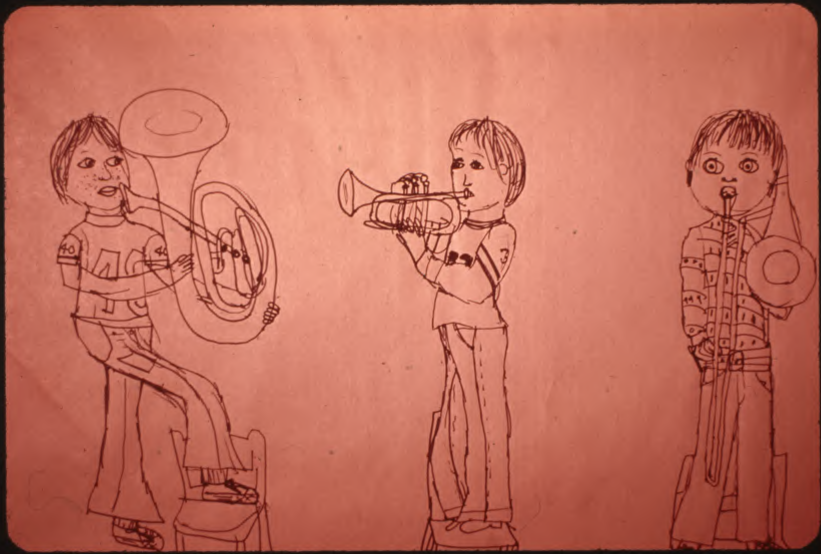

Rhondalh.






Shanna Kool
Grade 4-5







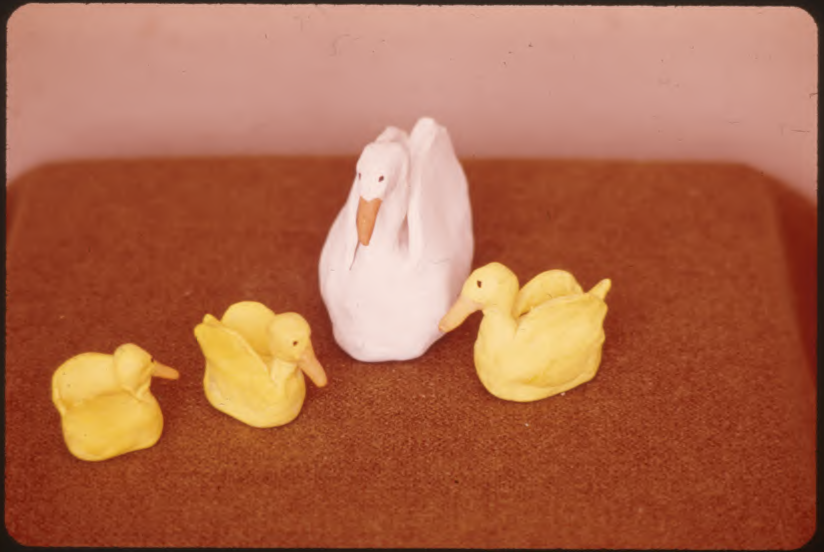














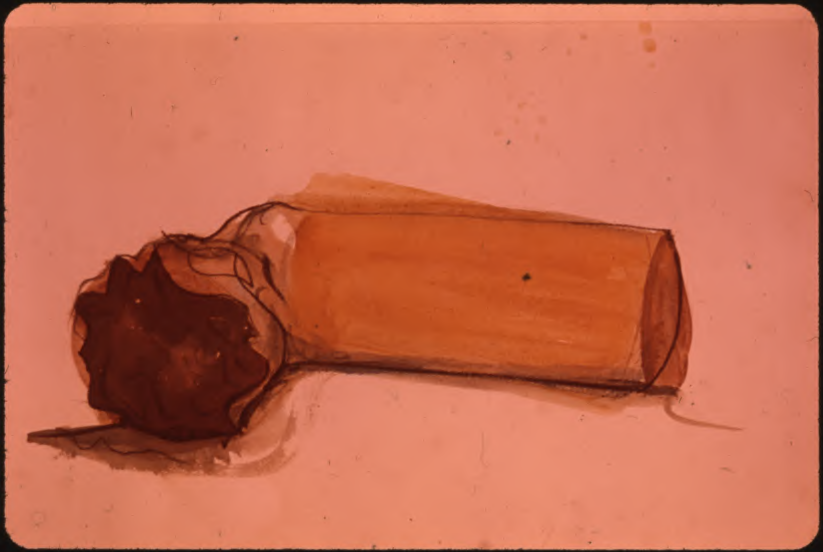
2. Visual Responses to Cultural Environments
(Slides #17 - 32)

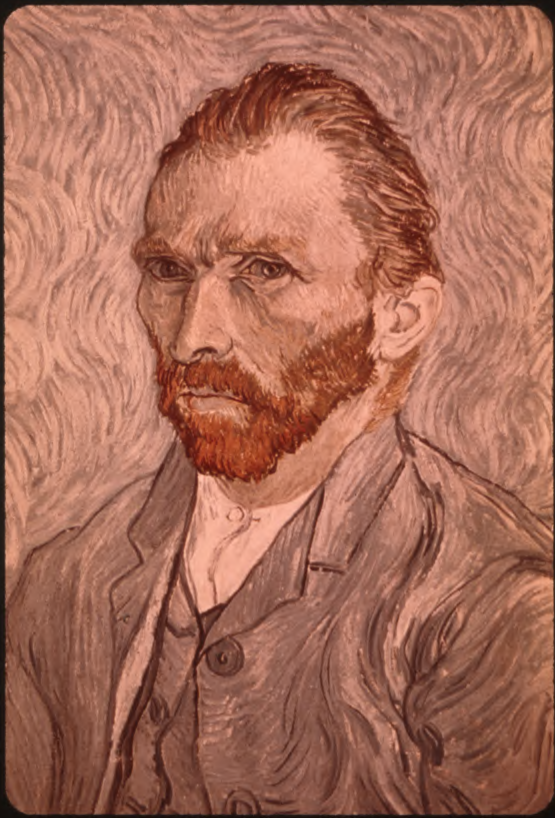













IESVS NAZARE
NVS REX IV



3. The Applied Arts
(Slides 33 - 40)






KEEP

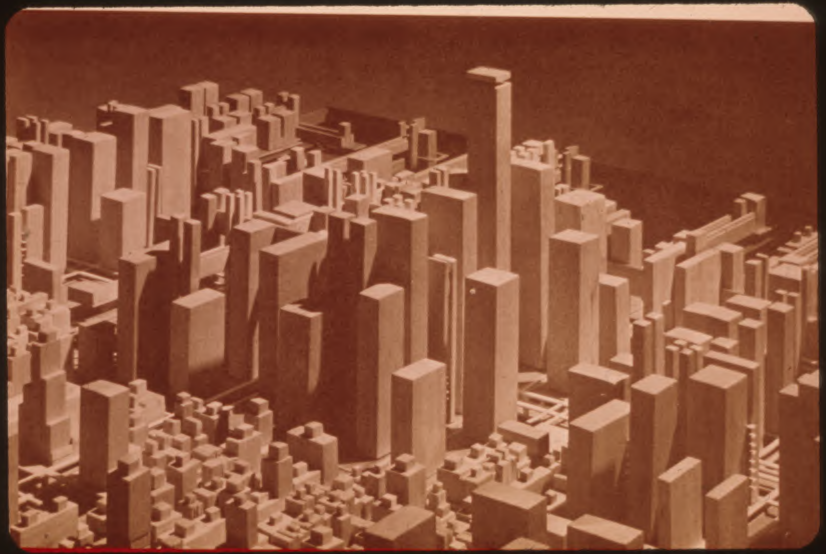

FOR SALE








Mobilgas




ALL
ABOUT
YVES..
AND
HIS
NAIVE
CHEMISE


MAKE A NIGHT OF IT. WAMSUTTA.
of the Valley." Designed by Marc Bohan for Christian Dior. For Wamsutta. Sheets in a no-iron blend of 50% Fortrel/50% cotton. Plus
fitted pillowcases, comforters, dust ruffles, bedspreads and luxurious cotton towels to match. From the
Wamsutta



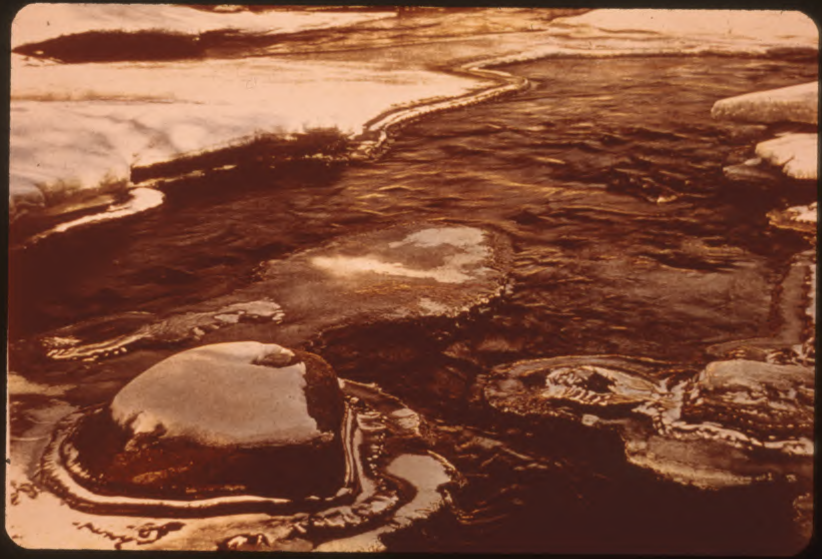






4. Nature's Designs and Man's Responses
(Slides #41 - 48)



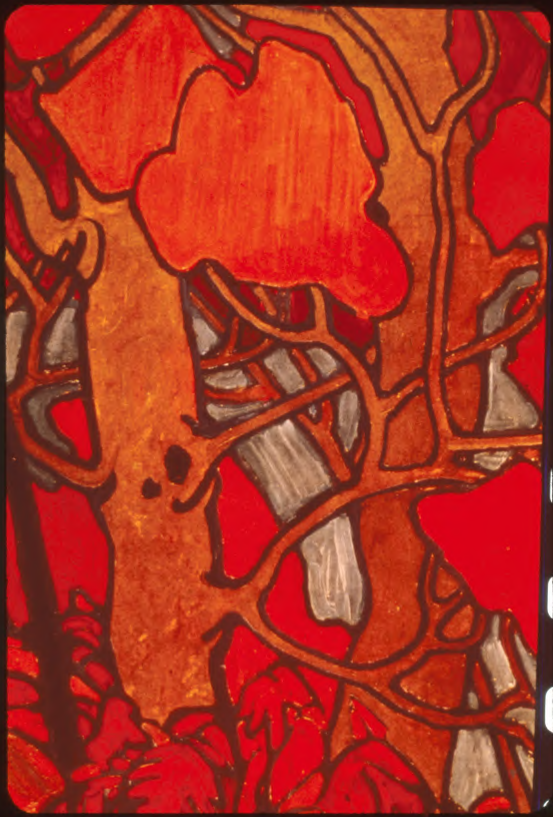














5. A Survey of Styles and Artists

Head of a Girl	Johannes Vermeer
The Cowper Madonna	Raphael
Mona Lisa	Leonardo DaVinci
The Gleaners	Jean Millet
Study of an Old Man	Rembrandt
Soldier on Horseback	Anthony Van Dyk
Wedding Dance	Brueghel, the Younger
La Grande Jatte	Georges Seurat
Boats at Argenteuil	Claude Monet
Bedroom at Arles	Vincent Van Gogh
La Berceuse	Vincent Van Gogh
Dancers in Pink	Edgar Degas
Landscape	Paul Cezanne
Still Life	Paul Cezanne
Harvest Scene	Paul Gauguin
In the Meadow	Pierre Auguste Renoir
Judgment of Christ	Georges Rouault
Portrait of a Woman	Pablo Picasso
La Jour	Georges Braque
Family No. 1	Charles Alston
I and the Village	Marc Chagall
Cheyt M	Victor Vasarely
Configuration	Jean Arp

The Crucifixion	Salvador Dali
Nude Descending No. 2	Marcel Duchamp
Marilyn Monroe	Andy Warhol

II. Skill development in the visual arts is necessary if the student is to make effective responses to the stimuli of his expanding awareness. The development of a skill requires actual experiences such as drawing, painting, designing, or building. One limitation--money--required planning and research to provide suitable materials for the carrying out of these experiences. Some areas of investigation were:

1. To check out the resources of the school for materials and supplies. The school regularly stocked all materials necessary for the pilot program. A 16MM movie projector, a slide projector, and an opaque projector were available and in good condition.

2. To search out community resources such as local contractors and building supply companies, hardware stores, furniture and rug companies, department stores, supermarkets, and junk yards for free or inexpensive materials. This investigation proved to be very valuable. Many items such as sawdust, paper boxes, fabric and rug samples, scrap wood, wire, and packing materials are readily available.

3. To inquire at the local college for use of such facilities as the library and kiln. Permission to use the kiln was granted under the supervision of the art instructor at the college. The students were allowed the use of the college library only as a class project under the supervision of the investigator or teacher. All books were checked out under the investigator's name.

4. To draw up a list of suggested books and materials to develop a resource library in art education as a permanent addition to the school's professional library. The

following list of books and materials considered by the investigator to be essential to this program was drawn up and given to the administration for consideration:

Films: Discovering Art Series, BFA Educational Media

Discovering Dark and Light
Discovering Color
Discovering Creative Pattern
Discovering Harmony
Discovering Texture
Discovering Perspective
Discovering Ideas for Art

Painting Trees with Elliot O'Hara
I Went to the Woods

Reproductions: Shorewood Reproductions, Inc.

Women of Tahiti	Gauguin
Girl on a Bridge	Munch
Cyclist	Lindner
Scene on the Steps	Schlemmer
Woman with Mandolin	Braque
La Mousme	Van Gogh
Seven A.M.	Hopper
Hockey Players	Kirchner
Blue Girl Reading	Macke
Purple Robe	Matisse
Barefoot Prodigy	Moore
Dancers Reposed	Soyer
Dresden Neusladt	Kokoschka
Tiger	Kyosia
Two Cats	Marc
Enamel Saucepan	Picasso
Portrait of Sylvette	Picasso
Self-Portrait	Picasso
Maid	Modigliani
Femme Au Chapeau	Lichtenstein
Girl Wearing an Apron	Jawlensky
Victorian Interior	Pippen
Street at Sannois	Utrillo
St. Romain Quarter	Utrillo
Shed Lantern	Wyeth

Books:

Creative Painting with Tempera, Pauline Albenda,
Van Nostrand Reinhold
The Complete Crayon Book, Chester J. Alkema,
Sterling
Wire Sculpture and Other Three-Dimensional
Construction, Gerald F. Brommer, Davis
Publications
Famous Paintings, Alice Elizabeth Chase,
Platt and Munk
Paper People, Michael Grater,
Taplinger
Crafting With Nature's Materials, Chester J. Alkema,
Sterling
Creating with Puppets, Lothar Kampmaan,
Van Nostrand Reinhold
Printmaking Activities for the Classroom, Arnel W
Pattemore, Davis Publications
Designing and Making Mosaics, Virginia C. Timmons,
Davis Publications
Painting in the School Program, Virginia C. Timmons
Davis Publications
Creative Clay Design, Ernst Rottger,
Van Nostrand Reinhold
Creative Drawing, Ernst Rottger,
Van Nostrand Reinhold
Creative Paper Design, Ernst Rottger,
Van Nostrand Reinhold
Designing with String, Mary Seyd,
Watson-Guptill
Stitchery for Children, Jacqueline Enthoven,
Reinhold Book Corp.
Emphasis: Art, Wachowiak and Ramsay,
Intext Educational Publishers
Finding One's Way with Clay, Paulus Berensohn,
Simon and Schuster
Ceramics, Sunset Books,
Lane Brooks
Needle Weaving, Esther Dendal,
Doubleday
The American Farmer, Richard K. Seim,
Rand McNally and Co.

Periodicals: Arts and Activities
Educational Press Ass. of America

Slides: All the slide reproductions listed in the four programs for development of awareness.

Materials: Drawing boards

Newsprint sheets
White drawing paper, 80 lb. weight, 12" x 18" and 18" x 24"
Construction paper, assorted colors and sizes
Tagboard, 9" x 12" and 12" x 18"

Prang tempera powder paint
Prang OVL-8 watercolor packs
#12 watercolor brushes (3 doz.)
#12 square end brushes (3 doz.)

Copper foil
Liver of sulphur solution
Brushes (½ doz.)

200 lbs. moist clay (earthenware), a few glazes
assorted modeling tools

Wire: one roll of electric fence wire
String: 2 cones 4 ply
Slapsticks: box of 1000
Yarn, assorted colors, Coat and Clarks lucite yarn needles
10 yards natural burlap
2 pkgs. Metylan or Modocol wallpaper paste
White craft glue (½ doz. bottles)
Rit dyes, four or five colors
Photographic paper, and chemicals
Safe light
Black spray paint
Corn starch and soda (couple boxes of each)
Sponges (½ doz. DuPont large)
Oil pastel (Grumbacher #24)
Charcoal
India ink or eternal black
Scissors
#1 lead pencils

> The reproductions were immediately purchased. Provision for books, slides and materials was made pending the implementation of the entire program, and the films were found to be available free of charge from the Sheldon Circulating Film Library (the Discovery Series) and from the Iowa State University Film Library for a small fee.

The acquiring of skills is a necessary part of being able to make personal responses to the stimuli of self, community, or nature by means of a visual medium. An important part of the program is to provide experiences to which the students can or desire to respond, and to correlate the activities with the entire school curriculum. This involves continuing dialogue between students and staff. After the results of the tests were analyzed and the investigations of resources had been completed a curriculum guide with specific activities for each of the three grade levels was designed. Data collected from current literature and works of major art educators and the personal experiences of the investigator served as the main sources of information for the construction of the guide. Guidelines were also based upon evidence of need demonstrated by the test and by the availability of materials.

Evaluating the Pilot Program

Several methods for evaluating the pilot program were considered. An exhibit of work done during the year helped the students as well as the viewers to make some kind of judgment about the effectiveness of the program. Interviews with selected students, parents,

teachers, and the administrator were made to seek answers to the general questions of the study as stated in Chapter 1. Students were encouraged to evaluate their own work in terms of the development of specific skills and the variety of responses to self, school, community, faith, and the world.

The assignment of grades was never considered as a method of evaluating either the program or individual student progress. The purpose was not to classify the student but to seek insight into his problems, successes, interests, and experiences, and to understand and support him. Allowing the student to mount his work and to exhibit it initiated personal evaluation of the development in both skills and communication as an individual and as a class.

Upon the completion of the pilot program, enthusiasm for a more complete program was evident on the part of everyone--parents, students, teachers, and administrator. Students were particularly pleased with the variety and content of the activities selected for the pilot program and the exhibit demonstrated the development of the specific skills in the areas covered. Cooperation and involvement characterized every working session.

Summary

The procedures of the study outlined in this chapter were concerned with the development of an instrument to measure the

present level of achievement in art education of the students at the Sioux Center Christian School and a method of testing the reliability of the instrument. An analysis of the tests, information gathered from investigations of school and community resources and materials, and the collection of data from related literature according to the goals and objectives as stated in Chapter 2 served as a basis upon which to build the art curriculum. An evaluation of the pilot program was based upon interviews with students, parents, administrators and teachers, and the production of an exhibit of student work and activity.

Chapter 4

INTRODUCTION

After analyzing the results of the achievement tests and the investigations of community and school resources a formal sequence of art activities for each of the three grades was drawn up. In this chapter some general and specific objectives and goals are stated. These are followed by the formal sequence of activities.

Objectives and Goals

Munro, in an essay entitled "The Interrelation of the Arts" (1960:10-11), nicely describes the comprehensive goals considered in the review of literature in Chapter 2. The first of these is the "balanced growth and healthy maturing of the individual personality, including the ability to make successful intrapersonal adjustments" (Munro, 1960:10). This goal is directed toward his psychological growth, which again is deeply rooted in the sociological and cultural environment. For this reason art education draws from and implements the student's understanding of his relation to and interaction with his cultural setting. Munro refers to this second goal as "...the selective transmission of world culture" (1960:10). In addition to these two broad goals of education Conrad suggests that we add a third--"to help young people adjust to the cultural environment, to add to it, to aid in its continuous reconstruction or evaluation, and to be a contributing part of the culture" (1964:16).

In outlining the sequence of activities the following specific goals and objectives were considered:

1. the development of the perceptive sense of sight,
2. the development of the necessary skills for visual communication,
3. the development of an awareness of self, of personal strengths, beliefs, and feelings,
4. the development of sensitivity towards his physical environment, home, school, and community,
5. to develop an awareness of his cultural heritage as a member of a particular community,
6. to develop an awareness of his role as a personal contributor to the culture of his home, community, and the world,
7. to begin the development of an interest in the aesthetics of art,
8. to work for variety in expression,
9. to familiarize the students with mediums and materials commonly used by the visual artist,
10. the development of a relaxed, casual classroom atmosphere,
11. to promote interaction among students,
12. to foster a desire to recreate their immediate physical environment--the classroom--into a pleasant place to work,
13. to correlate subject matter with other areas of the school curriculum, and
14. to develop methods for student self-evaluation of their work.

Formal Sequence of Events

The curriculum is divided into eight units for each grade. The units are based on the following catagories:

1. drawing, designing and composing
2. perspective
3. painting
4. printmaking
5. fiber
6. collage
7. sculpture
8. related activity

These units are not designed in a sequential order. Drawing and sketching periods are scattered about as needed for other activities. Any unit of activity may be used to function as a medium for a particular occasion such as a holiday or season. Thirty periods of one hour each are scheduled for each grade. The sequences as they stand add up to twenty-eight hours each leaving two periods free for viewing and responding to the slide presentations.

Grade Six

DRAWING, DESIGNING, AND COMPOSING

Materials: newsprint, pencils, charcoal, colored chalk, a few crayons, magic markers, drawing boards

Resources: Reproductions:

Femme au Chapeau, Lichtenstein
Maid, Modigliani
Portrait of Sylvette, Picasso
Self-Portrait, Picasso
Enamel Sauce Pan, Picasso
Still Life, Cezanne

Films:

Discovering Dark and Light
Discovering Perspective

Books:

Creative Drawing, Rottger

Vocabulary: composition, balance, value, variety, repetition, contour lines, background, foreground, contrast, texture, shading, negative and positive space, unity, detail, shape, form, emphasis, radiation, symmetry, asymmetry, tension, converging lines, distortion, proportion, linear, mass.

Areas of Concentration:

1. value scale
2. faces
3. still life
4. buildings, street scenes
5. bugs, insects

Procedures: Value Scale

From light to dark on small pieces of paper create a 9 point value scale with black crayon, pencil or charcoal. This usually works best by first making values one, five

and nine (light, medium, and dark). Then make values to fit between one and five and five and nine. Finally, make values to go between one and three, three and five, five and seven, and seven and nine. Arrange the values in sequential order from white to black and glue to a separate piece of paper.

Faces

On large pieces of newsprint draw faces, using the reproductions, classmates, teachers, or mirrors to serve as models. Experiment with facial changes in emotional expressions such as laughing, crying, shouting, or expressions of fear, anger, love, kindness, or jealousy. "Maid" by Modigliani is useful because it reduces the task to just a few but well placed lines. Notice that eyes are located in the center of the oval. If you have time, mold a head with plasticine. Numbering each attempt usually helps the student to evaluate his progress.

Still Life

Collect an assortment of bottles and jars, large, small, tall, short, fat, and thin. The students will compose the pictures in any or all of the following methods:

a. Set up an arrangement of five or seven bottles, draw from several angles.
b. Each student selects a bottle, draws it, and returns it. He selects a second bottle, draws it so that it touches or overlaps the first. He continues until all negative space is completely filled. Bottle shapes should touch the bottom, sides, and top of the paper. Discuss such terms as composition, balance, positive and negative space, and overlapping forms as they are discovered.
c. Select one bottle and make a composition using the same shape repeatedly.
d. Cut a variety of bottles and jars from magazines and arrange into an interesting composition.

Buildings and Street Scenes

(See unit on Perspective.)

Bugs and Insects

Draw a bug or insect from a classroom collection. Observe details such as veins, skin patterns or texture, faceted eyes, scales, etc. Examine the bug or insect under a microscope if possible for unusual markings or check scientific material for other details.

Save all drawings.

PERSPECTIVE 3 periods

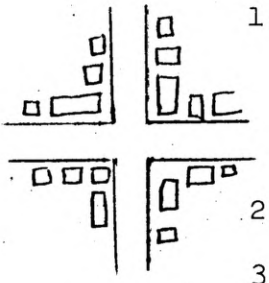
Materials: several sizes of paper boxes, scraps of colored construction paper, glue, newsprint and drawing paper, pencil, charcoal, crayons, or chalk, tagboard (9x12), camera and film

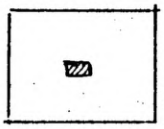
Resources: Reproductions:
Dresden Neusladt, Kokoschka
Street at Sannois, Utrillo
St. Romain Quarter, Utrillo

Films:
Discovering Perspective

Vocabulary: perspective, one point perspective, two point perspective, vanishing point, horizon line, converging lines, distortion, proportion

Procedures: Do three or more of the following:





1. As a class project create a city intersection using paper boxes for the buildings. Arrange the boxes first to determine the height of each building--one, two or more stories. Include doors, windows, signs, and other details. Keep everything simple.
2. Photograph these street scenes, or individual buildings to illustrate one and two point perspective.
3. Draw illustrations of the scenes as seen through viewers made from tagboard.
4. On an outdoor sketching excursion, sketch buildings and downtown street scenes with the aid of a viewer.
5. If you like one of your drawings, mount it.

PAINTING--TEMPERA 2 periods

Materials: powdered tempera, assorted containers and utensils for mixing paint, newsprint, white drawing paper, drinking straws, some pieces of string, and glycerin. (Add glycerin to the mixed paint to act as a preservative.)

Resources: Films:
Discovering Color

Books:
Creative Painting with Tempera, Albenda

Vocabulary: primary colors, secondary colors, dark, light, bright, dull, pastel, monochromatic, complementary, analogus, hue, intensity, tint, shade, value, spectrum, prism, opaque, transparent, translucent.

Procedures: The purpose of this experience is:

1. to discover how secondary colors are formed from primary colors,
2. to discover how various intensities may be formed, and
3. to discover how paint can be manipulated without the use of a brush.

Mix five colors of tempera, one container each of red, yellow, blue, black, and white. On pieces of newsprint spoon a puddle of red paint and one of blue paint. Lift the paper and allow the paint to roll about until the colors run into each other and form a new color. Repeat the process using red and yellow and yellow and blue. Finally, mix up batches of the secondary colors and add glycerin as a preservative. Repeat the process using black and white or complementary colors to create a variety of values or intensities.

With the variety of colors that have now been mixed play around with the forms and shapes that can be created in the following ways:

1. roll the paint around on the paper,
2. blow the paint around with a drinking straw using short quick puffs,
3. fold a piece of paper in half and dab areas of paint on one of the halves, fold over, press or rub and pull apart again to make beautiful symmetrical designs, and
4. dip a piece of string into some paint, drop the string on to one side of a folded paper but let the end of the string hang out, fold the other half of the paper over the string, and while pressing with large book or a board pull the string out in one quick motion. Repeat the process using another color on the same paper.

From the many exciting "happenings" that are created, beautiful designs can be salvaged. Try one or more of the following:

1. Make a color wheel.
2. Cut out one or more interesting shapes and arrange into a composition on a separate sheet of paper. Designs may be accented with magic markers or black paint.
3. Cut out the double images made with the pulled strings and combine into a single symetrical image and mount.
4. Give names to your designs.

PAINTING--WATERCOLOR 2 periods

Materials: OVL-8 watercolor packs, #12 watercolor brushes, crayons, white drawing paper 12"x18" (80 lb. weight)

Resources: Reproductions:
Maid, Modigliani
Portrait of a Woman, Picasso
Self Portrait, Picasso
Portrait of Sylvette, Picasso
Judgment of Christ, Rouault
Marilyn Monroe, Warhol
Girl Wearing an Apron, Jawlensky

Vocabulary: (See Painting--Tempera)

Procedures: Redraw (hold up to the window and trace or use the opaque projector if necessary) one of the sketches of the faces that was done in a drawing exercise on a piece of white drawing paper.

Some things to try:

1. Use a crayon to define contour lines.
2. Paint very directly and quickly.
3. Experiment with various washes, building the work up slowly.
4. Experiment with shading
5. Experiment with some brush techniques such as rolling, dabbing, bleeding, and dry brushing.
6. Examine the techniques of water colorists.

View your experiments from a distance of ten or more feet and select the best one for mounting.

COPPER ETCHING 3 periods

Materials: copper foil, liver of sulfur solution, assortment of blunt tools, brushes, 000 steel wool

Resources: Reproductions:
Still Life, Cezanne
Enamel Sauce Pan, Picasso

Vocabulary: composition, negative and positive space, contrast, texture, pattern, tension, balance, symmetry, and assymmetry.

Procedure: From your collection of still life drawings (bottles and jars) choose one for a copper foil etching. Redraw the design selected in a smaller scale, somewhere between 5 x 7 or 8 x 10 inches. Cover working surface with a soft pad of newsprint. Lay design over copper foil and trace with not too sharp a pencil to reproduce the design on the foil. Then with a few blunt tools such as a slap stick or pencil eraser push out the design. Add pattern and texture to the negative space. All work takes place on the back of the picture. Washing in a solution of liver of sulphur causes the copper foil to oxidize, turning black in color. Then, on the right side of the picture rub the foil with steel wool to expose the design and texture again. Mount with poster board.

FIBER--DESIGNING WITH STRING 4 periods

Materials: 4" squares of white drawing paper, #1 pencils, various strings, twine, light rope, cord, yarn, thread, etc., tagboard or wood, white craft glue

Optional: water base ink and soft brayer, pieces of fabric and assorted papers.

Resources: Books:
Designing with String, Seyd
Creative Drawing, Rottger

Films:
Discovering Creative Pattern
Discovering Texture

Vocabulary: texture, pattern, composition, variety, repetition, motif, abstract, print

Procedures: Discuss ways in which space might be divided and make a class chart to illustrate the solutions. Some examples may be found by rubbing the surface of a piece of paper while it is lying on a rough or textured surface. Some common solutions are: cross hatches, prints or repeated patterns, plaids, stripes, checks, empty, solid or shaded areas, and continuous lines.

Collect an assortment of cord, twine, string, thread, yarn, etc., and make a class chart of textures and patterns that can be designed with fibers.

Try one or more of the following on a piece of tagboard or a piece of wood if using heavy cords:

1. Make a continuous line design or picture with a single piece of fiber.

2. Create an abstract or scribble design with a long piece of string. Fill in areas with patterns or textures made from other fibers.

3. Roll the fiber design with an inked brayer and make prints on fabric or various kinds of paper.

MOSAIC COLLAGE 3 periods

Materials: scrap construction paper, 18x24 inch sheets of colored construction paper, rubber cement, scissors, onion skin tracing paper

Resources: Books:
Creative Paper Design, Rottger
Designing and Making Mosaics, Timmons
Emphasis: Art, Wachowiak/Ramsay

Vocabulary: mosaic, design, pattern

Procedure: Select a favorite bug or insect design drawn previously. Trace outside lines on to a black or dark piece of construction paper and cut out. If the design is not large enough use the opaque projector to make a larger one.

With small pieces of colored construction paper create a mosaic design on the cut out.

If you wish to simulate nature's markings and patterns onion skin paper may be used to trace specific areas and used as a guide for cutting.

Group the students according to the type of bug or insect made and let each group design their own method of displaying or mounting them. For example, if several individuals make spiders they may wish to make a large web of yarn or strips of paper in a corner or on a wall and attach the spiders to it. Butterflies may wish to create a very formal exhibit.

SCULPTURE 4 periods

Materials: electric fence wire, scrap wire, cutters, assorted nuts, bolts, and nails collected by students, scrap wood from lumber companies and local construction contractors, various sized boxes and paper rolls, hammer and nails, glue, tissue paper

Resources: Review pictures of sculpture from slide collections.

Books:
Works of Picasso (from the local college library)
Wire Sculpture and Other Three Dimensional Constructions, Brommer

Vocabulary: sculpture, proportion, distortion, linear, mass, balance

Procedure: Try two or more of the following:

1. Form a figure from a single piece of wire. Bend the figure into an action pose and attach to a piece of wood for a base.
2. Design a necklace, bracelet or a pair of earrings from a piece of wire.
3. Create an animal or figure from scraps of wood Glue or nail together.
4. Create a form or figure from various shaped boxes and paper rolls. Hold together with glue or paper mache.
5. Create an abstract design from any or all of the materials.
6. Add pieces of tissue paper to create colored planes or details.
7. Paint or decorate with paper scraps.
8. Name your sculpture.

PHOTOGRAPHY 3 periods

Materials: small box with tight lid for each student, black spray paint, brass shim stock (from auto parts department) or heavy aluminum foil, #8 sewing needle, photographic paper (100 sheets), Kodak dektol developer and fix, safelight, three shallow trays

Resources: "The Pinhole Camera", Russel B. Nelson
Instructor Magazine, May/June 1975

Carl Vermuelen, a community resource person from Unity Christian High School

Procedure: Build your own camera.

1. Paint the inside of a small box flat black.
2. Cut a small hole one inch square in the center of the lid.
3. Put a ring of masking tape in the bottom of the box to hold the negative in place.
4. Cut a piece of shim stock just larger than the hole in the lid.
5. With a #8 sewing needle drill a hole through the shim stock.
6. Tape the shim stock over the hole in the lid.
7. Cut a piece of photographic paper (8x10) into four pieces and tape one piece to the bottom of the box, shiny side toward the hole. Work with the photographic paper only under the safe light.

Now you are ready to take a picture.

1. Cover the hole with hand or black paper and select a suitable subject outside.
2. Set the box down facing subject and remove paper from the hole.
3. On a sunny day (with a hole made with #8 sewing needle and a box 4 to 6 inches deep) expose for about one and half minutes. Double this time on a cloudy day.

4. Cover hole and go to dark room set up for developing.
5. Under safelight remove paper from the box and slide it into the developer. The picture should be exposed in about two minutes. Rinse in water and put into fix for about five to ten minutes. Finally move to large pan of water to rinse for fifteen to twenty minutes.
6. More prints can be made by wetting another piece of photographic paper, putting the negative face down on the glossy side of it and exposing this to white light for approximately ten seconds. Develop bottom sheet just as you did the negative.
7. To dry negative and prints, put them between sheets of blotting paper and press in a thick book till dry.

Suggested Subjects:

1. portraits of each other to use for drawing.
2. shots of buildings and streets illustrating one and two point perspective.
3. unusual angles of ordinary objects.
4. suggestions from Mr. Vermuelen.

Optional Activities:

1. Prepare a class exhibit for the "end of the year" art exhibit.
2. Mount your pictures. Check the article for unusual suggestions.
3. Begin a scrapbook of "Pictures I Wish I Had Taken" from magazines. Notice internal framing and unusual angles of shots.
4. Begin a camera fan club.

Grade Seven

DRAWING, DESIGNING, AND COMPOSING 7 periods

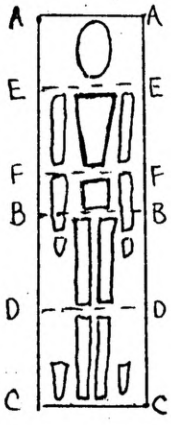
Materials: white drawing paper 18"x24", construction paper cut into several rectangular shapes of 1:4 ratio, e.g., 1"x4" or 3"x12", assorted colors of construction paper 12"x18", rubber cement, scissors, and crayons

Resources: Films:
Discovering Perspective
Discovering Harmony in Art

Reproductions:
Wedding Dance, Brueghel
La Grande Jatte, Seural
Dancers in Pink, Degas
Hockey Players, Kirchner
Scene on the Steps, Schlemmer

Vocabulary: composition, balance, overlapping, shading, background, foreground, negative and positive space, arrangement, perspective, proportion, horizon line, foreshortening

Procedures: 1. Figure study.



This exercise is designed to follow a discussion of the proportions of the human figure. Fold a piece of paper cut in a 1:4 ratio such as 3"x12" or 4"x16" on the dotted lines as illustrated at the left. Line B is halfway between A and C and represents the top of the legs. D is halfway between B and C and represents the knee. E is about one third of the distance below A to B and is the approximate height of the head and neck. The trunk of the body (E to B) is divided again to determine the waistline. This is more than half the distance between E and B because the upper portion is proportionately longer than the lower portion of the trunk. Once these lines are established sketch in the parts of the body as illustrated. The length of the upper and lower arms can easily be demonstrated by observing that the upper arm begins at the top of

the shoulder and ends at the waistline, the lower arm is just slightly shorter than the upper arm, and that the hand extended is about one half of the lower arm. The feet are also about one half the length of the lower leg.

Cut out each section individually and arrange into a form on a piece of colored construction paper. Take some time now to play around with these forms putting them into various positions to illustrate action or emotion. Students may take turns posing to help solve particular problems. Students will also become aware of the need to foreshorten certain parts of the body to realistically represent certain poses.

After the period of experimentation, select a favorite pose, arrange the pieces, sketch around the pieces lightly with pencil and glue in place. Additional forms can be made by only sketching around the forms. When the pieces are glued in place, cut the forms out leaving a narrow edge of the colored construction paper about each form for the color contrast. Before these forms are arranged into a class mural, try another exercise.

2. Composing a picture.
Study the reproductions of Brueghel, Kirchner, and Seurat. Notice how the effect of distance is achieved by placing the larger figures in the foreground and the smaller figures in the background, also the everlapping of the figures and the placement of the horizon lines.

Select five or more figures made by the class and arrange these on a piece of 18"x24" white drawing paper into an interesting composition showing depth of field by overlapping forms or placement of the larger figures in the foreground and the smaller figures in the background. Consider the relationships of the negative and positive spaces. Some forms may be repeated effectively.

When the composition is planned sketch lightly around the figures and remove them from the paper. Using crayons or oil pastels, "dress" the figures around a

particular theme such as a school party, a sports activity, a favorite book or story, or a classroom experience. Dressing each form to represent a classmate forces the student to observe carefully.

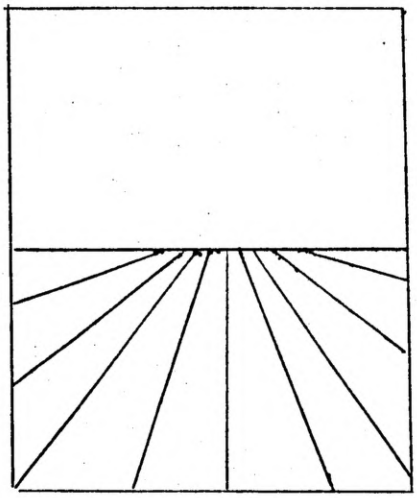
Now the negative spaces become the setting for the figures and these may be filled in to complement the theme or setting of the figures. On the next page are some simple suggestions for creating a sense of space. Can you think of others?

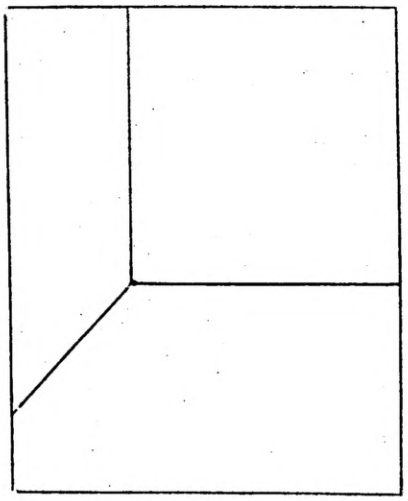
Notice how Schlemmer, in the painting "Scene on the Steps" deals with a directional light source in the shading of his figures. Experiment with an imaginary light source in your composition if possible. Check out the possibilities of shading with analogus or complementary colors.

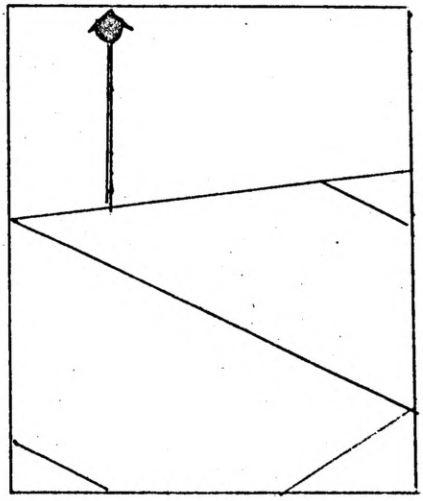
Mount and frame your composition, it is a work of art!

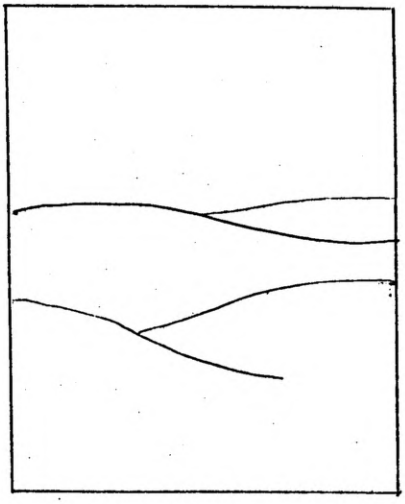
3. Making a mural.
When the compositions are completed arrange the original forms of the whole class into a mural, again arranging them to affect depth of field and perspective. If there is time work in background details in the same media. (colored construction paper)

Creating a sense of space:









PERSPECTIVE 3 periods

Materials: drawing boards, 9"x12" white drawing paper, a crayon 12"x18" white drawing paper, crayons or charcoal, tagboard

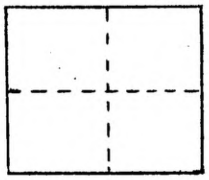
Resources: Films:
Discovering Perspective

Reproductions:
Street at Sannois, Utrillo
St. Romain Quarter, Utrillo

Vocabulary: vanishing point, horizon line, foreground, background converging lines, composition balance

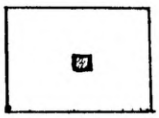
Subject: Landscapes

Procedures: Before going out to sketch try these exercises:



1. On a piece of 9"x12" white drawing paper sketch one of the Utrillo reproductions with a crayon. Begin by dividing both the picture and your paper into quarters as illustrated at the left. Plot the points where roads and the buildings begin and end. Notice how handling the vertical lines differs from the horizontal lines in the representation of depth or perspective.

2. Collect pictures of rivers and roads from magazines and display them in the classroom. Cover them with a grid of lines to analyze the converging lines.



3. Make a frame by cutting a hole 3"x4" in the center of a large piece of tagboard. Use this to "frame out" a scene for sketching. A frame helps to visualize the composition of the scene by blocking out everything around it. Hold the frame at arm's length or at a consistent distance from the eye and register a corner of the cut out area on a specific object so that each time you look through it you get the same picture.

Spend at least two class periods out of doors at Children's Park sketching scenes which include a horizon line, hills, trees, and buildings. Work out the sketches on larger sheets of newsprint with charcoal or crayon. Consider how close objects may frame a distant scene. Encourage students to sketch at home or around the community during the week. Use student photographic work as a source of compositional ideas.

Mount your best drawing.

SKETCHING (preliminary exercises for painting and water color resist)

Materials: 18"x24" newsprint, pencil, charcoal, marker or crayon

Resources: Film:
Discovering Light and Dark
Painting Trees with Elliot O"Hara

Reproductions:
Seven A.M., Hopper

Slides:
Hopper houses
Victorian house

Vocabulary: texture, pattern, contrast, light and dark

Procedures: Do one or more of the following:

1. Draw an interesting home in Sioux Center
2. Draw one of the churches in Sioux Center
3. Draw your home or a large building on your farm.
4. Make a drawing of a particular style of home.

Emphasize texture and pattern in the drawing.
Light and dark will be emphasized in the paintings.

Choose one activity.

1. Select one object from a collection of small items and draw on a piece of newsprint, enlarging the object until it fills the page. Add as many details as possible.
2. Sketch part of a plant or a single blossom, enlarging it many times to fill the page.

Resources: Film: I Walked Through the Wood
Book: Creative Drawing, Rottger
Slides: Oldenburg and Lichtenstein

PAINTING--TEMPERA 2 periods

Materials: tempera paint, containers and tools for mixing paint, jars, plastic margarine tubs, and styrofoam egg cartons for individual mixing, #12 brushes, glycerin

Vocabulary: complementary, analogus, hue, intensity, tint, shade, value, opaque, transparent

Film: Review "Discovering Color" if necessary.

Procedures: Review color mixing and brush techniques.

Make a class chart of student ideas on textures.

Reproduce a drawing of a house on 18"x24" white drawing paper and paint in flat areas of color. Over paint for light and dark areas. Markers or ink may be used to add textures.

Mount your work.

PAINTING--WATERCOLOR RESIST 2 periods

Materials: pads of newspapers, iron, crayons or oil pastels, watercolor packs, wide brushes

Vocabulary: resist, transparent

Resources: Books:
The Complete Crayon Book, Alkema
Emphasis: Art, Wachowiak/Ramsay

Procedure: Redraw or trace the sketches of small items or plants on a piece of white drawing paper. (Or work directly on the original drawing.) Color the drawing boldly, leaving white paths between the areas of color. When using a dark resist, greater contrast can be achieved by using light or bright colors. To facilitate coloring with wax crayons heat small areas of the paper at a time with an iron. To prevent the iron from getting dirty cover the area with a piece of newsprint. Work on a pad of newspapers.

When the entire picture is colored, dip a large brush into transparent ink or water color and paint quickly over the entire picture. The paths now become an important part of the design and the small beads of ink or watercolor which the wax resisted add texture.

Let dry thoroughly and then press to remove wrinkles.

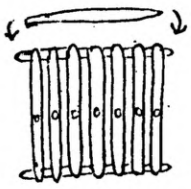
FIBER--WEAVING 4 periods

Materials: yarn in assorted colors, slap sticks (13 per student) white craft glue, hand drill, small pieces of cardboard for shuttles, 4 ply string, one sturdy stick 12 or 14 inches long for each student, a piece of clothes line rope about four or five feet long for each student (or an old tie or piece of fabric)

Books: Needle Weaving, Dendel

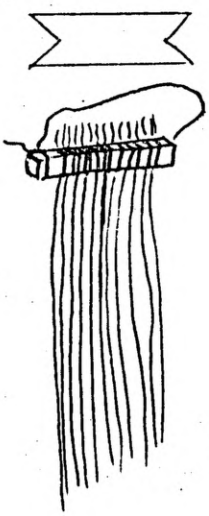
Vocabulary: loom warp, weft, shuttle, heddle

Procedures: Several types of looms for needle weaving can be used in the classroom such as a cardboard loom or tapestry loom. This experience introduces the backstrap loom.



Let a few volunteers drill holes in the centers of 9 slap sticks for each student.

The looms are made by gluing the nine slap sticks with holes in them to another slapstick at the top and a second at the bottom. Leave a space about 1/8" between each stick. Glue a second slap stick across the top of the nine sticks and repeat on the other end to hold them firmly. See Diagram. Let dry thoroughly.

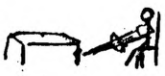


Select 3 or 4 colors of yarn and wrap each color around a shuttle made of card board. Best results are usually obtained when one limits the number of colors used.

Cut 17 strings about four or five feet in length. (one for each of the nine holes and 8 spaces) Attach each string to the waist stick about ¼ of an inch apart. Knot it, leaving a tail about 3 or 4 inches long. Slip the long string on the end of the waist stick through the first hole on one side of the loom. The string next to this slips in the space between the first and second sticks. The third string goes through the hole in the second stick, and the fourth string in the space between the second and third stick, etc. until all

seventeen are strung through the loom.

Gather the ends together and tie in an overhand knot close to the end. Be sure that all strings are taut when stretched out. Attach the knotted strings to a stationary object and with a rope or strap attach the waist stick to the waist by tying one end of the rope to one end of the stick, wrapping the rope around the back, and then attaching it to the other end of the stick. Sit on a straight chair and push back until all strings are taut.



To begin the weaving process, push down on the loom to separate every other string so that the shuttle with the yarn can be pushed through. Then lift the loom and push the shuttle back again between the separated strings. The loom itself can be used as a heddle to push the yarn up firmly each time after the shuttle passes through. Pass the shuttle back and forth as the loom is lifted or depressed and...you are weaving!

By changing colors for long or short sections many interesting stripped patterns can be developed. Add extra textural effects with creative stitchery on the finished weaving.

When finished weaving untie all knots and slip the loom off the end. Knot every two adjacent strings together along each end to hold the ends of the weaving in place. Macrame or tie several rows of knots into the end strings and trim, leaving a fringe.

The weaving can be folded in half and the edges sewn together to make a small bag or purse. Make a wall hanging by attaching to a small dowel stick or a piece of drift wood, or leave as is and use as a small mat.

By varying the size of the loom (2" or 12") different finished widths can be made. A narrow width may make a fine belt or trim. A wide one may be used for place mats.

COLLAGE--NATURE 1 period

Materials: craft glue, assorted dried leaves, seeds, grasses, twigs, etc., 12"x18" tagboard and colored construction paper, rubber cement

Resources: Crafting with Nature's Materials, Alkema

Procedures: Bond a piece of construction paper to a piece of tagboard by smearing glue over the entire surface on one side of each piece. Let dry a few minutes and then press the glued surfaces together.

On the colored surface create a design or picture from your collection of dried materials. Avoid repeating nature directly, for example, do not use leaves to make a tree or flowers to make a bouquet. It is exciting to take a given form and create a new use for it.

When you are satisfied with the composition glue it in place with white craft glue. Avoid heavy pieces such as rock or cones. Sometimes cones or pods can be cut apart and used that way.

Some suggested topics: birds, animals, people, machines, or abstract designs.

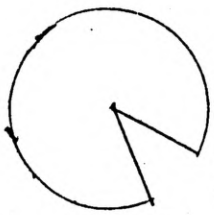
SCULPTURE--PAPER MACHE MASKS 3 periods

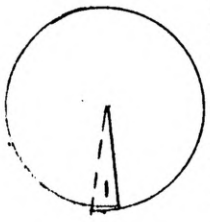
Materials: newspapers, paper towels, wallpaper paste, paper plates, tempera paint and brushes, shellac, scissors, masking tape, tin foil

Resources: Paper People, Grater
Creating With Puppets, Kampmaan

Vocabulary: distortion, proportion

Procedures: A paper mache experience is usually connected with either the fall or spring production of the Drama Club at the Sioux Center Christian School and may be involved in the production of many types of props other than masks. As the class project, however, masks and puppets probably generate the most enthusiasm.





Begin the construction of a mask by cutting a wedge out of a paper plate. Pull one cut edge just over the other and staple them together. This produces a slightly cone shaped form which should fit comfortably over the nose. Hold the plate to the face and mark the position of the eyes and mouth, then cut holes for the eyes and mouth. Using bits of paper or tin foil and tape build a nose, chin, lips and eye brows. Experiment with the expressive characteristics of the face. Attach a strip of paper to fit under the chin across the bottom inside the cone to hold the mask in place. The front area of the form can be increased by folding a large sheet of newspaper into a sturdy form and attach it to the mask with tape.

Mix the paste according to the directions of the box. Tear the newspaper into inch wide strips about a foot long. Dispense the glue in small bowls or margarine containers. Draw the strips through the glue holding the paper under the glue with one hand. Squeeze away the excess glue between the index and middle finger Cover the entire face one strip at a time moving across

the area in one direction. Fold the ends of the strips around the edges to make them smooth. Use smaller strips or just bits of paper to finish detailed areas. The entire face should be covered with at least a double thickness of newspaper.

Now allow the mask to dry thoroughly for one or two days. It is important that the mask be allowed to dry in the correct shape or position, because once dry it is hard and stiff. If too much glue is used the cone may get wet and sag or flatten. It is a good idea to let it dry over an overturned bowl or wad of paper.

When completely dry cover the entire face with another layer of paper toweling and glue. This is most easily done by quickly brushing one area of the face at a time with glue and covering the wet area with torn bits of toweling, not strips. This can be smoothed out more easily. Additional details can also be added with the toweling or bits of yarn, string, etc, such as warts, hair, scars, etc. Let the mask dry completely again.

Now the mask is ready to be painted. These painted shapes need to "consider" the structural form but try to be imaginative, daring, clever, free, and happy! When the paint is dry cover with a coat of shellac.

To hold the mask in place, attach an elastic band just above the ears around the back of the head.

Puppet heads can be created using basically the same techniques.

PRINTMAKING--COLLOGRAPHS 3 periods

Materials: cardboard (tablet backs, etc.), glue, 12"x18" tagboard, black, red, blue, and yellow tempera paint, a brush for each color paint. 12"x18" white drawing paper and construction paper.

Resources: Printmaking Activities for the Classroom, Pattemore
Art: Emphasis, Wachowiak/Ramsay
Classroom books and encyclopedias

Vocabulary: print, collograph, monoprint

Procedure: Select a class theme or choose one of the following subjects and make a drawing.

1. cars, modern or vintage
2. boats or ships
3. clowns, sad or happy
4. geometrical design made with a compass

Transfer the drawing to a piece of cardboard and cut it out with a scissors, razor blade, or matt knife. Glue the design to a second piece of cardboard or tagboard. Dry thoroughly. Test prints can be made by covering the raised surface of the design with a piece of paper and rubbing it with the flat side of a crayon.

Set up a center for each color of paint. A print is made by brushing the surface of the design with paint and quickly laying a sheet of white drawing paper face down over it. Rub lightly and pull. The first print will be quite heavily covered with paint. Immediately try a second and a third print before repainting. With each consecutive print, more rubbing is required. The effects are unpredictable but fun. Try a second color, it will lift some of the first color along with it making interesting combinations.

Mount your best works and exhibit each of them as a group.

RELATED ACTIVITY--COLLECTION EXHIBIT 3 periods

Materials: large paper cartons (refrigerator size), tables, 36" width roll paper, paint, brushes, pins, staplers, poster paper and markers, colored construction paper

Resources: Field trip to the library for information on exhibiting and mounting.

Procedures: As a special activity the seventh grade class will sponsor a "Collector's Exhibit". Any person in the school may exhibit--student, teacher, or administrator.

The class will be responsible for the following:

1. aid and advise individual exhibitors in preparing their individual collections for showing,
2. set up tables and panels (card board boxes)
3. label all exhibits
4. decorate and advertise
5. prepare a library exhibit of books and pamphlets on collecting and exhibiting, and
6. clean up.

In preparation for these activities some time will be given to discussing principles of poster making, lettering, and composition.

Grade Eight

DRAWING, DESIGNING, AND COMPOSING 4 periods

Materials: newsprint, white drawing paper, charcoal, oil pastels, crayons, pencils, drawing boards

Resources: Films:
Discovering Ideas for Art

Reproductions:
Blue Girl Reading, Macke
Purple Robe, Matisse
Barefoot Prodigy, Moore
Dancers Reposed, Soyer
Dancers in Pink, Degas
Women of Tahiti, Gauguin
Girl on a Bridge, Munch
Cyclist, Lindner
Scene on the Steps, Schlemmer
Woman with a Mandolin, Braque
La Mousme, Van Gogh
Still Life, Paul Cezanne
La Jour, Braque
Enamel Sauce Pan, Picasso
Marilyn Monroe, Warhol
Wedding Dance, Brueghel
Bedroom at Arles, Van Gogh
Harvest Scene, Gauguin
Victorian Interior, Pippin

Books:
The Complete Crayon Book, Alkema
Creative Drawing, Rottger
Emphasis: Art, Wachowiak/Ramsay
Famous Paintings, Chase
The American Farmer, Seim

Vocabulary: contour lines, contrast, positive and negative space, shading, tension, balance, composition, proportion, linear, and mass

Procedures: In this unit of work a large amount of time will be spent in studying the reproductions to search for ways of communicating through the visual art of drawing and painting what life and culture means to those who attend the Sioux Center Christian School and who live in the community of Sioux Center, Iowa, in 1975. After deciding upon the types of things and ideas we would like to communicate the following areas will be developed.

1. figure sketches of each other or family members
2. the still life
3. personal choices

Figure Sketches.
The students will begin by posing for each other. In the drawings, emphasize clothing and hair styles that are typical of the area and times, such as blue jeans, bare feet, long hair, etc. Look for expressions of feelings or beliefs, of likes and dislikes, hobbies interests, or activities, to incorporate into the picture. Many students are engaged in musical activities and play instruments. Others actively engage in sports such as basketball, baseball, or football. Everyone has a bike, a friend, a favorite teacher or subject, a job, a favorite place for food or entertainment.
Sketch the figure and the "idea".

Still Life.
Students select objects that relate to a particular time or place to sketch. Some examples: a 10 speed bike--1970, the banana seat, small wheeled, baloon tired model--1960. There are cars, lights, farm machinery, washing machines, foods, shoes, and furniture that can be dated by the style. Study examples of Oldenburg and Lichtenstein in Slide Set #2.

Personal Choices. Optional.
Student may draw any other ideas in which he might wish to communicate something about his home or community, religious or political beliefs, life styles or feelings. If possible, correlate with ideas from social studies or language art activities.

PERSPECTIVE 3 periods

Materials: construction paper, rubber cement, oil pastels

Resources: Film:
Discovering Perspective

Reproductions:
Bedroom at Arles, Van Gogh
Shed Lantern, Wyeth

Slides:
Selection of pictures by Hopper

Vocabulary: converging lines, vanishing point, shading, radiation, emphasis

Procedures: On pieces of newsprint sketch hallway scenes, including a doorway or window arrangement. Trace or redraw the the scene on a piece of colored construction paper. Fill in the areas with various other colors of construction paper cut to fit each area. Add the effects of shading with oil pastels. Consider how the arrangement of the lines divides the surface of the paper into areas as you plan the composition. These lines may also be reinforced with a marker or pen.

Work out a color scheme in one of the following ways:

1. monochromatic
2. warm colors, many shades
3. cool colors, many shades
4. the full spectrum

If you would like your composition, have it laminated and mount it.

PAINTING--WATERCOLOR 3 periods

Materials: Prang OVL-8watercolor packs, #12 watercolor brushes, 18"x24" white drawing paper (80 lb. weight)

Resources: All reproductions of figures listed in the unit on drawing, designing and composing.

Vocabulary: complementary, analogus, tints, shades, value, intensity, wash, dry brush, opaque, transparent

Subject: Figure Studies--People:1970

Procedure: After experimenting with the brush, make a chart to illustrate the various techniques such as:

1. wash
2. rolled brush
3. brush print
4. dry brush
5. bleeding
6. wax resist
7. fat and thin lines
8. swirls

Along the bottom of the chart include at least a 5 point value scale or blend from light to dark.

Begin the painting by lightly drawing or tracing the sketches made in the drawing class on a piece of white drawing paper. With pale washes block in the main areas and background. Slowly build each area up to the desired intensity, considering light sources. Add details. Make several examples.

Mount and name your picture.

PRINTMAKING--STENCILS

Materials: tempera paint, sponges (broken or cut up into small pieces), white drawing paper 9"x12", scissors, 36" white roll paper

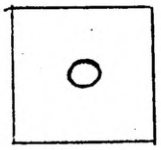
Resources: Film:
Discovering Creative Pattern

Books:
Creative Painting with Tempera, Albenda
Painting in the School Program, Timmons

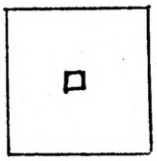
Vocabulary: symbol, motif, repeated patterns

Subject: wrapping paper designs

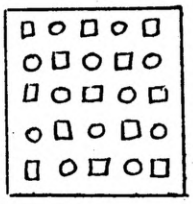
Procedures: Design one or several motifs or symbols to characterize the theme chose. A single motif or symbol drawn several ways is also suitable.



Draw each design in the center of a 9"x12" piece of white drawing paper. If the design is very detailed, draw in mosaic style. Cut the designs out with a scissors or razor blade.



Cut sponges into pieces and dampen with water. Dip sponge into the paint and dab on newspaper first to spread the paint evenly on the sponge. Then place the stencil on paper and paint the exposed area in a dabbing motion. When the paint is not too thick interesting textural effects can be obtained by dabbing or stroking. Experiment with shading and mixing by painting one color over another.



When you have completely explored the possibilities of your designs, cut a 36" square of white roll of paper and plan an over all design of repeated patterns. Then stencil the designs on it as planned.

FIBER--CREATIVE STITCHERY 5 periods

Materials: 9"x12" white drawing paper, crayons, iron, burlap, yarn, needles, scissors

Resources: Stitchery for Children, Enthoven
The Complete Crayon Book, Alkema

Vocabulary: symmetry, form, pattern, repetition, variety, balance, emphasis, radiation

Procedure: To prepare a design for stitching, fold a 9"x12" piece of white drawing paper in half lengthwise. On one side, using the fold line as a base, write your name with a dark crayon very heavily. Fold again and press with an iron. The name will now be written in mirror fashion on both sides of the fold, creating a design in which the actual letters become a new shape. Study the design vertically to determine which end serves as a base to the now symmetrical form. Begin building up the form with rows of patterned decorations moving all the way around the form. Some typical examples are:



The inside area of the design may be decorated with patterned rows or made into solid areas of color. By varying the widths of each row as well as within each row, the design will develop volume and character, Mount the designs on a wall and study them in terms of translating them to burlap and yarn.

Make a class chart of stitches and ways in which stitches can be combined to make repeated patterns. Students should first learn to make the following stitches: straight, running, outline, chain, blanket, cross, feather, satin, couching, and the french knot.

Work out the design in burlap and yarn. For most students this project will require quite a bit of time outside the number of periods allowed for this activity.

COLLAGE 1 period

Materials: Cut or torn paper, or assorted colors and types of fabrics, rubber cement

Resources: Reproductions:
I and the Village, Chagall
Configuration, Art
LaJour, Braque

Slides of Nolde

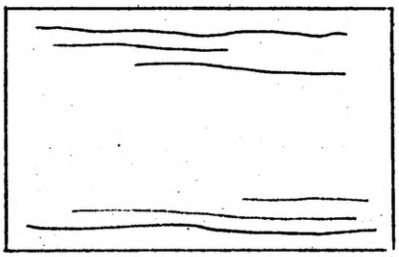
Books:
Creative Paper Design, Rottger
Emphasis: Art, Wachowiak/Ramsay

Vocabulary: abstract, tension, composition, rhythm

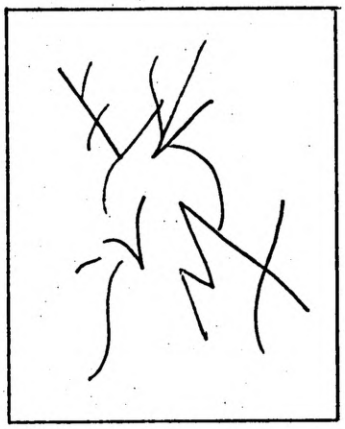
Procedures: Choose either torn paper or cut fabric as a medium. Study the slides and reproductions for ideas. Compositions can have a psychological impact on the viewer. You can create a mood by the way you arrange the most important lines or rhythms in your painting. Study the examples on the next page and use one of these suggestions if you can.

Work out an abstract design or composition, which through the textures, lines, shapes, or colors expresses a feeling, a belief, or an emotion about someone or something. Give your composition a title.

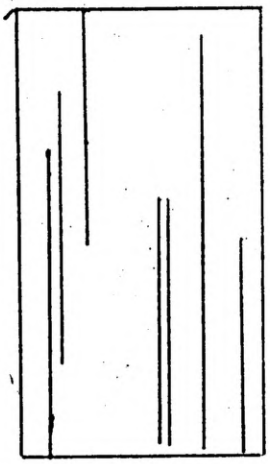
The Psychological Impact of Lines



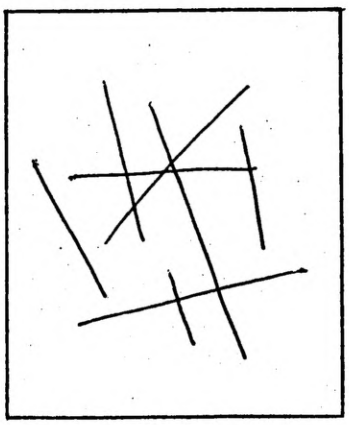
Horizontal: This composition imparts a feeling of quiet, calm and peace. Can you visualize a silent, early morning sea or a long, far-off view of a peaceful valley? Most seascapes and landscapes are horizontal.



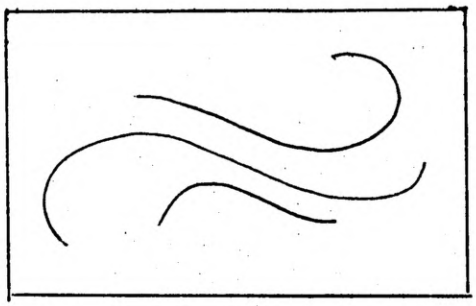
Explosive: This composition symbolizes war, hatred and chaos. It is frenetic and could be used to depict jazz--the blare of trumpets or the wail of a blue singer.



Vertical: Vertical lines symbolize classic dignity, soaring skyscrapers, inspirational or spiritual qualities.



Angular: Angular lines suggest restlessness, excitement and activity. Many of our contemporary painters use angular lines. (see Cubist paintings by Picasso, Gris, and Duchamp, and the violent paintings of such Abstract Expressionists as Franz Kline)



Rhythmic lines symbolize ease, softness, and graceful movement. They are pleasant to live with and keep the eye constantly moving from place to place.

...from "Brush and Palette"
by Sorgman

SCULPTURE--CLAY 4 periods

Materials: moist clay, paper towels, assorted modeling tools, glazes, brushes, wax resist, bricks, sawdust

Resources: Finding One's Way with Clay, Berensohn
Creative Clay Design, Rottger

Vocabulary: wedging, kneading, slab, slip, coil, pinch, greenware, earthernware, stoneware, porcelain leather hard, glaze, bisque firing, kiln, wax resist

Procedures: From a lump of clay pull out parts that will become the limbs and head of a human form and mold into an expressive pose. By manipulating these parts search out ways in which the body can express or show feelings--anger, love, joy, reverence, worship, peace, weariness, strength, dignity, pomposity, weakness, or peacefulness.

After watching a demonstration of hand construction methods make a pot using one of the following techniques:

a. pinch
b. coil
c. slab
d. combination of two or three

Experiment with tools or textured surfaces to create patterned slabs for construction. Design beads or buttons with left over pieces of clay.

Any pieces that are to be fired in the electric kiln at the college may be glazed. Wax the areas that rest on the kiln shelf. The figures or pots that are not glazed will be fired in a sawdust kiln built and operated by class volunteers. Complete instructions can be found in Berensohn's book. The only materials required for this are some used bricks and sawdust.

CLOTHING AND JEWELRY DESIGN 4 periods
(Optional choice for Related Activity)

Materials: A simple pattern for a loose fitting dress or garment and three or four yards of muslin, (to be purchased by student) dye, string, buckets or basins, soda and cornstarch, pans and spoons, tempera paint, shellac or spray fixative

Procedure: Discuss methods of tie and dye for over-all designs or planned patterns, then dye the muslin as desired.

Garments will be cut and sewn at home. The garment may be decorated with stitchery designed by the student. Stitches can be effectively used to complement or enhance the tie dyeing process.

Design jewelry from "creative clay" to complement the dress. The recipe is on the cornstarch box. Paint and shellac.

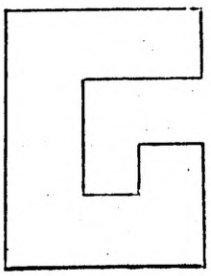
Plan a style show.

ENVIRONMENTAL IMPROVEMENT PROJECTS 4 periods
(Optional choice for Related Activity)

Materials: This will be decided if a plan is accepted and funds are made available.

Procedure: The purpose of this activity is to allow the student to search out and discover areas that can demonstratably be improved. Time will be spent in short field trips around the school or town. The project idea may be only visionary, but the plans and ideas are to be drawn up and made visual through pictures or models.

Examples of such activities are:



1. Landscape the interior court area of the school. (This is one activity that could possibly become a reality.) The school is built according to the design at the left and the interior court has just a few trees and shrubs in it.
2. Improvement of the appearance of the areas around the railroad tracks south of town.
3. Improvement of the appearance of specific downtown areas.
4. Improvement in the appearance of the family farm yard.
5. Improvement in the appearance of the classroom.
6. Improvement in the appearance of a room at home.

RESEARCH PROJECT 2 periods

Resources: slide sets and reproductions used for the activities

Vocabulary: aesthetic, abstract art, non-objective art, pop art, op art, surrealism, impressionism, expressionism, romanticism, classicism

Procedures: The activities will concern themselves with the following considerations:

1. A discussion and examination of art styles and artists, based upon slides and reproductions.
2. A look at two Dutch artists: Rembrandt and Van Gogh.
3. Preparation of a paper or oral presentation on an American artist.
4. Preparation of an exhibit of American 20th century artists, demonstrating various styles.




44
Brent


44

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The Trumpeters



















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