A recommended art program for the elementary schools of Livingston, Montana
by Walter F Lab

A THESIS Submitted to the Graduate Faculty in partial fulfillment of the requirements for the degree of Master of Applied Art
Montana State University
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Abstract:
The material in this thesis is submitted for the guidance of any elementary teacher. It has grown out of an expressed need of teachers interested in art education and is patterned to fit the educational system in the Livingston elementary schools, A survey of the need and desire for an art program was made among the teachers in the Livingston schools. This survey was supplemented by personal observation. Conclusions based on this observation and survey are included in this thesis. This study may be used as a suggested course to develop the art program in the elementary schools. Because art should be correlated with all other fields of study, and because the needs and interests of each group vary, a general program rather than a specific curriculum has been suggested. Methods and materials are presented for all age levels.

The child's educational development should include art. The purpose of an art program is to develop in the child; (1) An awareness of and sensitivity to his surroundings.

(2) Discrimination in the use of free choice as is encouraged in a democratic society, (3) Self-expression and confidence in his own ability.

(4) Experimentation and exploration of the various art media.

(5) Reliance upon his own resourceful thinking in the solving of art problems which will promote creative thinking in all phases of living.

(6) Release of his emotions through art activities.

A RECOMMENDED ART PROGRAM FOR THE ELEMENTARY SCHOOLS OF LIVINGSTON, MONTANA

by

WALTER F. LAB

A THESIS

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in

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at

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TABLE OF CONTENTS

Page

TABLE OF CONTENTS 2

ACKNOWLEDGMENTS 4

PREFACE 5

ABSTRACT 7

PART

I. THE ROLE OF THOSE CONCERNED IN ART EDUCATION 8
The Teacher 8
The Child 12
The Consultant 14
The Administration 17

II. A SUGGESTED COURSE OF STUDY. 19
Kindergarten 19
The Primary Grades 22
The Intermediate Grades 25
The Junior High School 27

III. METHODS AND MATERIALS. 30
Illustration 32
Crayon and Chalk Drawing 33
Scratchboard Drawing 34
Charcoal Drawing 34
Pencil Drawing 35
Drawing or Painting Interpretations of Music 36
Fingerpainting 39
Wax Resist Painting. 40
Tempera Painting 41
Watercolor Painting. 42

Design 45
Monotype Printing 46
Stick or Gadget Printing 46
Vegetable Printing 47
Felt-block Printing 48
Plaster-block Printing 49
Crayon Stenciling 50
Brush Stenciling 51
Sponge Stenciling 52
Spatter Stenciling 53

Crafts 54
Paper Sculpture 54
Collage Construction 55
Papier Mache Construction 55
Mosaic 56
Mobiles 56
Scale Models 57
Sewing 57
Dioramas 58

Modeling and Sculpture 59
Asbestos Modeling 59
Water Clay Modeling 60
Plaster Casting 62
Wax, Soap, Plaster, Wood and Snow Sculpture 64
Plasticine Modeling 68

Display Arts 69
Exhibits 69
Lettering 70

Art Appreciation and History 75

SUMMARY 77

BIBLIOGRAPHY 78

APPENDIX A: A SURVEY OF THE LIVINGSTON ELEMENTARY SCHOOL SYSTEM IN THE AREA OF ART 80

APPENDIX B: SUMMARY OF SURVEY 83

DESCRIPTIONS OF SLIDE ILLUSTRATIONS 86

COLORED SLIDES SHOWING TYPICAL WORK IN EACH GRADE

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I would also like to thank Mr. Keith Haines, Superintendent of the Livingston Elementary Schools, and Mr. Jerry Sullivan, Mr. Don Woehl and other teachers in the Livingston schools for their co-operation.

PREFACE

Observation of Livingston's physical environment and cultural inheritance in relationship to the present school curriculum strongly suggested the desirability for the integration of an art program on all levels within the system. Such an art program should be based upon the realization that art contributes to all that we are, do, and have; and, therefore, serves an important area of general education.

Culturally, art is needed to give the people outlets in self expression and development, and stimulation to higher goals in taste and appreciation. The community is primarily a laboring unit of skilled and semi-skilled workers. With the present 40-hour work week, and the possibility of shorter working days in the future, art can contribute richly to the use of leisure time.

The physical environment of the city itself can, in time, be influenced by the art training given the children who later will become the home owners and businessmen of the area. City planning, codes and ordinances can be greatly influenced by persons having an understanding of new, economical, convenient, and attractive ways to lay out additions and reorganize older remodeled areas.

Scholastically, educators have asserted that art is necessary in developing the whole person. In the elementary system art is much more than a relaxation or play period. It is the subject in which the child reveals to the observant teacher not only his creative development, but his retention of and ability to absorb knowledge in other subject matter

areas. This in turn will develop the whole person, using his art experience as an expressive outlet or, as in the majority of cases, it will lead to intelligent choices as a consumer of the many commodities that make life richer and worth living.

ABSTRACT

The material in this thesis is submitted for the guidance of any elementary teacher. It has grown out of an expressed need of teachers interested in art education and is patterned to fit the educational system in the Livingston elementary schools. A survey of the need and desire for an art program was made among the teachers in the Livingston schools. This survey was supplemented by personal observation. Conclusions based on this observation and survey are included in this thesis.

This study may be used as a suggested course to develop the art program in the elementary schools. Because art should be correlated with all other fields of study, and because the needs and interests of each group vary, a general program rather than a specific curriculum has been suggested. Methods and materials are presented for all age levels.

The child's educational development should include art. The purpose of an art program is to develop in the child:

(1) An awareness of and sensitivity to his surroundings.
(2) Discrimination in the use of free choice as is encouraged in a democratic society.
(3) Self-expression and confidence in his own ability.
(4) Experimentation and exploration of the various art media.
(5) Reliance upon his own resourceful thinking in the solving of art problems which will promote creative thinking in all phases of living.
(6) Release of his emotions through art activities.

Part I

THE ROLE OF THOSE CONCERNED IN ART EDUCATION

The Teacher

The teacher of art in an elementary grade does not necessarily have to be talented or adept in art. The fact is that nothing teaches, child or teacher, like experience. Art courses in the teacher training institutions are of great benefit, but generally speaking, they are not extensive enough to give the teacher a strong background. This is particularly true with the teacher who does not feel at home in art. Nevertheless, during the art period, the teacher must think, act and choose wisely lest she be guilty of setting up a poor attitude in the creative mind of the child.

The teacher should be careful not to use adult standards of art evaluation but encourage and analyze on the level of the child or the group involved. She should be aware of the possibilities and limitations of activities on various age levels. If she has worked with a variety of materials herself she will be better enabled to understand their use and application to the child's level of ability. By exploring the media before it is presented to the class she will also see new interests and abilities develop within herself.

The teacher who is handling her own classroom art program has not only the problem of <u>how</u> to teach art, but also <u>what</u> to teach in the art period. That question will only be considered in part, as this course of study assumes the presence of a full-time functioning art consultant who will integrate the art program, coordinate the grade levels, and

advise the teacher for the best possible results.

The art consultant is initially responsible for a well developed art program and for giving aid and assistance to any and all teachers through individual grade level or group conferences and workshops. This, however, does not relieve the classroom teacher of the responsibility of knowing something about the growth patterns and expected development of children on various levels. Only then can she evaluate their work constructively. She must allow the child to verbalize his ideas, and have confidence in his ability to create. A suggestion can be helpful, but never impose a method or idea. The young pupil should become increasingly aware of color, texture, line and shape as they relate to his world of nature, toys, clothing, pets, pictures and people at home and school. In this respect imposing would be to say, "Johnny, don't color the lawn purple. Grass must always be colored green." Suggesting would be to call his attention to the lawn with a casual remark such as "My, isn't the grass a beautiful green today, Johnny?" Such casual suggestions lend an element of art appreciation and open new avenues of thought and observation.

The teacher should always be enthusiastic about the problem and about each child. She need not praise unless praise is due, but should always be alert to every opportunity for encouragement. The child will be aware of things approved and avoid repeating things that are unmentioned by the teacher.

The confusion caused in the minds of some teachers by the exceptional child; or the one who will never show his work; the one who throws his

work into the wastebasket; the one who is not self-reliant; the one who rushes through, making a spoiled project; and the one who wastes time, energy and supplies--is as typical in art as in other areas, and needs as much consideration and skillful control so that development and continued efforts are not squelched.[1]

Response to the child's work is very important. His work is a symbol of something he is saying. If the child is struggling to communicate an idea through artistic expression, it is discouraging to find that the response is a "What is it?". The teacher must respond--not the art consultant or an outsider. It requires time, experience and tact to make the right responses and to get children to accept constructive criticism.

Through a survey made in 1956 by the use of questionnaires, (see Appendix A, page 80) an analysis of the art attitude and art preparation of the Livingston elementary teachers was made.

The results of the survey and personal discussions with many teachers show a greater number of teachers do have an interest and aptitude in art than not. Those having a high regard for art and particularly those who do some art work themselves enjoy teaching it most. It was further found that the younger teachers coming from training institutions where art experience is extensive, and especially where the liberal child-art development is studied, are favorable in their attitude toward the art they now teach. The attitude is less favorable with other teachers who attended

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[1] Margaret H. Erdt, Teaching Art in the Elementary School (New York, Rinehart and Company, Incorporated, 1956) p. 15

rather forced realistic drawing classes in their teacher preparatory schools where they could not express themselves, but could only imitate.

It is hoped that the material in this thesis will be beneficial to all the teachers in the Livingston elementary system and give them help and encouragement in their art program.

The Child

The child is the major concern of the profession of teaching. Art is a natural process to him but the teacher is often the key to the child's full development in art. The child draws and paints before he writes or reads. This response, when properly cultivated, can allow the child the freedom of choice and expression that is often lost and then sought so dearly by the adult. It is the adult, however, who is often the factor in inhibiting the child. The psychologist asserts that the individual develops the intellectual capacity for self-criticism last of all.[1] The child has not developed this function and, therefore, paints or draws as he feels rather than as he sees.[2] The child does not consciously observe and draw an object as he sees it until he is of junior or senior high school age. The child who is highly self critical of his art has probably become so because of excessive criticism and misunderstanding by adults, principally parents and teachers.

Adult standards imposed upon the child can stifle his enthusiasm, his freedom of expression and his sense of confidence. The child's work must be accepted, understood and appreciated on his level, not the teachers.

The child will grow in his art classes. He need not be inately

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[1]Ruth W. Gavian, A. A. Gray, and Ernest R. Groves, Our Changing Social Order (Boston, 1953), p. 147

[2]Art Consultant, "Art Guide" (Eugene, Oregon: Eugene Public Schools, District Number 4, 1955), p. 60 (Mimeographed)

talented, but if he is given the opportunity to express himself graphically, he will learn to better organize his thoughts, develop his skills, and express his personality.

The Consultant

The role of the consultant is one of substantial importance in the school system. This thesis is written with the hope that a consultant will be hired to guide and direct the art program in the Livingston schools.

First, the consultant should organize a program for all teachers to follow. This program must be strict enough to give each child the advantage of all its benefits, but varied and flexible enough to allow the teacher to integrate art with other subjects, and adapt it to the individual or group or an unexpected situation. The consultant must be aware of the limitations of each teacher, each classroom, and each group. His program must be adjusted to each of these, and readjusted as each limitation is removed.

It is his express function to be consulted by any and all teachers. This should be done at the scheduled times when he visits each building or during "on call" hours at the school or his office. The consultant should be supplied with an office, telephone and general supply room. A convenient arrangement may be to house all consultants and supervisors in a general office. This would reduce the duplication of some equipment. Each should have his own desk and files but all may share the same telephone by extension. The supply room should be located in the same building as his office so that he may be close at hand for appointments while preparing materials for the projects. If possible, the supply room and office should be adjacent. For best results the consultant in

Livingston should be in the Lincoln School so as to be near the administrative offices.

The consultant will do the planning of the art program, taking into consideration the problems mentioned heretofore. He will incorporate in his plan a broad cross-section of media and materials for each level. If the teacher is not familiar with, or is in doubt about, any part of a project, it is her responsibility to contact the consultant for guidance, information, or if necessary a demonstration. As the consultant will make scheduled visits to each school, he can clarify many pertinent problems at that time, but during his "on call" time he should be available for consultation, demonstrations or workshops.

During class visitation the consultant should not be required to teach a project. It is up to the teacher to fit the project to the needs of her group, which she knows better than the consultant. He may, however, assist at times with group problems, interpret movies or strip films, or start a project that may need continuity through a whole school or between grades. He may be asked to talk with the teacher and students to make suggestions or to assist in evaluation. He should observe teaching techniques and results so he may aid, advise and encourage the teacher and students constructively.

The purchase and distribution of supplies is the responsibility of the consultant. Each building should have a supply headquarters. This is advantageous because the rooms in the East Side, West Side, North Side, and Lincoln Schools do not have adequate storage facilities for a year's

supply. The individual teachers may draw from this supply to keep up their own room needs. One teacher in each building should be a co-ordinator to ascertain when materials need to be replenished or replaced. Each teacher should present her own needs to the coordinator.

Although a heavy responsibility is placed upon the consultant, some of his time must be made free to collect and distribute supplies and equipment or to prepare certain materials. He needs free time to prepare art products for display and exhibits. Matting and mounting pictures for exhibition or files is not a spur of the moment job. Some of this time should be used for picture taking. The recording of children's typical and advanced work on 35 mm. colored slides is invaluable. They may be used to help orientate the teachers or to encourage the children to greater imaginative and emotional expression.

Teachers should be encouraged to use their own initiative in the preparation of materials. For instance, the consultant may see that water clay and storage containers are available, but the teacher should prepare the clay as directed in her course of study.

At first, many consultations, workshops and small group demonstrations will be necessary to orientate the teachers to a functional art program. The consultant should encourage the teachers to make suggestions at all times. This will help stimulate interest in the art program and motivate creativity on the part of the teachers. As they become adjusted to the course of study the conferences will be chiefly for the purpose of presenting new media, materials or project activities, and to introduce new teachers to the art curriculum.

The Administration

An art curriculum is going to be of value to the child and the community only if it is properly motivated throughout the entire system. The child will accept it because it is a natural thing. Teachers will accept it in accordance with their varying degrees of understanding the child and the educational process; and their desire to improve their instruction.

An alert, progressive and qualified art consultant will unify the aims and objectives of art and education in an educational philosophy that can be accepted by the instructional staff and the administration. In no other area is there a closer relationship between the physical, social, intellectual and emotional drives that develop the foundation of personality than in art. The addition of art to the child's experiences brings about an interrelatedness and greater understanding in all areas of learning.

It is the responsibility of the school board and administrator to provide the instruction, physical environment and means for supplying materials to the child. In order to provide these adequately the administrator must constantly review the areas of the curriculum for the learning experiences they give to the child. In analyzing the art program for its effectiveness the administrator should not judge it upon the skill or lack of skill of the students but rather upon the evidence of its broad educational value.

The acceptance of a course of study such as this one indubitably creates problems. One of these is the matter of financing. The expansion

of the art facilities will demand additional financial outlay. However, this should not be exaggerated, so that it appears to be costly at the expense of other areas. By reading Part IV, which is concerned with materials, one will see that many materials, such as paper, are relatively inexpensive in comparison to many items in other fields. The initial cost does not have to be a burden upon the budget since a resourceful consultant can build up supplies through a gradual process. As materials are used and replaced, new materials may be ordered each year. The budget should anticipate the growth of the program. Equipment and materials must keep up with the needs; and therefore, if the program is to be effective the supplies should be provided as soon as possible.

The use of scrap materials, provided by the student, reduces the cost of the art program and increases its effectiveness as a creative expression. Newspapers, egg cartons, aluminum foil, boxes, yarn, wood, metal and string are only a few of many items that may be added to the scrap or "junk" box in all grades.

An administration that understands that art is a part of a well balanced educational system which aims at educating the whole child will work toward adequate provisions for a program that will strengthen all areas of teaching.

Part II

A SUGGESTED COURSE OF STUDY

Kindergarten

Kindergarten is the first experience of many children in supervised group activity. Here, the child must learn to socialize himself through cooperative efforts, yet must individualize in order to develop his personality and future potentiality. It is imperative, then, that the room environment and the program be well adapted to the capabilities of this age level. Good adjustments in Kindergarten are an asset in future schooling. Since manipulative and exploratory experiences are the prime activities of this age group, the art program is essential.[1]

The kindergarten child is not yet capable of well coordinated and detailed activities. His art generally begins with scribbling and progresses to the drawing of recognizable objects. This does not indicate that early scribblings are meaningless to the child. In talking about his drawings he will probably give a profuse, involved and fantastic explanation of them.[2] As his coordination develops and his experiences expand, more objective forms will appear in a disorderly fashion. As the child grows, his arrangements will have more meaning to the adult observer.

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[1]Charles and Margaret Gaitskell, Art Education in the Kindergarten (Peoria: Charles A. Bennett Company; 1953), p. 4

[2]Viktor Lowenfeld, Your Child and His Art (New York: The Macmillan Company; 1955), p. 83

Because of these phases, forcing the child will interfere with a normal, well-adjusted growth. The use of patterns to color, copy or trace will further force him into unnatural expression. The drawing or painting of still-life as well as the copying of other pictures should be forbidden. In field trips and discussions about his experiences, the child will emphasize placing himself into his pictures.

A flexible program must be based upon the personal experiences of the kindergartner, and individual differences must be recognized. The five-year-old child responds to the things he sees, feels, thinks and does, and interprets them in a spontaneous manner and in his own way. Opportunities for many experiences motivate the child toward creative expression. Such activities as walks in the neighborhood, trips with his family, pets brought to the classroom, fairs, circuses, stories by the teacher and holidays provide subject material.

The retention of interest in any one subject is shortlived. After several days of interest in one experience, another will replace it. Extremes in individual children may be observed. One child may stop before a project is completed because he has achieved the desired results, while another may repeat an activity because of praise given him in an earlier successful endeavor. Still another child will continue a project because of a keen interest in the media or subject. By planning, the teacher will not rush the child into activities he is not mature enough to master. This is true in subject matter, materials and equipment. Suggested materials listed in Part III allow the child to work on a large scale and to generalize everything he produces. For example, the child

does not have the mental or physical ability to use a small brush or pencil which would force him to work in small areas and with details.

The suggested equipment, the teacher's motivation and the child's ideas and courage will provide a good beginning for his total school experience and a sense of self-confidence which is so vital to the individual's happiness and success.

The establishment of neat working habits and orderly care of equipment can begin at this level, also. The over zealous teacher, however, may over emphasize neatness. It must be a normal, not a stressed development. The kindergartner is capable of learning not to waste paints, clay and paper. Since he learns to cooperate and share his tools and materials, he can also learn not to waste time. He is often mature enough to take responsibility for cleaning his work area, and for returning unused materials and tools to their storage space. The child's sense of responsibility in this area suggests the degree of his maturity. The alert teacher will find the growth of these characteristics in the art program an indication of the results she can expect in other subjects.

The Primary Grades

Young children are self-centered individuals and, therefore, their likes and dislikes and their experiences are of great importance to them. The teacher should see that the child has many opportunities to communicate emotional experiences, pleasures and acquired knowledge. Because of its varied media and materials, art, more than any other field of artistic expression, offers an opportunity to most children to communicate their growing learning experiences.

Art will not only be an outlet for emotional expression in itself for the primary child, but through his art work a child will convey what he has learned in other subjects. Art supplements as well as stimulates the whole educational program. The teacher will wish to encourage the use of art in all subjects as well as correlating subject matter with the art program. The art activities cannot relate to everything that the group studies during a school term, however, and certain areas of concentration must be selected. The selection should be a cooperative venture between pupils and teacher.

If children desire to attempt the same project again, the teacher can introduce a new medium for expressing it. The more varied experiences and the more media a child encounters by the end of each year the greater will be his satisfaction. The results of a simple project such as "drawing a house" are as varied as the experiences and environments of the children involved. This is true because the visual and emotional reaction to the word "house" is different in each child. A creative

program will utilize these differences.

Because the primary child is interested chiefly in himself and those persons and things immediately around him, figures of himself, mother, father, brother and sisters are frequent subjects. The subject of greatest importance in his mind may be painted or drawn the largest. He may develop symbols for the things he knows. A few children will show awareness of proportion, but most show little concern for it. The child finds little importance in why or how a thing takes place. He will portray what he believes and what he feels, not what he observes.[1]

The teacher should remember that some art projects have no other value than to give the child an opportunity to express feelings about himself and just have fun. In the first grade, particularly, the child will like the feeling of materials such as that created by paint dragging from the brush. In this period of artistic growth in the child, his outstanding development is the manipulation of materials. Satisfaction and pleasure from touch is a step in understanding which may later stimulate the imagination.

The primary child does not comprehend details and cannot express or execute them because of his undeveloped coordination, lack of maturity in the central nervous system and his short interest span. Only activities that involve and encourage the larger muscles should be attempted. He should be given large paper and large brushes with which to work. The

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[1]Superintendent of Schools, "A Guide for the Teaching of Art" (San Francisco: San Francisco Unified School District, 1954), p. 28 (Multigraphed)

use of pencils in art work at this level should be discouraged. By this time, his hand-eye coordination is improving and his right or left-handedness has become established.

The child who attended kindergarten will probably reflect better coordination and orderliness in first grade due to his supervised activities. The large brush movements he employs at this stage bring to the paper a fresh uninhibited style which is a source of esthetic delight to even the trained artist. This individualism should be encouraged and carefully nurtured, and adult standards should not be permitted to enter into his work.

By the time a child reaches third grade, he is ready to establish a feeling for order and arrangement, or design. The teacher can guide the child toward the development of line, form, shape, color and texture in his art work. Although he does not know the meaning of the terms he does have a feeling for these visual elements.

The child who is given a large enough working area and enough creative freedom can develop some degree of skill in painting, drawing, cutting and pasting, and modeling. He should not always be expected to complete a problem. The interest span differs in each child, and the completion of a project may involve details for which the child lacks interest or which he is incapable of doing.[1] A skillful teacher will stimulate children to complete projects, however, as this is a valuable part of the learning process.

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[1] Margaret H. Erdt, Teaching Art in the Elementary School (New York: Rinehart and Company, Inc., 1956), p. 24

The Intermediate Grades

Purposeful expression characterizes the stage of development represented by the middle grades. At this time the child's manipulative skills are developing for several reasons. His hand-eye coordination is improving. His vision has almost reached full maturity. His small muscles are developing.[1]

The fourth, fifth and sixth grader is becoming highly individualistic. He shows a preference for specific art materials and has the ability to learn many skills and techniques. Socially, he is increasing his individual and group responsibility. His self-confidence and initiative may improve through freedom of expression. He can utilize definite help with skills.

At this age the child is ready to express ideas derived from research, observation, study, and imagination. The art program should be correlated with all of his school work. It should emphasize the appreciation of cultures past and present. Pictures and murals can depict great events in history. Ancient history and today's geography can be more meaningful through the construction of papier mache animals, maps and other objects. Lettering and posters can illustrate important habits in health and safety.

In his search for individualism the child will begin to create his own style of representation. The older intermediate pupil may stifle

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[1]County Superintendent of Schools, "Art, A Concept of Art Education" (San Diego: San Diego County, 1953), p. 6. (Multigraphed)

creativity by overemphasis on realism. He will probably use color more realistically and will want to do research in order to make his paintings more realistic. He will begin to be more concerned with detail and may lose some of the spontaneity which was prevalent in the lower grades.

The intermediate child will accomplish more in his art work if he has the advantage of a good teacher. He will become well acquainted with materials and their functions, and will begin to learn a number of art terms. He will become aware of objects existing in space and of overlapping forms in space. He is not ready for color theories, but will use color with regard to objective as well as subjective experience. Design should not be taught formally. The child may wish for assistance with perspective.[1]

The intermediate child should be given an opportunity to explore new media, experiment with new techniques, and find new themes for expression. He should be encouraged to "really see" the world he lives in and to express his feelings about it. His self-confidence in future years may depend upon the recognition of his ability at this time.

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[1]Viktor Lowenfeld, Creative and Mental Growth (New York: MacMillan Company, 1947), p. 218

The Junior High School

The physical, emotional, social and intellectual development in the adolescent calls for careful planning in the art program. Since each child at this stage is a distinct individual, physically and emotionally, he must have much individual attention. An effective art program offers release for the child's tensions and helps him approach a well-balanced maturity.

The child's fluctuation between childhood and adulthood is demonstrated by the production of childlike work one time and rather mature work at another. He may be aggressive in his approach to a problem or he may be timid. He will alternate between laziness and deep concentration, and will show enthusiasm and confidence one day and complete lethargy the next. For these reasons projects should be flexible and varied.

"It is important to know that at this level many children lose interest in art because too much emphasis is placed on technical skills, competitive goals, the finished product and professional attitudes."[1] However, the child who is gifted and skilled should be provided with these experiences and commended for his accomplishments.

The junior high school child will continue to select subjects, as he did in earlier years, which reflect his interest in factual information. He may be interested in culture, past and present, with its dramatic and

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[1]Ralph L. Wickiser, An Introduction to Art Education (New York: World Book Company, 1957), p. 218

adventurous phases or its scientific aspects. Girls' drawings often express interest in clothes and parties; boys like to express activities which they admire or in which they wish to participate. Typical subjects are race cars, planes, and ships.[1] The personal feelings of students about themselves influence the form of their production. Sometimes the junior high student will become absorbed in fads and weird styles. Some try to find escape from over-sensitiveness and over-consciousness by acquiring attention through the painting and drawing of stereotyped comic characters and cartoons. At this time the teacher should find ways to make the child sensitive to observations of beauty in nature, and aware of his own experiences and feelings.

The seventh and eighth grade art classes should be conducted in a laboratory-studio type of environment. The program should provide the child with ideas and techniques which can be used in his classroom to correlate his knowledge of other fields and experiences. Since the child, at this time, is usually more practical than ever before, much emphasis should be placed upon the creation of a pleasant room at school. Artistic display centers such as bulletin boards, flower arrangements, and table decorations may be established. Displays in any educational field will be improved by the student of art who has learned to use the elements of design. He should be encouraged to use his art products such as printed materials, handicraft products, paintings, and mobiles in his home. One

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[1]Superintendent of Schools, "A Guide for the Teaching of Art" (San Francisco: San Francisco Unified School District, 1954), p. 30 (Multigraphed)

value of using his art work in a practical way is the opportunity given the child to make free choices and critical judgments.

Technically, the teacher of junior high school art will be concerned with the function of different materials and simple designs related to them. He will want to arouse a sensitivity in the child to changes of color in nature with relationship to distance and mood. The teacher will give help with the child's need to express three dimensional space through diminishing sizes of distant objects, overlapping planes and vanishing points. The child's genuine urge for realism must be respected. If proportion bothers him, he should be encouraged to discover how to correct his problem by questions directed by the teacher. "Could you walk through that door?" "Could you see out of the window?" or "Do you think you could reach that shelf?". The child should become aware that objects in motion assume different forms and appear different from various positions.

At this stage, the child is able to become very proficient at crafts. Those pupils who reach the peak of their academic capacity early should be encouraged to find satisfaction through craft work.[1]

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[1]County Superintendent of Schools, "Art, A Concept of Art Education" (San Diego: San Diego County, 1953), p. 6 (Multigraphed)

PART III

MATERIALS AND METHODS

It is the procedure in most school systems to furnish the basic materials of learning. In art they include such things as paints, brushes, paper, clay and tools. However, it is a good practice to have the children take the responsibility for furnishing supplies that cannot be bought and for the care of their own clothing. Below is a minimum suggested list that may be acquired at home and used through every grade, being replaced yearly because of use and the physical growth of the child.

1. A shirt-smock or apron to cover the front and sides of clothing. A shirt-smock may be made by cutting the sleeves of an adult shirt to fit the child's arms, removing the collar and attaching some means of securing the opening when it is put on backward.

2. A piece of plastic or oilcloth approximately 14 in. by 14 in., or sufficiently large to protect a desk top.

3. Many old soft cotton rags for paint rags.

4. A medium sized fruit or vegetable can for water.

5. A 14 in. by 20 in. drawing board of some smooth light material such as corrugated pasteboard.

6. Sundry items for various projects as called for. Paper bags, newspapers, egg cartons, aluminum foil, wax paper, scrap materials, boxes, etcetera.

Equipment that is permanent and materials that are expendable should be purchased by the school. These do not have to be expensive. However, it does not pay to buy equipment of a permanent or semipermanent nature that only gives short service. For example, an 80 cent brush may give service for four years, while a 30 cent brush may not last one year of intensive use. When buying several hundred items, ten cents an item

becomes a great saving. The art consultant can make tremendous savings of school dollars by buying in large quantities for the whole school through competitive bids.

The remainder of Part III of this thesis suggests materials and methods for executing the basic art processes to be learned in elementary art education.

I. ILLUSTRATION

The child art program is comprised largely of drawing and painting because of the versatility of the materials, and their expressive possibilities. The media should be explored freely by the child, and the teacher should encourage a full range of experimentation. The only technical limitations imposed should have to do with the care of materials and equipment.

The elements of design and composition are necessary for pictorial construction. On the level of the primary grades the good use of color or texture should be commended if they occur naturally, but they should not be taught as an end in themselves. The main objective is to encourage the child to see the things around him more sensitively and to express them with self-confidence. If he relies upon copying as his means of inspiration, a false security can soon be established which finds its way into everything he does. The use of good judgment, together with guidance centered around the child's needs, characterizes the teaching of drawing and painting.

The following outline will serve as a guide for drawing and painting on the elementary level.

Crayon and Chalk Drawing

Materials	Methods
Wax crayons Oil crayons	Use ends and sides of crayon by pushing, pulling, twisting and turning. Use crayons solidly. Mix colors together on the paper. Polish the composition by rubbing with the finger.
Colored chalk	Use dry chalk on wet paper, chalk dipped in water or buttermilk on dry paper, powdered chalk spread with facial tissue on dry paper, or dry chalk on dry paper. Break chalk into different sizes. Use same technique suggested for crayon.
Sandpaper Wood Cardboard Hot plate or light plate	A textured surface may be put under the paper while coloring. Heat the crayon by holding composition over a source of heat for unusual effects.
Newsprint paper Oatmeal paper Drawing paper Construction paper Poster paper Papers with a toothed surface	Selection of paper should consist of size 18 in. by 24 in. for the lower grades, 12 in. by 18 in. for the intermediate grades, and 9 in. by 12 in. may be used for upper grades if larger paper is sometimes used.
Commercial fixitive Shellac Shellac-thinner or alchohol Clear plastic spray bombs	An economical fixitive may be made by mixing one part of shellac with two parts of shellac-thinner or alchohol.
	Children may stand while working in order to afford greater arm movement. Encourage the child to work large, and to experiment with many techniques.

Scratchboard Drawing

Materials	Methods
Smooth heavy paper Wax crayons Oil crayons	Cover the paper with a layer of light and bright crayon colors. Use a plan or cover erratically. Next, lay over the first layer a second layer of dark crayon. The second layer is solid to cover the spots of color below.
Sharp tools for scratching Scissors Knife Drawing compass Sticks	Scratch through the top layer of crayon with a sharp instrument producing lines, crosshatching or uncovered large areas. Compositions may be planned by older pupils, but primary pupils should work spontaneously.
Newspapers	Cover desk tops and floors with newspapers to catch shavings.

Charcoal Drawing

Materials	Methods
Rough surfaced paper	Work directly on the paper. Emphasize large and bold effects. Experiment with textures. Rub or smudge charcoal with stump or fingers.
Vine charcoal Natural stick charcoal Cloth or facial tissue	Vine or natural charcoal makes soft grays and shadows. It may be erased by the use of a soft cloth or facial tissue.
Charcoal pencils Pressed charcoal	Pressed charcoal gives darker lines and can be erased only partially with kneaded erasers. Children should plan ahead when using pressed charcoal.
Soap erasers Kneaded erasers	Make highlights by erasing with soap or kneaded erasers.

Pencil Drawing

Materials	Methods
Large soft lead pencils White drawing paper, size 12 in. by 18 in.	Younger children should use only large pencils which allow greater flexibility.
Charcoal pencils Colored pencils	Older children will handle all pencils more adeptly since this is a medium which creates detail. Colored pencils are recommended for maps, designs, or lettering. Charcoal pencils are used as directed under charcoal drawing. Explore the use of pencils, using the side of the lead to get richer and darker blacks. Use different means of shading, such as cross hatching and various pressures, to get textured effects.
Soap and kneaded erasers	Erasers may be used to produce texture and contrasts.
Any clean paper	To avoid smudging, place a clean sheet of paper between the picture page and the hand.
Fixative (optional)	Pencil drawings may be "fixed" if desired. (See Chalk and Crayon Drawing for fixative formula.)

Drawing or Painting Interpretations of Music

Materials

Good quality recordings
Visiting pianists or vocalists
Renditions by teacher or pupils

Any materials ordinarily used for painting or drawing with colored chalk or crayon

Methods

Give children the opportunity to listen carefully to the music before beginning art work. Preliminary discussion may help to collect impressions and to think of lines, shapes and colors which express the mood of the music. The teacher may ask, "Does the work tell a story or express a mood, place or person?"

Music should be chosen to correlate with social studies and school activities. Music with a strong rhythmic beat may be used for expressing work in a border or repeat design. Sad or gay moods can be expressed through color, and stories may be illustrated after listening to strongly descriptive music.

Selections which may be used in the elementary grades for drawing or painting interpretations of music are suggested below:

Kindergarten: The following musical compositions are appropriate for Kindergarten:[1]

Bye, Baby Bunting - old lullaby
Pop! Goes the Weasel - traditional
Rockaby Baby - old song
Dance of the Happy Spirits - Schubert
See-Saw - activity song
The Wind is Singing - interpretive
The Snowman - a winter song
A Blue Bird Sings - a spring song
Lullaby - Brahms
Cradle Song - Schubert

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[1]Lilla B. Pitts, Our Singing World, (Boston: Ginn and Company; 1952)

Primary Grades: The musical compositions which are appropriate for Kindergarten may be used for the first, second and third grades in addition to the following:[1]

America (first stanza)
Down by the Station - traditional song of the South
Clair de Lune - Debussy
Hansel and Gretel - Humperdinck
The Little Sandman - Brahms
Lullaby - Mozart
March of the Little Lead Soldiers - Pierne
Minuet in G - Beethoven
Pavane - Ravel
Peter and the Wolf - Prokofieff

Ballet Music - Gluck
Elfin Dance - Grieg
Golliwog's Cakewalk - Debussy
John Peel - English Hunting Song
Midsummer Night's Dream - Mendelssohn
On the Trail from Grand Canyon Suite - Grofe
Waltzing Doll - Poldini

Carnival of Animals - Saint-Saens
Children's Corner Suite - Debussy
Clock Symphony - 2nd Movement - Haydn
Coppelia Ballet Music - Delibes
Marche Militaire - Schubert
Peer Gynt - Grieg
Spring Song - Mendelssohn
The Swan - Saint-Saens
Nutcracker Suite - Tschaikowsky
Toreador Song - Bizet
Toy Symphony - Haydn

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[1]Lilla B. Pitts, Our Singing World, (Boston: Ginn and Company; 1952)

Intermediate Grades: The musical compositions which are appropriate for the Primary grades may be used for the fourth, fifth and sixth grades in addition to the following:[1]

Volga Boatman - Russian folk song
Swanee River - Stephen Foster
Berceuse - Sibelius
Sleigh Ride - Anderson
Meditation - Massenet
Reverie - Debussy
Barcarolle - Offenbach
Anvil Chorus - Berdi
Danse Macabre - Saint-Saens
Morning - Peer Gynt Suite - Grieg
Sunset - Grand Canyon Suite - Grofe
To Spring - Grieg
Finlandia - Sibelius
Viennese Waltz - Straus
Song of India - Rimsky-Korsakoff

Junior High: Designs for emotional quality only or record cover use may be inspired by some popular, semi-classical and classical music. In addition the following list may prove helpful:

Swan Lake - Tschaikowsky
The Firebird Suite - Stravinsky
Billy the Kid - Copland
The Nutcracker - Tschaikowsky
Death Valley Suite - Grofe
Grand Canyon Suite - Grofe
Pictures at an Exhibition - Moussorgsky
Hungarian Dance No. 5 - Brahms
Tango - Albeniz

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[1] Lilla B. Pitts, Mabelle Glenn, Lorrain E. Watters, Guide and Teaching Suggestions, Grades Four, Five, and Six, (Boston: Ginn and Company; 1952)

Fingerpainting

Materials	Methods
Large desks, tables or floor space covered with newspapers Sink or tray of water Fingerpaint paper or Butcher paper	Dip painting paper into sink or tray of water. Do not drain too thoroughly as newspaper on desk acts as a blotter.
Shirt-apron Apron Smock	Smooth the paper with slick side up. Wear protective clothing.
Finger paint Commercial paint Homemade recipe*	Apply about two heaping tablespoons of finger paint to paper. Use knuckles palms and fingers to smear paint with large arm movements. Cover entire surface of paper. Erase and repaint until satisfaction is gained or until paper surface begins to roll or peel Older children may work in several colors. Finished designs may be ironed on the back side after dry. They may be displayed on bulletin board, used for folders, book covers, wrapping paper, poster backgrounds, etc.

*Fingerpaint recipe:

Make paste of four heaping tablespoons of household starch mixed with cold water. Pour four cups of boiling water over paste. Stir constantly and cook until clear. When cooled slightly, add two tablespoons of soap flakes. This makes about one quart of base to which dry tempera color is added.

Another simple recipe can be used by mixing three parts of dry tempera with four parts of dry wheat paste. This dry mixture is sprinkled on the wet paper from a shaker.

Wax Resist Painting

Materials

White drawing paper
Wax crayon
Tempera paint
Large brushes
Small sponges
Shallow pan or tray

Methods

Draw a picture or design on drawing paper with a light colored crayon. When completed, one of the following methods of "developing" the picture may be used. A dark tempera is suggested.

1. Gently and quickly brush thin tempera over the paper with a large brush.

2. By using a sponge apply thin tempera to the surface of the paper.

3. Dip the entire painting into a shallow tray of thin tempera. Place on newspaper to dry.

Care should be taken not to get the tempera too thick as it will cover the wax crayon.

The above process may be reversed by using a dark crayon and a light tempera.

Tempera Painting

Materials	Methods
Tempera paint (12 colors, black, white and extender) Quart jars and lids Small cans Baby food cans Tuna fish cans Muffin tins Egg cartons	Mix paint and store in quart jars.* Pour mixed paint into small cans. Unused paint may be returned to jar. Dirty paint should be saved in scrap paint jar. Muffin tins or egg cartons can be used for mixing palettes.
Drawing paper Butcher paper Smooth cardboard Newsprint paper Construction paper Oatmeal paper	Explore the possibilities in painting through brush movement, mixing of colors, creating interesting compositions and producing textures. Tempera may be used in a creamy consistency or a thicker state.
Flat brushes ($\frac{1}{2}$ in. and $\frac{3}{4}$ in. wide with long handles.) One-inch varnish brush	Avoid dirty brushes which cause muddy colors on the painting.
Large tables Ample floor space	The painting island method may be used. The paint container and brushes are left in the middle of the floor or table and the children work from one color to another, carrying only their paintings.
Newspapers	Cover desks or floor with newspapers.

* Tempera paint may sour if stored for a long period of time. This may be prevented by adding one tablespoonful of vinegar to each quart of paint.

Watercolor Painting

Wash Painting

Materials

Paper
- Watercolor paper
- Oatmeal paper
- Any rough textured paper

Tacks or tape
Drawing board
Masonite board

Tack or tape paper to board before painting. If drawing is necessary, it should be simple and undetailed and done before painting begins.

Watercolor tray
or
Thin tempera paint

Mix enough color to cover the entire area to be washed.

Flat $\frac{1}{2}$ in. or 3/4 in. brushes
Water cans
Soft cotton rags

Wet the area to be washed with a brush and clear water. (This step may be omitted by those with experience.

When the area to be washed is still damp but not shiny, tilt the paper slightly and with a brush loaded with paint start at the top of the area with a horizontal stroke. Work back and forth across and step down the area overlapping each stroke with a loaded brush. Keep pulling the bead of paint down to the next level with each stroke. This must be done quickly without missing any part of the area. Corrections cannot be made.

At the bottom of area, wipe out the brush and pick up the bead of paint.

Hold paper tilted until area is evenly covered. Lay it flat to dry.

Graded Wash Painting

Materials

Paper
- Watercolor paper
- Oatmeal paper
- Any rough textured paper

Tacks or tape
Drawing board
Masonite board

Watercolor tray or
Thin tempera paint

Flat $\frac{1}{2}$ in. or $\frac{3}{4}$ in. brushes
Water can
Paint can
Soft cotton rags

Methods

Attach paper to drawing board. Preliminary sketching should be simple.

Tilt paper slightly with bottom down. Load brush with color. Lay paint at top of area to be painted with a horizontal stroke.

Squeeze a brushful of strong color into paint pan. Add a brushful of clear water to the color and mix. Apply a stroke of the diluted paint to the paper, being sure to pull the bead of paint from above into it with a parallel stroke. Continue to dilute color and apply toward bottom of paper. Make certain each stroke overlaps to make a continuous gradation.

If light to dark gradation is desired, start with a brushful of water with a small amount of paint added. To the tint of color in the pan continue adding color until the intensity desired is obtained.

Wipe out brush and pick up the bead of paint at the bottom of the area. Lay the board flat for paint to dry.

Dry Brush Painting

Materials	Methods
Painting materials listed under wash painting	Dry brush may be used over wash or graded wash painting. It is a technique used in contrast to the others to give texture, sparkle and vitality to a painting. Squeeze most of the paint out of the brush before making strokes. A textured effect consisting of lines and a mottled quality should prevail in this technique. Shading, blending of colors and contrast of dark and light should also be evident.

Watercolor should be done quickly and freely without concern for mistakes. Some planning should be done but detailed drawing should not be permitted. The child should have an opportunity to try different brushes and brush strokes and to experiment on trial paper with the three techniques given before beginning a painting. Brushing may allow specks of white paper to show through the print and spaces of white paper, as part of the composition, may be left uncovered with paint. The following types of watercolor painting techniques may be taught individually, but pupils should be encouraged to combine them as their needs and understanding develops.

II. DESIGN

Design is not to be considered as a separate and distinct field in itself. When any form of art is produced, all or most of the elements of design are involved automatically. Design is the structure of an art form. Good taste in design is developed through a considerable amount of experimentation, observation and the exercise of selective judgment.

In the elementary grades a design is often the result of an emotional or sensory reaction to the materials being used. These designs do not necessarily communicate anything. Sensitivity to shapes and textures can develop naturally at this time. The opportunity to arrange or rearrange shapes and repeat them is valuable in developing a sense of good composition. Two processes which incorporate strongly the principles of design are printing and stenciling. These processes will be included in the material to follow.

Design might also be thought of in terms of nonobjective or nonrealistic art. Being more simple or abstract in quality, it has value for the older pupil who is overinfluenced by adult realism in art. The desire to emulate the adult concept frequently leads to frustration and dissatisfaction with art in general because of the child's lack of motor coordination and sensitivity to the object and medium. Some of the design media are complex, difficult technical processes and have limitations in the degree of realism which can be achieved. This forces the student-artist into a simplicity that bridges the gap between youthful subjectiveness and adult realism.

Monotype Printing

Materials	Methods
Printing ink Homemade Commercial	To make printing ink, mix one part honey, two parts glycerin and one part water. Add enough tempera to give color.
Brayers (one for each color) Paper (smooth or absorbent) Newsprint paper Drawing paper Tissue paper Paper towels Flat textured objects String (various weights)	A background design for folders, book covers or posters can be printed by the following methods: 1. Print a background design on paper with an inked brayer or by pressing the paper on an inked glass slab or tile. 2. Press objects on the inked slab or tile to remove ink and create design. Then press paper on slab to make background design. 3. Lay string on inked slab to create design for background paper.

Stick or Gadget Printing

Materials	Methods
Newspapers	Pad the desk with several newspapers before printing to provide cushion and result in better printing.
Felt Shallow dish Tempera or ink	Make ink pad from felt placed in shallow dish of thin tempera or ink.
Stiff bristle brush Wood Innertube Cork String Leather	Collect sticks and gadgets which have interesting textures and shapes. Apply printing ink to stick or gadget with a brush or ink pad. Press object on paper. Encourage primary pupil to use large objects. Small objects may be glued to cardboard to facilitate better handling. Work for free imaginative compositions, combining shapes to form objective designs.

Vegetable Printing

Materials

Potato
Carrot
Rutabega
Similar root vegetables
Vegetables with a highly textured effect
- Onion
- Cabbage
- Lettuce

Table knife
Spoon
Stiff bristle brush
Water soluble inks
- Tempera paint
- Tempera inks

Textile inks
- Oil printing ink
- Textile fluid and tempera

Paper
Closely woven cloth
Vinegar
Pressing cloth
Iron

Methods

This new and exciting type of printing may be introduced in about the fourth grade. By carving into the flat cross section of a vegetable the child may create his own shapes and print them. Careful planning is encouraged because mistakes in cutting cannot be corrected readily. Vegetables should be fresh and crisp when used.

Cut the vegetable to expose the cross-section. Remove background to a depth of $\frac{1}{4}$ in. on the exposed surface by cutting with a knife or scraping with a spoon. Paint or daub the design with ink, or press it on inking pad. Then press design upon the material to be printed.

A pad of newspaper should cushion the pressure. Use water soluble inks on paper or textile paints (commercial or homemade) if printing on cloth.

Soap erasers or paraffin blocks may be substituted for vegetables if some pupils are not capable of cutting vegetables.

Felt-block Printing

Materials

Felt
- Old hats
- New bolt

Sheet cork
Scissors
Rubber cement
Cardboard
Shellac and thinner
Brush

Stiff bristle brush
Tempera paint
Tempera ink
Oil printing ink
Textile fluid and tempera
Cloth
- Cotton Wool
- Linen

Drawing paper or equal

Newspapers
Paper towels
Vinegar
Pressing cloth
Iron

Methods

This process gives the child an opportunity to produce his own shapes, rather than depending completely on accidental ones.

Cut felt or sheet cork with scissors. Cement shapes to a piece of cardboard with rubber cement. If cardboard has been pre-cut and shellacked for waterproofing it will hasten the mechanics of the process.

Pad area with newspapers under print. Several trial prints will determine the amount of ink and pressure to use. Press blocks on paper or lay block face up with the paper resting on it and rub gently with a pad of paper towels.

The dry ink print may be set in the cloth by soaking in vinegar and pressing with a hot iron.

Plaster-block Printing

Materials	Methods
Plaster Plaster of paris Modeling plaster Dental plaster	This is an activity that challenges the natural creativity of children even as early as kindergarten. The first step is to cast a plaster block. This step is done well in groups of four or five pupils.
Newspaper Pan Small boxes Plasticine clay Wax paper Two large tables Protective clothing	(See casting process under sculpture for plaster mixing instructions). On a large table covered with newspapers mix plaster in a pan, and pour into small boxes (approximately 2 in. by 2 in. by $\frac{1}{2}$ in.) Place a coil of plasticine clay on a piece of wax paper to form a mold about the size of the box suggested. Pour plaster into the mold to form a block.
Knife Scissors Nail file Orange stick	Complete the next step at a second table. When the plaster is hard remove the box. Cut or scratch the design upon the smooth side of the block with a sharp tool. The design may be spontaneous or pre-planned and traced on the block.
Shellac and thinner Brush	Shellac the design surface when the block is completely dry (usually three or four days) so it will not absorb the ink. Two coats are desirable.
Glass slab or tile Brayer Water soluble ink Tempera paint Tempera ink	Inking and printing comprise the second stage of the process. Roll water soluble ink on a tile or glass with a brayer (one for each color). When it feels and sounds tacky, the brayer should be rolled over the block design in several directions.

Crayon Stenciling

Stencil paper Commercial stencil paper Heavy construction paper Tag board Mimeograph stencil backs Scissors	A heavy stencil material should be used for crayon stenciling. Cut desired stencil shape with scissors. Keep designs simple and the placement of stenciled designs free.
Pins Drawing boards Heavy cardboard Corrugated pasteboard	Primary children may have difficulty holding a stencil so it does not move. If so, the stencil may be pinned in place. A drawing board or piece of heavy cardboard or pasteboard should be used under the stenciling material to receive the pins.
Wax crayons Oil crayons	Apply color crayon upon stencil cut out with both light and heavy strokes. Do not hit stencil edges as pressure may tear and destroy the clean cut of the edge.
Drawing paper Cotton cloth Clean sheets of paper Iron	Either paper or cloth may be stenciled. If cloth is used, the design may be set by pressing it between two sheets of clean paper with a hot iron.

Brush Stenciling

Materials

Stencil paper
Scissors
X-Acto knives for older pupils

Pins
Drawing board
Heavy cardboard

Drawing paper
Cotton Cloth
Light smooth fabrics
Stiff bristle brush
Tempera paint
Colored inks
Watercolors

Textile paints
Textile fluid
Dry tempera
Vinegar
Iron

Methods

The process of brush stenciling parallels that of crayon stenciling except that a stiff brush and thick tempera paint are used. If colored inks or watercolors are used, the brush should be almost dry. Repeated brushings will give a depth of color.

If textile designs are to be made, textile paints or dry tempera mixed with textile fluid may be applied with the brush. Textile designs may be set by soaking in vinegar and pressing with a hot iron.

Sponge Stenciling

Materials	Methods
Stencil paper Commercial stencil paper Heavy construction paper Tagboard Freezer wrapping paper Mimeograph stencil backs Scissors	Cut shapes from stencil paper, getting a clean cut edge. All stencils are to be student designed and made. Do not use commercial stencils.
Drawing paper Cloth	Lay stencil flat on material to be stenciled.
Pins Drawing board or pasteboard	Pin or hold in place, using a piece of corrugated pasteboard or a drawing board underneath if pins are used.
Cellulose sponges Tempera paint	With a sponge moistened with paint gently pat up and down on the stencil opening. With older children the sponge may be used by drawing it from the stencil paper into the opening. The sponge must never be pulled completely across the opening as it may force paint under the edge.
Newspapers	Newspapers are used to protect the work area.

Spatter Stenciling

Materials	Methods
Stencil paper Scissors X-Acto knives (for older pupils) Drawing paper Cotton cloth Pins Drawing board Heavy cardboard	Cut a simple design from the stencil paper. Mount the stencil on an appropriate spot over the paper or cloth to be stenciled. Pin the stencil down with pins into a drawing board, pasteboard or heavy cardboard.
Toothbrush Tempera paint Paint pans Flat sticks	Prop the board up at an angle or stand on an easle. Spatter over the cut design by using a toothbrush dipped in tempera paint. After dipping, shake the brush well. By pulling a stick toward the child and across the bristles, a spray of paint will spatter on the stencil. The spattering should be done from about eight to twelve inches away.
Spatter guns Spatter ink	Spatter guns and ink are available, but it is best to explore the possibilities of the brush first.

III. CRAFTS

To a child the construction or putting together of things is a fascinating activity. Because of the wide variety of projects and the numerous skills involved it is a challenging area for pupil and teacher.

In crafts there is such a great variety of things to know and experience, so many ways to improvise with ideas, materials and tools that the teacher should have many aids to guide her. The advice of the art consultant should be sought and the multitude of books written on crafts should be available.

Crafts are a creative activity and may be the outlet for those who cannot paint or draw well, but who can develop a good sense of design.

Paper Sculpture

Materials	Methods
Construction paper Tag board Paste Pins Stapler Scissors String	Cut, fold, twist and score colorful paper to produce objects or designs. Fasten by pinning, stapling, slit-and-tab or pasting. If objects are designed for hanging, attach to string and fasten to ceiling.
Aluminum foil Foil plates	Colorful Christmas decorations can be constructed with paper sculpture.

Collage Construction

Materials	Methods
Junk box materials from home and school Varieties of paper and cloth String Screen Other textured material Heavy cardboard for background Scissors Paste	Mount objects on a plain or colored background, either flat or projecting out in bas-relief. Material may be cut for planned composition or used spontaneously. Attention should be given to over-lapping and contrasts in material. A collage design should produce a composition of textures in interesting shapes and colors.

Papier Mache Construction

Newspapers
- Strips
- Fine pieces

Paper towel strips
Wallpaper paste
Egg cartons
Boxes
Tempera paint
Shellac
One-inch brush

Construct an armature of wadded newspapers tied with string to form the joints and hold sections together. Cover armature with small strips of paper saturated with paste. Build up muscles and form with pads of paper. Continue to add several layers of newspaper strips, and end with a covering of paper towel strips. A pulp of papier mache can be made by soaking tiny pieces of paper and paste in water. This can be used in ways similar to that of asbestos clay.

Egg cartons can be used as a base for masks which are covered with papier mache. Animals and figures may be constructed from boxes which are fastened together, then padded and rounded with wads of paper. Cover with papier mache strips to give the final form and texture.

Surface of papier mache object can be painted and shellacked.

Mosaic

Materials	Methods
Bits of colored paper or cardboard Paste or glue Cardboard Construction paper	For light mosaic, glue bits of shaped colored paper to heavy paper or cardboard, producing a picture or design.
Plywood Tile mastic Stones Colored glass Small bits of linoleum or tile	For heavy mosaic, fasten stones or pieces of glass or tile to plywood or other sturdy material which has a preplanned composition sketched upon it.

Mobiles

Materials	Methods
Wire Cut clothes hangers Cardboard Wood veneer Metal from tin cans Scraps from sheet metal shop String Thread Side-cutters or pliers Bits Drill	The construction of a mobile, which is a piece of sculpture capable of motion and based on the expression of a theme through balance, shape, and movement begins from the bottom. Hang metal, wood or cardboard by string or thread from a wire or wood bar. Construct another level in a similar way to balance the lower one. The entire mobile should balance and revolve without colliding parts. "How to Make A Mobile" by John Lynch is a good beginners guide. From the simple formal balance that may result from first attempts, the pupil should be encouraged to construct informal balance, parts suspended or moving within others, and the combination of different materials.

Scale Models

Materials

Large pasteboard boxes
Sheets of pasteboard
(Packing sheets from window glass)
Tempera paint
Large brushes
Any materials necessary for the completion of a selected process or project

Methods

This problem develops from studies in arithmetic, science and social studies. Stores, transportation vehicles, circuses, etcetera can be constructed for practical use.

Make the scale sand-table size or large enough to allow make-believe operation of the models. Scale models around the size of the children, chairs and stools in the room. The scale is related to the child's capacity to measure, but the construction and decoration are based upon his artistic reaction to the activity being studied.

Cut, fold, fasten and paint pasteboard boxes and large sheets of pasteboard. Use many combinations of past art experiences to complete details.

Sewing

Materials

Paper (medium weight)
Drawing paper
Construction paper
Any interesting textured or colored paper
Cloth
Cotton
Linen
Terry cloth
Frame (if available)
Large needle
Several colors of yarn

Methods

Sewing as an art activity is essentially the development of a spontaneous experience with line and texture on paper or cloth.

A simple four-sided frame to which the paper or cloth can be attached is helpful but not necessary. Stiff paper or the cloth laid flat can be easily sewed. Make stitches in simple embroidery or applique style, with large needles and colored yarns. The designs may be direct or may follow freehand drawings or designs.

Dioramas

Materials

Pasteboard box
(Three full sides plus a top and bottom
Platform
Table
Stand
Box with bottom up
Background material
Butcher paper
Large drawing paper
Construction paper
Base material
Tag board
Pasteboard
Heavy cardboard
Plywood
Tempera paint
Brushes
Any materials necessary to execute construction according to media and process chosen

Methods

A diorama is an excellent means of correlating art with other areas of study. Scenes can be planned to fit a stage-like box or platform to depict a desired topic, scene or event.

Paint an appropriate background to fit the three full sides of the box stage or to stand on the platform if it is to have a limited viewing angle.

Paint backgrounds on paper and cement in place when finished. If a base scene is painted for an open platform type diarama, cement paper before painting.

The diorama may be simple or elaborate depending upon the age level, background and enthusiasm of the pupils. The trees, buildings, trees and other objects may be flat, painted cut-outs. A more complex scene will include three-dimensional models from clay, wood, cardboard or papier mache. Pupil suggestions and past experience should develop this phase of the project.

IV. MODELING AND SCULPTURE

Modeling, sculpture, carving and casting give opportunity for expression to those children who do not like to work on a flat surface, but who think more naturally in three dimensions. Whether or not thinking and working "in the round" is difficult for a child, it is essential to his enjoyment of his everyday surroundings. Through modeling and sculpture, the child will become more sensitive to good design in three-dimensional objects.

Asbestos Modeling

Materials	Methods
Fine or medium fine sawdust Powdered asbestos Powdered clay (dry water clay) Wheat or cellulose paste Water Pail or large pan	A versatile modeling compound suitable for all grade levels can be made by pouring two cans sawdust (two pound coffee can size), two cans powdered asbestos, one pound powdered clay and $\frac{1}{2}$ pound wheat paste or 1/8 pound cellulose paste into a large pan or pail. Mix thoroughly with water until material is sticky and pliable. If cellulose paste is used, it should be soaked in two quarts water and allowed to stand overnight. Add the thick liquid paste to the dry ingredients and mix. Add more water if needed to make a good workable modeling material. This mixture should stand overnight before using to allow wood and asbestos to become thoroughly moist.
Pocket knife Sandpaper Brushes Tempera paint Shellac Shellac thinner Paste wax	Material may be modeled by pushing or pinching, making sure all added material is firmly welded to main mass. After the designed shape dries, it may be scraped or carved to add detail, or sanded with medium and fine sandpaper to smooth. Model may be painted with tempera and then shellacked or rubbed with paste wax to give a natural finish.

Water Clay Modeling

Materials

Protection for clothing
- Shirt-smock
- Apron

Protection for desks
- Sheet of plastic or
- Sheet of oilcloth

Water clay (moist state).
Covered storage containers
Slip
Old brush
Flat sticks
Modeling tools
Orange sticks

Cloth
Paper towels

Methods

Water clay dries rapidly. It will become crumbly and hard and will shrink considerably. These peculiarities dictate the use of bold, simple forms and appendages which hug the modeled form closely.

Several ways to form clay are: Pinch into shape; roll out coils and stack them to build shapes of dishes or bowls; roll into pancake or slab $\frac{1}{2}$ in. thick with a rolling pin and cut shapes to make boxes, tiles, straight sided cylinders and bowls. When slabs are put together the joint should be wet with slip (liquid clay) to make a firm joint. Slip may be applied with brush or stick and the joints pressed together firmly.

Regardless of what is made with water clay, these rules should be followed:

1. Always keep the clay moist while working and keep tightly covered when storing. If interruptions occur, the pieces should be covered with a moist cloth or paper towel.

2. Make shapes simple, bold and large, and avoid projections that are fine or detailed.

3. Do not add any other materials to the clay as they will harm it. As the clay shrinks around foreign material it will crack open; or if pieces are fired, the substance will burn out and may crack or destroy the shapes.

4. The finished object should dry slowly, at first under cover in a can, bag or under a cloth. After a day or two the pieces may be placed in a cool place (cupboard) to dry thoroughly.

Water Clay Modeling (Continued)

Materials

Tempera paint
Brushes
Shellac and thinner
Enamel paint

Methods

When clay pieces are dry they may be painted with tempera and later given a coat of shellac to make them waterproof. Enamel paint can also be used.

Clay can be fired in a kiln and glazed to make a pleasing and permanent object. Since this phase of the process is technical, it should be planned with the consultant for details.

Plaster Casting

Materials	Methods
Plasticine clay design Plasticine clay	A casting problem begins with a project in plasticine relief design. The relief is the base of the casting mold. Build walls of plasticine around the relief to desired heights ($\frac{1}{2}$ in. to 3/4 in. is ample). Weld together smoothly.
Plaster Plaster of paris Modeling plaster Dental plaster	Mix plaster (see directions below) and pour into the mold. While the plaster is hardening, insert into it a paper clip or bent wire to be used as a hanger. Allow plaster to dry twenty-four hours.
Tempera paint Brushes Shellac and thinner Paste wax	Peel the clay carefully away from the plaster, removing all plaster that adheres to the clay. Let plaque dry for four or five days. Do not disturb the design surface. When dry, paint the face of the plaque with tempera paint and shellac or rub with paste wax instead.

The following method of preparing dry plaster for casting can also be used for any other process requiring plaster which is suggested in this thesis. The process of preparing plaster does not have to be messy if properly handled.

Materials	Methods
Newspapers Table	Set aside a certain area for mixing and cover the floor and tables with newspapers.
Pan (size depends upon project) Aluminum or stainless steel Milk carton	If children are to work in a group of four or five, mix the plaster in a pan. If they are to work individually, the bottom portion of a milk carton is adequate.

Plaster casting (Continued)

Materials	Methods
Plaster Plaster of paris Modeling plaster Dental plaster	To one part of water slowly add one part of plaster by sprinkling through fingers. Stir with a stick while sprinkling to break up lumps. Watch for thickening of solution while stirring. When plaster is the consistency of thick cream (not before), it is ready to pour into mold.
Large bucket Water	Unless sinks are equipped with sediment traps, the children should wash hands, sticks and pans in a bucket of water. After plaster settles and hardens, pour off the water and throw sediment away. The hard plaster in the mixing pan should be chipped loose and discarded.

Wax, Soap, Plaster, Wood and Snow Sculpture

Wax Carving

Materials

Paraffin bar
Candles
Wax crayons
Carving tools
- X-Acto knife
- Carving set
- Pocket knife
- Paring knife

Methods

Wax can be carved easily and quickly. Because of its color value the carving should be deep in order to create shadow and highlight contrasts. Smooth the wax by rubbing with the hands or by carefully rubbing while holding over heat. Pupils should be encouraged to work as large as the shape of the material selected allows.

Soap Carving

Materials

Ivory soap (large fresh bar)
Carving tools
- Pocket knife
- Paring knife
- Carving set
- X-acto knife

Newspapers (for desk tops)
Box (to collect chips)

Methods

Soap carving is delicate because it breaks easily. Fresh soap is necessary to assure good carving. The designed shape should touch the outer edge of the bar in all dimensions. Thin forms and projections should be eliminated by a discussion of the process before the child begins work. If the form is chipped or broken while carving, the pieces may be joined by wetting the broken surfaces and pressing them together.

Carve slowly and deliberately, but carefully. When completed, smooth sculptured shape by rubbing with wet hands.

Plaster Carving

Materials	Methods
Plaster Milk carton Gelatin mold Carving tools Pocket knife Carving knives Chisels	Prepare a block made by pouring plaster into a milk carton or gelatin mold. Remove mold when plaster is hard. Begin carving when block can be handled without crumbling. Keep shapes and forms simple and carve before thoroughly dry. Mistakes or chips in carving cannot be corrected. Large breaks may be repaired by mixing a small amount of plaster and water which is applied to the broken surfaces and pressed together.
Tempera paint Shellac and thinner Brushes Paste wax	The final form may be painted with tempera and shellacked or it may be rubbed with paste wax.

Wood Carving

Materials	Methods
Wood Pine Balsam Carving tools Carving set Pocket knife X-Acto knife Chisel	Pupils in the elementary grades should work with soft straight grained wood. The size should be no larger than can be used adequately in the time given. Wood allows for more detail than other sculpture materials. It relates better to the abilities of the older students. Forms should remain simple. A few guide lines can be used to aid in carving the primary form.
Sandpaper Fine Medium	When carving is complete, sand the wood with a medium and fine sandpaper to soften sharp or rough edges.
Paste wax Shellac and thinner Varnish Brush	The pupils may be taught to appreciate the natural beauty of wood by having them wax, shellac or varnish the pieces. Painting should not be encouraged.

Snow Sculpture

Materials	Methods
Large amount of snow	Snow sculpture may be undertaken only when favorable conditions prevail such as plenty of snow and temperatures that will allow the packing of snow.
Small shovels Short boards Large spoons Old clothing (for decorations) Caps Hats Scarf Objects for detail decorations	The class should decide upon a form to be carved before the day of the project. To begin, several small groups should roll snow into large balls. Balls are positioned so they touch, giving basic size. Other pupils will pack snow between the balls and make a solid shape. Snow may be carved to give simple detail and projections may be added. Sculpting should be done rapidly.
Sprinkling can Clothes sprinkling bottle	The snow sculpture will last longer if it is sprinkled with water after school when the temperature is dropping
	Kindergarten children may start with a snowman and an accompanying figure. Let children explore to see what can be done with snow. Older children can carve more complex forms in groups.

The time for the introduction of carving as a technique depends upon the maturity of the pupil. Generally the third grade may be receptive to it. The desire of a pupil to carve on the clay he is modeling shows he is becoming ready and interested. Wax, soap, wood and plaster are more challenging media, since they cannot be corrected as readily as clay.

It is difficult for the primary and intermediate pupils to visualize the final form before work begins. They should start work directly in

the material rather than using preliminary planning other than making a simple form from plasticine or water clay first. Detail and finished effects should be reserved for the final material.

The following suggestions apply when teaching any of the carving processes listed above:

1. Have a general plan of the finished object. A preliminary plasticine form might be modeled.

2. The tools should be kept sharp, especially for wood and plaster carving. More fingers are cut with dull tools than with sharp ones. A supply of tape and bandages should be available.

3. Do not rush the process. Carve slowly and deliberately. Cutting large pieces, deep gouges and twisting the tools in the materials are conducive to breaking, cracking and splitting the object.

4. Keep the shape bold and simple to start and carve only detail that will not break easily.

Plasticine Modeling

Materials

Plasticine clay
Modeling tools
Sheet of plastic or oilcloth

Methods

This material should probably be the first modeling experience of the child. It is highly manipulative and can be used over and over.

Wash hands before using. Start with the push-pinch method, using a ball of clay (about one pound per pupil). Shape the ball to the desired form by pushing, pinching, pulling and poking with the fingers. Any projections should be pinched from the form, but if pieces are added they should be well attached or "welded" by pressing them on and smoothing the joint.

Primary children like to make bowls and other similar shapes. These can be pinched into form or constructed by rolling coils of clay which are placed one on top of the other and welded together with the fingers. Older pupils may use modeling tools to help form and smooth the clay. Figures, animals, and relief designs are characteristic forms to anticipate in a clay project. A relief design is the result of modeling a slab of clay to a desired size with a built up or incised design on the surface.

V. DISPLAY ARTS

Exhibits

The exhibition of the pupils' work in the classroom is essential not only to an attractive room, but also to the encouragement of the self-confidence and the creativeness of each child. Exhibits give opportunity to display the unusual and interesting qualities of the child's work. From the time he is in Kindergarten, the child should have a part in arranging classroom and school exhibits.

The child must learn to organize on a large scale on bulletin board or countertop as well as on the paper he uses. The principles of exhibiting are similar to those of poster layout and are suggested here as principles not to be learned by rote, but to be applied in an exploratory way until the child becomes sensitive to the difference between good and poor arrangement. Suggested principles for arrangement are:

1. Space is essential. A bulletin board, table, or poster defeats its own purpose by confusing the observer if it is overcrowded.

2. The background should be as neutral as possible in order to give emphasis to the objects to be displayed or the words to be read.

3. Contrast can add interest and attention to the over-all effect of the exhibit. Contrast should be pleasant. Textured materials, scrap materials, string and soft-colored paper can be useful in creating contrast.

4. Size, color and subject matter may not be the same in a display, and therefore an informal balance of layout is better than a formal one.

When the design elements have balanced and a dominant theme is

apparent, with subordinate elements to add variety, the harmony which is the paramount goal of the designer is close to achievement.

Lettering

The Cut Paper Alphabet

Materials

Sheets of construction paper
Rectangles of uniform size and color
Stiff paper guide (Cut to desired width and length)*

Scissors

*The width of a paper guide should be from 1/6 to 1/10 of the height of the letter to be cut.

Methods

On the edge of a sheet of paper place the pre-cut paper guide. Cut along the other side of the guide to form the part of the letter desired. Continue placing the guide and cutting until letter is completed. (See Page 75 for illustration). First graders should be able to cut the letter I, L, T, H. E, and F from memory because of the straight cuts and uniform width.

By folding paper in half lengthways, the guide may be used to form the letters O, D, C, G, J and U which are based upon the square "O" pattern. Cut the "window" from the O, unfold and cut away areas not needed. Second graders should be able to cut these from memory as well as the straight cuts.

Of the slant letters, the V, A, M and W may be cut from folded paper. The N, Z, X and Y will have to be cut in a manner similar to the straight cut letters. Letters S, B, P and R are cut from folded paper making sure only the enclosed areas are cut on the fold. The K and Q are cut from combinations of folds (sideways for the K) and straight cuts. Care must be taken to see that the desired parts are not cut away. Fourth graders should be capable of cutting all letters from memory.

The Manuscript Alphabet

Materials	Methods
Drawing paper Newsprint paper Butcher paper Large black crayon	In grades one through four, teach and review the standard manuscript alphabet first learned in grade one. In grades one and two children can letter using large black crayons. Guide lines should not be forced upon the child, but rather a free style lettering should be encouraged.
Black tempera paint Large lettering brushes or flat watercolor brushes	Grades three through six may try black tempera paint and a stiff brush for big letters. This can be done on desks or floor protected with a covering of newspapers.
India or drawing ink Pen holders Speedball pens or equal B-1 or B-2 D-1 or D-2	The students from the sixth through the eighth grades should be taught the single stroke alphabet (See page 72 for illustration). Both upper and lower case letters should be executed. Some of the pupils should be able to handle lettering pens and ink well. All pupils should be given an opportunity to experience the process. Guide lines may be used at this time. For practice, newspapers may be turned sideways and the columns used as lettering guides. Speedball pens, size B-1 or B-2 are adequate for simple Gothic style letters. Later the Roman alphabet may be taught and produced with the D-1 or D-2 style pen.

The Speedball Text Book by Ross F. George is an excellent guide for pen and brush letter construction. It is published by the Hunt Pen Company of Camden, New Jersey.

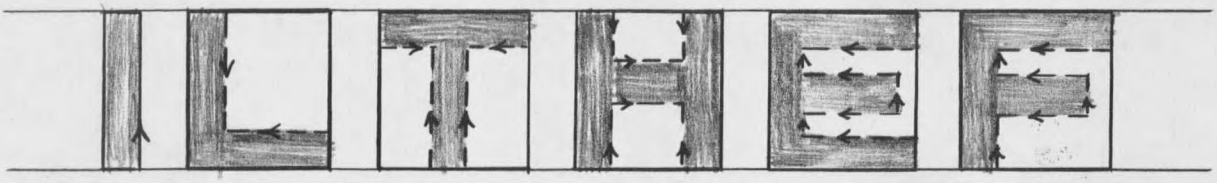
The Single Stroke Alphabet

The arrows indicate the direction of the stroke. The numbers indicate the sequence of the strokes. Always rule three guide lines when lettering. The middle or "waist" line should be up 3/5 of the capital letter height from the base line and is used to determine the height of the lower case letters and help proportion the capital or upper case letters.

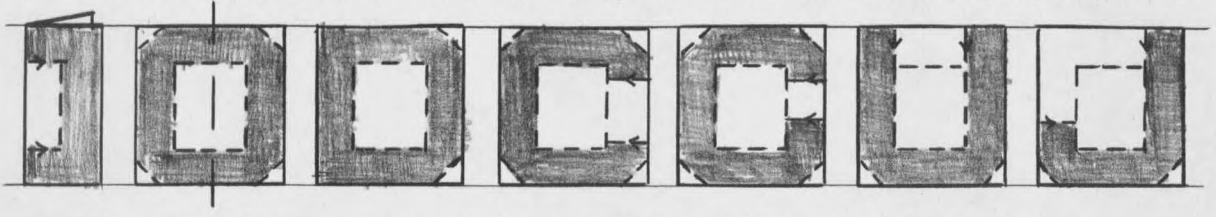


Directions for Block Letter Cutting

The following letters are cut without folding. The guide is used to keep the width uniform throughout. Arrows indicate cutting direction.



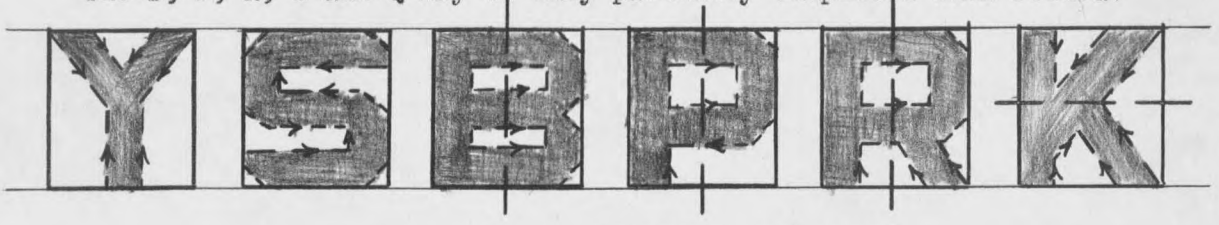
The letters below are cut by using one fold and are based on the "O".



The slant letters are cut by using the fold and the guide.



The B, P, R, K and Q may be only partially completed when folded.

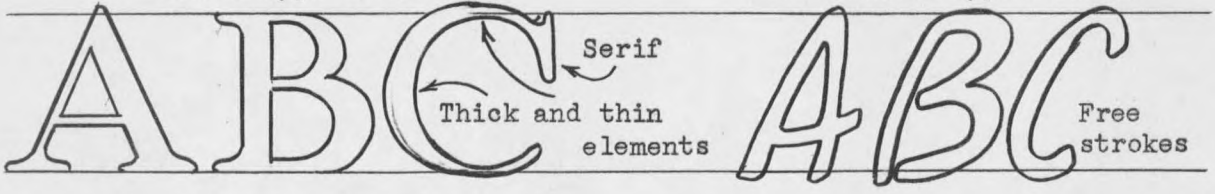


Gothic Type Letters



Roman Type Letters

Balloon Type Letters



Lettering, besides being a means of communication, is an important area of art and should be considered as such. It is a good class project for acquiring bulletin board alphabets and aiding language arts teaching. Lettering, whether penmanship or art, must be well-constructed, neat and legible.

In the first four grades, lettering activities are confined to practicing the forming of block capital letters. The letters may be cut from $\frac{1}{4}$ in. squared paper. At the third and fourth grade level, the pupils should be able to make these letters from memory.

The fourth and fifth grades can be taught the cut paper Gothic capitals after mastering the block letters. The Gothic letters are curved but continue to hold the same width of elements throughout.

Pen and ink lettering is a possibility with sixth graders who have acquired skill in handling Gothic letters. Lettering pens, such as a B-2 Speedball, are adequate. Lower case letters may be incorporated with the capitals at this time.

The seventh graders can handle an additional type and size of lettering pen, and simple brush lettering of the Gothic styles. Simple Roman, Balloon and Gothic letters may be executed with several styles of lettering pens and flat brushes in the eighth grade.

Lettering should always be done with care, whether it is for a poster, the title for a notebook, a picture title, or the name or date on the back of any piece of work.

VI. ART APPRECIATION AND HISTORY

A good art program cannot be fully functional if it is not integrated with an appreciation for the art of the past.

Directing the abilities of the pupil does not always instill in him an appreciation for what he is doing. At times he may be more skilled than appreciative, and his appreciation for art must grow as he grows. This growth may be achieved by giving an insight into the art of the past through doing simple projects that may resemble techniques of certain artists.

In presenting an appreciation lesson, the suggestions below should be considered about any picture or object:[1]

1. The approach--arousing interest in the picture.
2. Biography--period during which the artist painted, human interest, etcetera.
3. Source of the theme--Bible, history, literature, nature, etcetera.
4. Setting--(1) country, (2) place--field, woods, room.
5. Center of interest--all characters give attention to it; lines lead attention to it; important position, light, size.
6. Theme--dominating motive; symbolizes what?
7. Human interest--why did the artist want to paint it?
8. Appreciation--see "What Makes a Picture Great." (Concept, composition, expression, drawing, colors, technique.)
9. Related activities--dramatize, correlate with history, science, language, etc. Use work books. Study appropriate poems and songs. Living pictures for programs.
10. Integration or correlation--refer back to the picture again and again, in music, literature and other classes. Refer frequently to pictures studied previous years. Note that the artist has carried out a color scheme in the picture and talk about that in your creative art work. (Complementary--used colors opposite each other on the color chart. Analogous--colors which are neighbors on the color chart. Monochromatic--several tones of one certain hue, like the blues in "Lone Wolf.")

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[1] Ethel Freeman, Masterpieces of Art (Sioux Falls, South Dakota: Midwest Beach Company; 1950), p. 23

Examples for use in art appreciation class are prints of outstanding artists' paintings, sculpture and handicraft products. Movies and film strips are available from the state film library, several universities and numerous private film distributors. Colored slides of outstanding works of art may be purchased for review. Colored slides that are taken of student work and collected by the consultant are an excellent means of stimulating interest in projects.

SUMMARY

The survey taken of the Livingston elementary school system in the area of art, my personal observation of classroom work, and the results of this work indicate the need and desire for an outlined program in art in that system. In order to stimulate an interest in this program and encourage the hiring of a consultant to coordinate a comprehensive program, I have written this thesis. By doing so I have clarified in my own mind how best to present methods and materials to elementary pupils in any school system.

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APPENDIX A

A SURVEY OF THE LIVINGSTON ELEMENTARY

SCHOOL SYSTEM IN THE AREA OF ART

Please fill in the blanks with a word or check that will answer the question. Be specific or as closely approximate as possible, giving as true a picture of your teaching as you can.

1. Name of school_____ 2. Grade taught_____
3. How many minutes of art do you have scheduled per week?_____
4. How many minutes of art do you usually teach per week?_____
5. For a balanced education of elementary subjects, how much art do you feel should be taught per week?_____
6. If the regular art period is not held, what is the reason for a substitution?_____
7. As an elementary teacher do you feel (check one) 1. well qualified ____ 2. poorly qualified____ 3. average____ in the teaching of art on your grade level?
8. If your answer to number seven was "poorly qualified" check the items best defining the reason.

___lack of art training
___poor training in art
___feel that art is not important
___feel that you need more personal experience in art
___feel it is more disrupting to the class than educational
___lack of interest in art
___do not understand the purpose of art
___feel that art is overemphasized in education
___feel more qualified on another grade level
___feel inadequate in selecting media or projects

9. If your answer to question number seven was "well qualified" check the items giving the basis for your answer.

___good college art training
___private art classes
___keen interest in art for yourself and the pupils
___do some art work yourself
___feel that art is an outlet for understanding and an insight into interests in other subjects
___self trained
___training beyond that required in college
___believe that art is a part of the educational process
___good source of project ideas

10. If your answer to number seven was "average" check the appropriate items in number eight and number nine which best describe the reason.
11. Do you enjoy teaching art? yes___ no___
12. Do you integrate art with other subjects as much as you can to enhance both? yes___ no___

13. Have you ever taught in a system employing an art supervisor? yes___ no___
14. Do you feel that an art supervisor would be a valuable addition to the Livingston City Schools? yes___ no___
15. Would you like to have more training in art? yes___ no___
16. Do you feel that art workshops are valuable to you as an elementary teacher? yes___ no___.
17. In which order would you place the following workshops in consideration of their value to you? (1,2,3) MEA___, College___, those sponsored by art supply companies___.
18. Check the media below that you use in your art classes, either materials obtained from school supplies or those you or the pupil provide. Place a 1 before those used often, a 2 before those used sometimes and a 3 before those seldom used.

___water colors
___powdered or wet tempera
___plasticine modeling clay
___ceramic or pottery clay
___finger paints
___colored chalk
___color crayons
___pen and ink
___others_____
_____

___9 in. by 12 in. paper
___12 in. by 18 in. paper
___22 in. by 28 in. paper
___pencils
___scrap materials (string, cloth, cork, wire etcetera)
___wrapping paper
___cardboard
___pasteboard
___papier mache

19. Check the projects and motivations below that you use and find effective in teaching art in your grade.

___pictures about home, family, visits, trips
___illustrate stories, poems, and school activities
___torn paper designs
___dittoed color and cut-out subjects
___modeling figures and animals in clay
___soap sculpture
___painting and drawing to music
___papier mache figures
___projects relating to the child's interests
___pottery from ceramic clay
___paint or draw subjects suggested by the teacher
___sculpture from ceramic clay
___projects on color theory
___projects stressing principles of design
___puppets
___relating other subjects to art such as illustrating hygiene of brushing teeth
___relating art to the child's experiences such as feelings on a windy day
___original expressions in making holiday objects such as May baskets, Christmas cards, Easter bunnies
___water color painting
___painting and drawing on small paper
___murals painted, drawn or made of cut or torn paper
___go outside to sketch or paint
___illustrations about the child and what he does to help at home
___field trips to various places that are later illustrated
___lettering (not penmanship)

___make and decorate a playhouse
___help make the room look attractive
___make posters
___poster poppy contests
___design and plan costumes for skits and plays
___make class scrapbooks for various subjects
___cartoons
___self portraits
___study selected contemporary artists
___make musical instruments
___block printing (linoleum, potato, scrap materials)
___stenciling
___studying clothes best suited for the individual
___perspective drawing studies
___map drawing
___designs stressing light and dark values
___spatter painting
___how to hang pictures
___sewed and stuffed animals and figures
___figure drawing
___study selected pictures of the masters
___draw or paint still-life set-ups
___pupil made bulletin boards
___pattern work from dittos
___crafts objects from tin, wood, wire, etcetera
___dioramas on subjects such as industry, transportation, farming
___designing book covers
___making kites
___how to mix paint to get the secondary colors
___color workbooks
___illustrations of other people of other lands
___designing and making airplanes, cars or trains
___painting on cloth
___make free designs using lines, colors, space and textures by drawing or painting
___copy pictures for illustrations of history
___flower arrangement

Thank you for your cooperation in completing this questionnaire. Your help is very much appreciated.

Walter F. Lab
Art Instructor
Gallatin County High School
Bozeman, Montana

APPENDIX B

SUMMARY OF SURVEY

1. Lincoln, Winans, Washington, East Side, West Side and North Side Schools were surveyed in Livingston, Montana

3 kindergartens	6 fourth grades
7 first grades	5 fifth grades
7 second grades	no art in seventh and eighth
7 third grades	grades

2. Kindergarten through sixth grade were surveyed.

3. Minutes of art per week scheduled:

	Low	High	Average
Kindergarten	60	125	87
First grade	75	240	125
Second grade	40	125	81
Third grade	60	100	74
Fourth grade	30	80	60
Fifth grade	45	60	53
Sixth grade	90	160	111

4. Minutes of art per week actually taught:

	Low	High	Average
Kindergarten	60	125	87
First grade	75	240	130
Second grade	40	120	64
Third grade	60	90	71
Fourth grade	30	80	62
Fifth grade	45	60	53
Sixth grade	90	160	124

5. Minutes of art teachers imply should be taught:

	Low	High	Average
Kindergarten	60	125	92
First grade	75	240	145
Second grade	75	125	96
Third grade	40	120	82
Fourth grade	40	120	80
Fifth grade	60	60	60
Sixth grade	90	180	141

6. Reasons given for substituting other things during the art period: make up of other work, film strips, correlation, punishment, lack of time, art appreciation substituted.

7. Of the elementary teachers surveyed, 9 felt well qualified to teach art in the level they were instructing; 6 poorly qualified; 23 average and 1 was non-committal.

8. The most frequent reasons why teachers felt poorly qualified to teach are were:

    1. felt the need of more personal experience in art
    2. lacked art training
    3. felt inadequate in selecting media or projects
    4. one teacher felt there was a lack of organization in art in the system and no definite aims for any grade

9. The most frequent items checked by the teacher who felt well qualified to teach art were:

    1. believe that art is a part of the educational process
    2. feel that art is an outlet for understanding and an insight into interests in other subjects
    3. good college art training
    4. do some art work myself

10. The teachers indicating "average" as their ability to teach art gave the following reasons most often:

    1. feel the need for more personal experience in art
    2. good college art training
    3. believe that art is a part of the educational process

11. The teachers as a group indicated that 36 enjoy teaching art and 3 do not.

12. The integration of art with other subjects was practiced by 38 teachers and was kept separate by 1 teacher.

13. Those who had worked before under an art supervisor numbered 4, while those who had not numbered 35.

14. Of the teachers surveyed, 23 rated the value of a consultant favorably while 12 would not value his existance in the system, and 4 teachers were noncommital.

15. More art training was designated as desirable to themselves by 32 teachers of the system, while 3 felt it was not desirable. No comment was given from 3.

16. The Livingston elementary teachers show a desire for more information, training and encouragement. In the system 37 felt that art workshops are valuable and 2 answered negatively.

17. The results of the survey show a strong desire for the college sponsored workshops such as are given during the summer in elementary art education or those offered by extension. The convention workshop and the art supply company workshops tied for second place.

18 and 19. The results of the survey in questions 18 and 19 show both desirable and undesirable projects were attempted in art classes. Common practices which need correction are the teaching of projects too advanced for the age level, not enough variety of media and the restriction of the child's expression to small paper.

DESCRIPTIONS OF SLIDE ILLUSTRATIONS

No. 1. An atypical child in art expresses her reaction to a visit to the West in pencil and crayon. Note the dominance of the figure (herself) over the horse. The presence of the bridle, holster, hooves and saddle horn show the observation characteristics of a mature five year old. The transparent overlapping of the hat and head show the typical kindergartner's lack of concern for exactness of form. The clouds, trees and nonobjective shape in the lower right hand corner show a pleasing natural sense of composition.

No. 2. An interesting arrangement of soldiers, guns, airplanes and a truck is given by this first grader. Done on 18" x 24" paper, the tempera painting shows the bold but free approach of the level. None of the objects are detailed but the simplicity gives complete communication of thought. Note the absence of a drawing to guide the painting.

No. 3. A pleasing crayon drawing on 12" x 18" paper. The emphasis of the subjective nature of the deer rather than the realistic is typical at this age. He has drawn what he feels about them rather than how they look. The simple setting gives a complete atmosphere to the alert stance of the deer. The execution of objects from the side or front view still prevails at this level.

No. 4. This child has produced a tempera painting which presents a subject of close interest to him. Generally, the boat is bold and direct, but an attempt is being made to add such detail as flags, lights, horns, pilot and the number on the side. This shows the acquiring of ability to observe, retain and recall.

No. 5. These fourth grade puppets are the result of correlating art and reading experiences. Applying the emotional response of reading to the Little Match Girl and Cinderella in the form of papier mache and cloth is an exciting experience. Imagination was necessary to select hair materials, cloth patterns and appropriate colors and facial expressions. The puppets were made for a play presented by the class.

No. 6. Three typical fifth grade activities are involved here. Finger-painting for wrapping paper has resulted from free movement of hands and fingers on large paper. The cut paper letters from square sheets are useful for student designed bulletin boards. All are learning experiences for the child.

No. 7. Creative imagination arises from exciting Christmas decorations. Three dimensional ornaments and decorations from foil, cardboard, cellophane and added touches of string, ribbon and paint give a sparkle to the tree, door, window and even the bulletin board. Odds and ends from the scrap box are noted in the large star and added to other objects. Letters cut from foil are in keeping with the ornaments.

No. 8. At this level the child is becoming more realistic as is evidenced by colors true to nature, forms of the figures and depth in the picture. The style of tree used and incomplete sky area indicate lack of maturity. The picture shows a strong feeling of adolescent activities and interests.

No. 9. Perspective and proportion are becoming more evident at this age level. Differences in value patterns can be attempted as is seen on the light and dark shadow sides of the buildings. The picture shows less detail than is often attempted by the eighth grader.

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#2 2nd grade

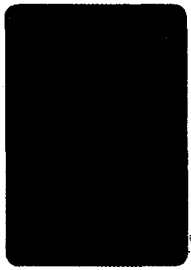
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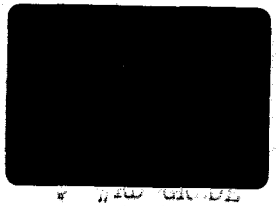
#2 1st grade

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#1 kindergarten

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#4 3rd grade

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#5 4th grade

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6 5th grade

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#1 8th grade

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#3 7th grade

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#7 6th grade








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