



Creative art in a rural school area
by Charles E Whitehead

A THESIS Submitted to the Graduate Faculty in partial fulfillment of the requirements for the degree of Master of Science in Applied Art at Montana State College
Montana State University
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Abstract:

There is a definite need for a creative art program in the field of rural elementary education in Gallatin County.

The current lack of the creative approach in this field appears responsible for a lack of student response and could have an undesirable overall effect upon the entire educational program because of the lack of individual self confidence which could result from the present formal and dogmatic presentation.

Our theory is that a creative art program facilitates the teaching of art and at the same time fosters in the child a feeling of freedom and self sufficiency.

To inaugurate a successful creative program in the rural school area, it is of prime importance that a departure be made from much of the line drawing and figure coloring exercises of the present program.

CREATIVE ART IN A RURAL SCHOOL AREA

By

C. E. WHITEHEAD, JR.

A THESIS

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in

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Approved:

Head, Major Department

Chairman, Examining Committee

Dean, Graduate Division

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I. ABSTRACT

There is a definite need for a creative art program in the field of rural elementary education in Gallatin County.

The current lack of the creative approach in this field appears responsible for a lack of student response and could have an undesirable overall effect upon the entire educational program because of the lack of individual self confidence which could result from the present formal and dogmatic presentation.

Our theory is that a creative art program facilitates the teaching of art and at the same time fosters in the child a feeling of freedom and self sufficiency. *

To inaugurate a successful creative program in the rural school area, it is of prime importance that a departure be made from much of the line drawing and figure coloring exercises of the present program.

II. INTRODUCTION

An approach to art in the grades should be made through the individual. The presentation should not be geared to making each individual child an artist, but rather making him an appreciator and intelligent consumer of art.¹ The young, flexible mind will become receptive to the field of art when it is shown that all forms of art find their roots in the self-expression of the individual. It could be explained to these new adventurers in the realm of art that their art work is as distinct and different from the art work of others as is their own appearance or personality. If this distinction is properly impressed upon the child, he will immediately realize the tremendous latitude and freedom of operation which awaits the individual in the field of art. A child who thinks independently will not follow set patterns, but instead will strike out for himself in search of new fields, with confidence in his ability to meet and handle new and different situations.² When a child thinks of art, his impressions differ greatly from those of an adult. A child is natural in his use of art when he applies it as a means of self-expression to give visible form to his ideas, dreams and moods. This becomes apparent when we note the manner in which he divorces his work from reality by enlarging and emphasizing, by means of both color and form, the objects which he feels are most important. Such work should be recognized and understood as the natural and normal product

of the young impressionable mind. It must be remembered that if a baby will babble before he talks, a child will scribble before he draws.³ We cannot force a child to create. By forcing imitation we are apt to cause a loss of self confidence in the child which may induce a feeling of frustration and rejection. We find that adult standards of proportion cannot be successfully required in the art work of the elementary student.

Psychologists have found that in many cases a child who has a lack of self-confidence is emotionally or mentally disturbed.⁴ The art teacher is in a position to correct such difficulties in his pupils by proper stimulation of the student's creative ability. Children suffering from such disturbances will respond warmly to the open freedom of sympathetic instruction. Such a student can be greatly aided by a feeling of independence in his art work when he observes the work that he is producing and identifies it as the personal product of his individual mind, containing only such impressions as he wants to release and impart to it.

By allowing the child the freedom of visual expression, the teacher fosters a spirit of independence which will better equip him to meet the many problems he is to face.⁵ To ask a child to copy is to impose upon him the burden of entering unequipped into the world of adult thought. The child who depends upon the teacher for ideas will be restricted in his ex-

pressions. His work will reveal the tension which is the result of dictated instruction and will lack the independent quality which is the result of an individual and creative approach. Any child who is encouraged to imitate, will become dependent upon the thoughts of others in forming patterns of his own.

Too often, the present day art program in the rural elementary schools appears as a conglomeration of pattern-painting, cut outs, colorbooks and line coloring. Such devices inhibit the imagination as to form and leave the student with only the problem of color application. It is true that a child cannot create out of a vacuum,⁶ but the solution to this problem is not to be found in a colorbook or in pattern-painting. Such instruction methods offer at best a poor substitute for the vacuum which previously existed.

The mind of the child can be properly and effectively stimulated by suggestion of something that will spark his thinking processes. Suggestions in question form, such as "What playground activity do you enjoy most? What kind of machinery do you understand the best? What kind of a house would you like to live in?" --each of these suggestions could stimulate a myriad of thought patterns in the mind of the elementary child and each child could select the particular image most pleasing to his mind to serve as the subject of his artistic efforts. These efforts, even though the result of

suggestions offered by the teacher, are actually the product of the child's own imaginative processes.

Destructive criticism has no place in the art program.⁷ Many children have had blocks as a result of unintelligent criticism. By unintelligent criticism we mean criticism whereby a teacher applies to the child's work adult standards of proportion, rather than the child's own expression or experience. A destructive criticism could quite possibly cause the child to bend all of his efforts toward reproducing things in a style and proportion most likely to conform with the teacher's interpretation of the subject matter. If a child cannot meet these standards set up by the teacher, he will become disinterested or maladjusted and tend to stay away from drawing. Such a child, striving only to please the teacher's critical eye, has lost his independence in drawing, and work produced under such restrictive requirements will contain little or none of the child's own self expression. If a child insists upon placing six fingers on a hand, he should be allowed to do so. He should be allowed his own interpretations of the relative size of things in the picture without reference to their actual size.⁸

Art instruction should consist of a guiding process on the part of the teacher whereby each individual child's abilities are developed in such a manner as to best express his understanding and awareness of his surroundings. Thus, it is

necessary to know the problem that the elementary child faces in his art program. One may get at his basic problems by testing, either by commercial tests or by one that is made up from information gathered from what the child knows. From this information a set of lesson plans or suggestions may be made that will best suit the individual locale of the child.

1. Howlett, Carolyn S., The Need for Art for All Those Things Money Can't Buy, Related Arts Service, Volume II, No. 2, March 1949.
2. Ibid, March 1949.
3. Lowenfeld, Viktor, Creative and Mental Growth, MacMillan Company, New York (1947) p. 4.
4. Ibid, p. 6.
5. Landis, Mildred M., Meaningful Art Education, Chas. A. Bennett Co., Inc., Peoria, Illinois (1951) p. 60.
6. Cole, Natalie Robinson, Arts in the Classroom, The John Day Company, New York (1940) p. 1.
7. Lowenfeld, Viktor, Creative and Mental Growth, MacMillan Company, New York (1947) p. 2.
8. Ibid, p. 5.

III. STATEMENT OF THE PROBLEM

1. To study the rural art program.
2. To study the creativeness of the rural art child.
3. To prepare a diagnostic test in color in order to determine what the rural child knows of art.
4. To prepare a flexible set of lesson plans from the information gathered from the diagnostic art test. These plans are to cover a year of art work and have as their objective the challenging of the creativeness of the child.

IV. PROCEDURE FOLLOWED

The County Superintendent of Schools made available a list of rural teachers, and these teachers were then asked for permission to visit their schools, preferably during an art period.

The visits were of an informal nature, studying the art work being done and asking questions concerning the art program. After each visit a list of suggestions on an art program in the rural schools was made in order to better determine what lesson plans were needed and how they could be used. On many occasions a second and a third visit were necessary in order to complete an interview.

Finally, the Willow Creek School was selected as a test case for the administering of tests and experimenting with lesson plans.

V. RESEARCH ON THE RURAL SCHOOL ART PROGRAM

The rural children seemed to be enthusiastic about their art program. However, the majority of the art work in these schools is either mimeographed or cut-out patterns. The teachers all felt that not enough time was permitted for a detailed art course in the rural schools.

The following is a typical interview:

Q. Do the pupils enjoy art?

A. Yes, they seem to enjoy it very much.

Q. What is your present art program?

A. Well, we have projects for the seasons. We have done projects on Halloween, Thanksgiving, and now we are working on our Christmas project. For Halloween we did the traditional witches, Jack-o'lanterns, and masks. For Thanksgiving we did a project on the Pilgrims. You see, we correlate history with most of our projects and the students cut out and paste the whole project for the sandbox.

Q. Do they draw the figures free hand?

A. No, because we feel that a tracing of a figure is better than they could draw.

Q. Do the students have regular periods of art?

A. Yes, once a week for forty minutes.

Q. Do you like to teach art?

A. Sometimes I do, other times I am completely lost for ideas. I wish I had had more art courses in college.

Q. Do you feel that students show creativeness or originality in pattern painting or mimeographed work?

A. Well, sometimes they do! It certainly is an easier way to teach art.

Q. Have you ever done any creative work, for instance, asking them to draw playground activity?

A. No, I haven't, but it sounds like a good idea.

Q. Do you hold class criticism on the children's work?

A. Sometimes, but you know I think they can be too critical at times of each other's work.

Q. Do you think the pupils accept each other's criticisms favorably?

A. Yes, I do. I really should do more of it.

Q. Do you have much trouble with the opinion of parents, especially on their children's art work?

A. Not often--sometimes a parent comes up to me at a P.T.A. meeting and in joking manner says that he hopes his child doesn't turn into one of those "Crackpot" artists.

The logical thing now seemed to be to find out what creative talent the child in the rural school had, so a series of tests were selected to administer to a group of rural children. These tests included: Meier Art Judgment which consists of 200 plates. One plate in each pair is more correct according to composition and perspective than the other. The purpose is to choose the right picture. To begin with, the test is too far advanced for grade school children, and, secondly, none of the pictures are in color, which is quite important if you want a child to be really interested in a test. The Knauber Art Ability Test was much too advanced for even the eighth grade children. One question asked the student to draw a picture of a cup and saucer from three angles, i.e. looking down on it,

looking up at it, and looking straight at it. The memory and observation part of this test seemed too detailed for the elementary grades. The Knauber Art Vocabulary Test was too advanced for all of the grades. Some of the simple questions such as "What is a T square?", they could answer, but questions like "What is genre painting?", "What is a nave?", "What is meant by restrained design?" just perplexed those taking the test. The Tests in Fundamental Abilities of Visual Art was just too advanced for the elementary grades. The test asked questions on perspective, asked the student to choose the correct illustration from among several cornices, houses, etc. and which rail of a railroad track was out of perspective. This test too was too advanced for the elementary students. Test 6-Analysis of Problems in Cylindrical Perspective, Test 7-Analysis of Problems in Parallel Perspective, Test 8-Analysis of Problems in Angular Perspective, and Test 9-Recognition of Color were as their titles described them, and were too difficult for the elementary grades. These tests were chosen because they represented a cross section of art tests for the elementary grades. A cross section of pupils ranging from the third grade to the eighth grade were then given these sample tests and an analysis was made of the results. Out of fifteen possible points on each test in the perspective division, only five children taking the test scored as many as four points. The children were not interested in the other tests at all.

A test was needed that would show what the students knew about color; their sense of observation; their knowledge of simple perspective and their choice of paintings and sculpture. It was decided that an informal test, one that could be answered as much as possible orally and one that would give the child a chance to work with his hands, would be the best type for the rural school situation.

In preparing such a test, several things had to be considered:

1. The students had never had much, if any, creative art training.
2. The communities in which the schools are located are farming communities.
3. Imagination needed to be challenged.
4. The test should be informal.
5. The students should enjoy the test.

The original test ran to thirty questions, from which revisions and deletions brought the final test to fifteen questions. Examples of the questions deleted are: What does the sky look like before a storm? What are the colors in the American flag? What are the warm colors? What is meant by a balanced picture? Will you draw a horse? These questions were deleted because they did not challenge the child's originality and creativeness.

The final test was designed with the character of the

students in mind. The questions had to be simple enough so that the first graders could answer them, yet they had to be a challenge to the eighth graders. Since the majority of the pupils taking the test were in the rural schools and since the teachers admitted they did not have time to teach art theory because of the time that the other subjects required, the test had to be simple, yet thorough.

The following is the test which was finally developed.

VI. TEST DEVELOPED TO GUIDE ART PROGRAM IN RURAL SCHOOL

The following test was given to a cross section of rural school children.

No. 1. "SCALE"

"Study the two cards. Which group of children is the farthest away?" Card 1 shows a group of children playing blind man's bluff. All of the figures are quite large in scale and all of them are active. Card 2 shows a group of children playing during recess. The figures are all small.

Material: 9x12 white construction paper. Water color. Cardboard for backing the plates and cellophane for protecting the plates. (See Plates 1a and 1b)

No. 2. "VALUE"

"Arrange the darkest color first, then the next darkest, until you have the lightest color last."

Seven values of blue were attached together with strings. This was to get student activity into the problem. The pupil was to manipulate the color cards until he had the darkest blue first, next darkest, and so on, until the lightest value of blue was reached.

Material: Seven 4x2 pieces of white construction paper. Blue water color. Seven pieces of eight inch string. Cardboard for the backing. Cellophane for protecting the swatches.

No. 3. "CHROMA"

"What were the stripes like on the big ball?" (To be held before the class for ten seconds and then put away)

One ball, one inch in diameter, was colored a bright red with bright yellow stripes running around it. The other ball was two inches in diameter, but it was colored a grayed yellow with grayed blue stripes. The stripes resembled some-

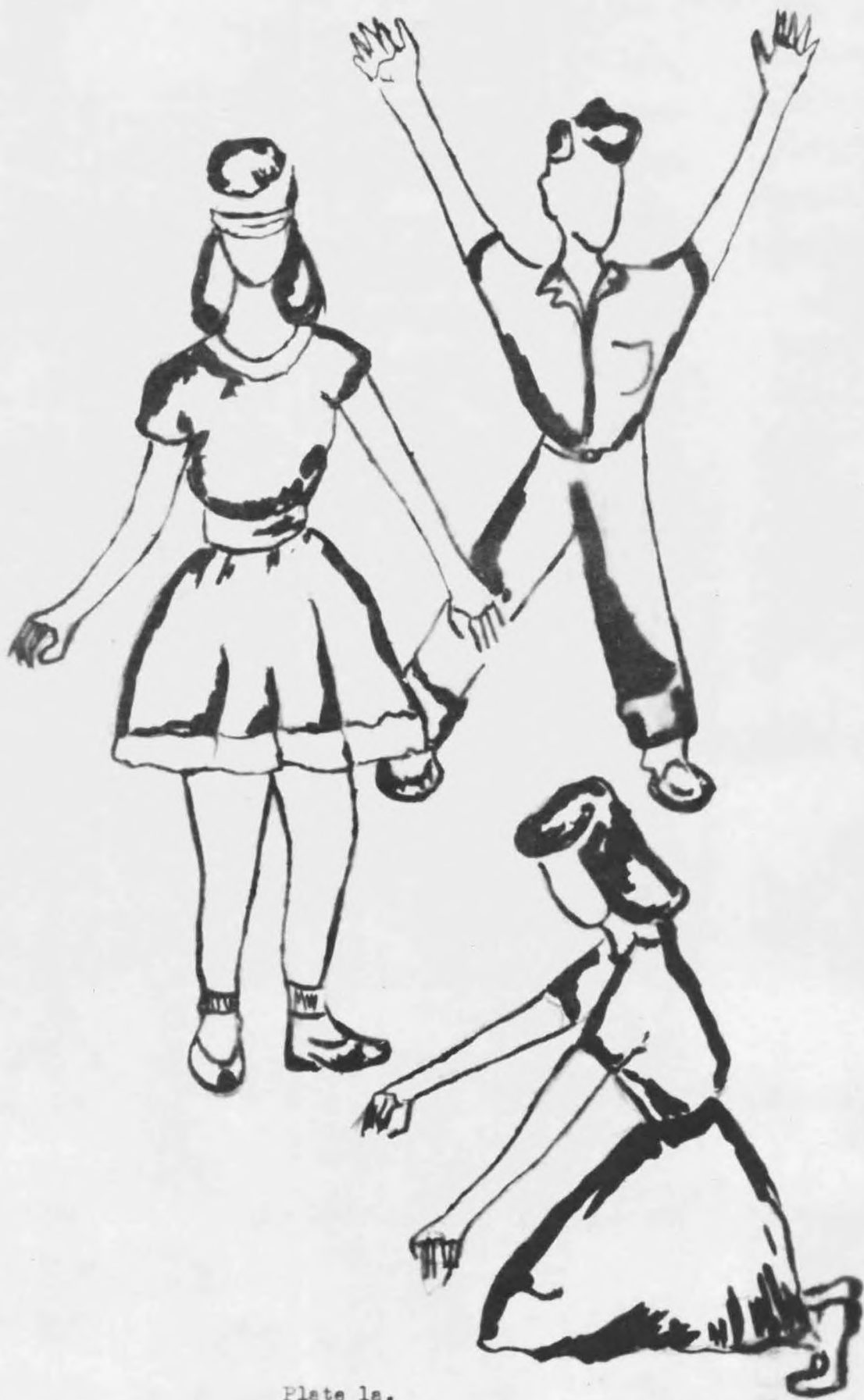


Plate 1a.



Plate 1 b

PERMANENT RECORD

-17-

thing like inverted Vs.

Material: 9x12 white construction paper. Red, yellow, grayed blue, grayed yellow water color. Cardboard for the backing and cellophane for protection. (See Plate 2)

No. 4. "PERSPECTIVES"

Two chairs are drawn next to each other on a piece of paper. One chair is completely out of perspective. "Which chair looks correct?"
(See Plate 3)

Nos. 5 to 10. "ART APPRECIATION"

"Indicate your choice of these pictures."

The paintings listed below were lined up and numbered, then the children looked at them once, and then the second time they looked at them they chose the pictures which they liked best.

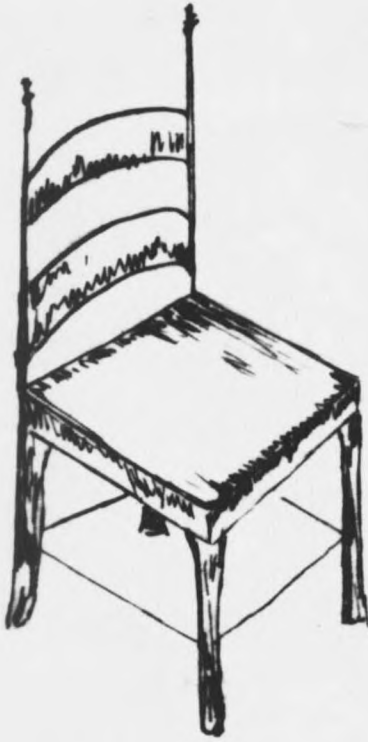
- | | |
|--|------------------------|
| 1. Basilica of St. Peters | Frede Vidor |
| 2. Tete de Femme | Georges Roualt |
| 3. Portrait of Lord Seaham
as a Boy | Sir Thomas Lawrence |
| 4. Holy Family | Jean Charlot |
| 5. Color Harmonies | Georgia O'Keefe |
| 6. Portrait of a Young Man | Raphael |
| 7. Modern Madonna | Karl Klinghoffer |
| 8. Holy Family | Umberto Romano |
| 9. The Angel and Man | Fredric Taubes |
| 10. Man with Straw Hat | Vincent Van Gogh |
| 11. Cathedral | Patric Hennessey |
| 12. The Healer | Lajoy D'Ebeneth |
| 13. Mother and Child | George de Forest Brush |
| 14. Vermont | Rockwell Kent |

No. 11. "IMAGINATION"

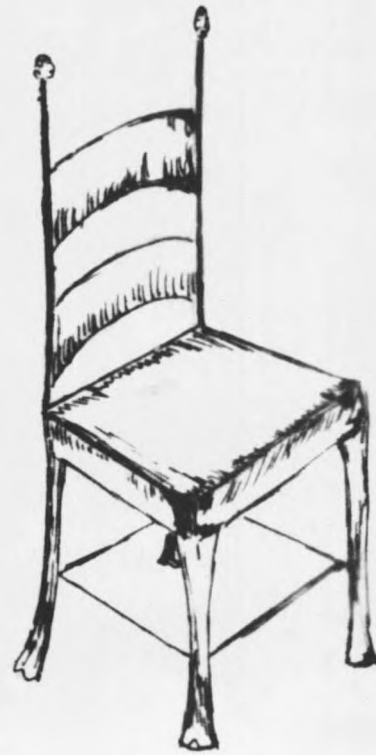
On a piece of 9x12 paper, direct the child in some scribbling. Example: "Eyes on the teacher, children. Now, without looking at your paper, push the pencil toward me, now pull it toward yourself, now to the right edge, now make some circles, now go to the left side, now make some very jagged lines." Keep up these directions until the children have filled their papers with scribbly lines. Then ask them, "Find some sort



Plate 2



A.



B.

of a picture in these scribblings."

Material: 9x12 white construction paper. Pencil with soft lead.

No. 12. "OBSERVATION"

"A dog is trying to catch a cat, but a man is holding the dog back. Draw the picture."

Material: 9x12 white construction paper. Box of crayons.

No. 13. "OBSERVATION"

How are animals protected by color? For what do men use color?

No. 14. "COMPOSITION"

Give the child three crayons, blue, white, and black.

"Draw a stormy night."

Material: 9x12 white construction paper. Blue, white and black crayon.

No. 15. "DESIGN"

Give the child five pieces of string, 12, 9, 6, 4, and 2 inches long, respectively.

"On a piece of colored paper, break the surface of the paper with the strings, forming some sort of a design." After the student is finished, attach his design to the paper with scotch tape.

Materials: 9x12 colored construction paper. Five pieces of string, 12, 9, 6, 4, and 2 inches, respectively. Scotch tape.

RESPONSE OF THIS GROUP OF CHILDREN

For Question No. 1. The child studies both of the cards and then makes his choice. Where several of the children were asked why they thought the smaller set of children were farther

away, they said, "Why, when you look at those mountains" (about twenty miles away) "they look real little, but when you are close, they are very big."

Eleven out of fifteen had the correct answer.

No. 2. The idea of the color swatches was to test their ability in arranging color values from the darkest to the lightest.

Twelve out of fifteen arranged the colors correctly.

No. 3. This question dealt with contrast and intensity of colors. Two of the students argued that the stripes ran around the ball, but when they were shown again, they were surprised and said, "No wonder I couldn't remember. Look how dull the colors are on the big ball."

Twelve out of fifteen said the stripes ran around the big ball.

No. 4. This seemed quite easy for them to choose. However, if one more choice had been placed in the plate, thus eliminating the chance factor, maybe more would not have done so well.

Fourteen out of fifteen chose correctly.

Nos. 5 to 10. The paintings were lined up and numbered, then the children looked at them once, then the second time they looked at them they chose the ones they liked best. The table below represents their choices before and after discussion of the pictures.

<u>No.</u>	<u>Artist</u>	<u>Before Explanation</u>	<u>After Explanation</u>
1	Vidor	4	6
2	Roualt	0	2
3	Lawrence	15	15
4	Charlot	3	3
5	O'Keefe	3	10
6	Romano	4	10
7	Klinghoffer	2	2
8	Raphael	1	3
9	Taubes	2	9
10	Van Gogh	2	9
11	Hennessey	4	0
12	D'Ebeneth	0	6
13	Brush	2	15
14	Kent	15	15

They liked No. 1 because of the color. They said No. 2 looked silly, but agreed on the nice colors. All liked No. 3 because of its beautiful colors. No. 4 was Spanish which they liked because of its "gay" colors. Another reason they liked it was the way it filled the space. In No. 5 they liked the colors and after the explanation they liked the shapes in the picture. No. 6 enjoyed popularity after the discussion because it was explained that this type of painting was the style which the artist used. The group agreed that No. 7 was too pale, but the two who chose it still liked it. No. 8 gained two votes after the explanation. They disliked the Young Man for its stiffness and funny looking costume, but after explanation that the artist lived centuries ago and that the costume was the mode of dress at that time, it received two more votes. All thought that the angel in No. 9 was too out of proportion for the kneeling man. However, they did like the colors. No. 10 was liked better after the discussion. They wondered why the painting looked so "patchy" and when they discovered that it

was Van Gogh's style of painting they liked it better. No. 11 gained eleven votes after the discussion. Some said they liked it because it looked so lonesome, like it had been a great cathedral. Others liked it for the ruins of the cathedral. One said it looked like even time could not knock the ruins over. No. 12 gained nothing even after discussion. They said it was too gruesome looking. No. 13 made a gain of four votes after discussion. Some thought that the colors looked faded, but thought that the baby was just right. No. 14 was accepted by all. Since the picture was a scene with which all were familiar, they immediately liked it. One said, "In mountains like that, there are snow drifts, but the artist didn't put any in."

This question was meant to show the teacher that grades one to eight are interested in paintings and would really like to be able to study more of them.

No. 11. This question challenges the child's imagination and the teacher will be surprised to find what the children see in their scribbings. Each child will see something wonderful and different.

No. 12. The majority of the children were successful on the "observation" situation. Some children had the cat running away with its claws sticking out. Others had the dog almost choking to get away from the man, while the cat, knowing it was safe, meandered by. Some of the pictures were very tightly drawn, others were very small. This showed the teacher that

these children need more exercise in freedom of drawing.

No. 13. The children thought quite a while on this question. Then one said, "Well, you know a fawn is colored like the leaves and bushes. This way the hunters and other animals that might hurt him can't see him." Then the discussion included everyone. Each one had an example. Then they were asked, "But what do men use color for?" One child said, "Hunters purposely wear red so no one will shoot them while they are hunting." It was then decided that men sometimes wear color for protection. Then one girl said, "Girls always wear pretty dresses, because pretty colors look nice." This led to another discussion which led to the conclusion that man's main purpose in using color is for decorative purposes.

No. 14. This problem was something which all of the children had experienced at one time or another. Some of them had lightning shooting out of the clouds, others had snow blizzards, and still others had houses burning down because lightning had struck them. One girl printed "Thud, Boom" for the lightning, and then "Splash, splash, splash," for the rain falling. Toward the bottom of the paper was a smiling man walking in the puddles of water. When she was asked why the man was smiling when he was getting so wet, she replied, "Oh, I just love to walk in the rain." The idea of only three colors did not seem to hold the children back. One said "I could draw lightning, but I don't have yellow." Another child

answered, "Well, use blue. I have seen sort of a light blue lightning."

No. 15. This was a problem in originality, design, space breaking, and neatness. One boy made a greyhound running, another made a canoe design, the shorter pieces of string were used for the paddles. A girl made a lighthouse, and another made a shoe design with the shoelaces tied. Two very clever ones were done by two boys sitting next to each other. One made the garage, the other made the car that goes into the garage.

The student reaction to this test was very encouraging and they asked for more tests on this order.

The whole test takes approximately one hour and ten minutes to administer. (Time includes passing out of the paper.)

No. 1	approximately 20 seconds
No. 2	approximately 10 seconds
No. 3	approximately 10 seconds
No. 4	approximately 15 seconds
No. 5-10	approximately 15-20 minutes
No. 11	approximately 10 minutes
No. 12	approximately 10 minutes
No. 13	approximately 5 minutes
No. 14	approximately 10 minutes
No. 15	approximately 10 minutes

Thus, the actual test totals approximately one hour.

VII. ADMINISTRATION OF THE TEST

The test is made up on 9 x 12 white construction paper. This is to eliminate odd size paper which would make the test too large and bulky to handle. With the uniform paper, the test fits easily and neatly into a folder.

Questions 1, 3, 4 and 5 to 10 are best administered individually, or, if the class is large, in groups of two. No. 2 should be individually administered at the teacher's desk, because the answer tests the individual's awareness of chroma and not the whole class at one time. Nos. 11, 12, 14, and 15 are best administered while the student is sitting at his own desk. No. 13 is an oral question with class participation.

VIII. CAUTIONS ABOUT ADMINISTERING THE TEST

The children should be cautioned to study closely Nos. 1, 2, 3 and 4, and to be truthful in their choice of Nos. 5 to 10. For Nos. 11, 12, 14 and 15, the children should be encouraged to work large and let their imaginations work.

The test administrator should encourage class participation in No. 13. If the administrator firmly assures the student that the test is not to be graded for A's, B's, or C's, but just to find out what they like to do, the results seem to be freer and more original.

The student reaction to the test was very encouraging, and they asked for more tests on this order.

The fact that the average rural school teacher must teach eight grades in a one-room school presents a difficult problem. This, as well as the fact that art supplies in the average rural school are limited, would seem to leave the teacher with little choice in the selection of her art program. However, it is quite possible that the duties of the rural teacher can be simplified by the adoption of a creative art program. The mind of the rural child is rich with impressions of objects and experiences which can serve as subject matter for a program of creative art education.

There are many advantages to the suggested creative art lesson plans. The duties of the heavily burdened teacher can be simplified by the adoption of a teaching method whereby a single project can be taught simultaneously to each of the eight grades. Art work can be made to enrich the other subjects the child is studying. With a flexible set of creative project suggestions, the rural teacher will find the children deriving more enjoyment from their art periods and taking a greater interest in art work because the individual child becomes at once the originator of his subject matter, the mastermind in the planning and the craftsman in the carrying out of the work.

Christmas, what it is like and how it differs from that in America. After the class has done their research, have them sketch (freehand) their ideas onto colored construction paper and cut out their designs and arrange them into a border design for above the blackboard.

Window Decorations

Select or ask for volunteers to figure out window designs for the classroom. Let the class choose the scenes or designs that they want, and then apply these designs to the window with tempera mixed with Bon Ami. After all of the projects are completed, have the children join together to make Christmas decorations for the tree. Ideas for tree decorations: String popcorn and/or cranberries; paper chains; metallic paper stars; Santa Claus; small Nativity scene for under the tree.

Watercolor:

Grades one to four have had little or no experience with watercolor. Grades five to eight have had some experience.

Open the discussion about watercolor with an explanation about watercolor, how to achieve a sparkling effect, work fast, and plan out your picture before you start, avoid putting colors on top of each other because this creates a "muddy" effect. Suggestions for subject matter: Garage or filling station; grocery store; dry goods store; my hike to the hills; how I spend Saturday; I build a fire for our picnic.

Plywood and Watercolors:

Give each child a piece of scrap plywood. Have them wet the wood and lay on the color, and then wipe it off, leaving some of the color in the grain of the wood. Have them lay on another color, and then another, until they have a variety of colors (tell them to avoid muddy colors). After it is dry, have them see if they can see some sort of a design. If they do, have them block it in, either in color or with black paint or paper.

Finger Painting:

Prepare paints as follows: Corn starch with enough water in it to make it gelatinous, add dry tempera powder.

Give a demonstration on how to achieve the various effects of fingerpainting by using the hands, arms, fingernails, combs, or anything that is handy and would make a texture. Show them how a planned picture can be as lovely as a regular painting.

Suggestions: Undersea life; Roundup; A Field of Flowers; My Dream; I like to swim.

Chalk or Pastels:

Demonstrate the techniques that may be had from using the broad side of the chalk, how to use the edges for fine lines, and what happens when you blend two or more colors together.

Suggestions: Sunrise; Sunset; My trip to town.

Easter:

Suggest coloring Easter eggs with their watercolors and

egg dye. Patterns may be shown from the illustrations of biblical stories or by using the color strictly as design.

Discuss the tradition of Easter. Cut out oval shapes of paper and draw a design onto the paper. Make at least five designs.

Rubber Cement:

Have the class spread rubber cement onto their papers in a free design. Let the cement dry for about five minutes. While the cement is drying, have the children think about the colors they wish to use and about where they will put the color. Then, using a dryer brush than is used in watercolors, put the color where you want it on the paper. Now, let the color dry, then put other colors on. After as much or as little color is used as the individual wants, ask the children if they see a design in the color. Now rub the cement off. "Now do you see a design? Good. Now, by using just black paint in your brush, draw an outline of the figure that you see."

Clay:

The plasticity of clay permits the child to express himself in terms of motion. Suggestions on the part of the teacher such as, "How does your father look when he carries the heavy milk pails? Are his legs bent by the weight of the heavy pails? Do the heavy pails pull his arms down?" or "When your father sits down, does he cross his legs or does he put them straight out in front of him? Does he support his head with the back of the

chair, or does he support his head with his hands?"

Clay offers very fine opportunities to the child for three dimensional design. The teacher can suggest that the child turn and twist clay into various shapes and movements until it suggests something to him, then perhaps it will suggest an arrangement of forms which will express a feeling on the part of the child.

Other suggestions for clay: Building a Campfire; Cutting Down a Tree; Two Dancers; Indian Village; Relay Race; Football Game; Picking up a Heavy Rock; Climbing a Ladder.

Paper Sculpture:

Paper sculpture creates many interesting three dimensional qualities. Posters in relief, human and animal forms are just some of the many interesting things to be created from paper.

Paper sculpture may include any scraps of colored paper, cardboard or corrugated paper. The latter is very fine for making houses and villages because of its stiffness. However, villages and houses and castles may be created with the paper alone. This project is especially good for integrating history and geography with art.

The use of paper for Christmas decorations proves quite extensive. Projects such as gift boxes, Christmas cards, and envelopes, Nativity scenes, all are easily done with paper. The boxes and cards are good projects for using up colored scrap paper. For the tree decorations, shallow boxes in triangular,

circular, or square shapes may be hung from the tree. They may be filled with candy or nuts, or just have the gold and silver colored bits of paper pasted on the inside.

Stained Glass with Paper:

Plan the design to fit the shape and size of the window. Use a medium light weight manilla paper which is stretched on a frame that fits inside the window frame. The design is painted onto the surface of the paper with aniline dye or watercolor paint. In planning the design, the leaded glass pattern of lines should be kept in mind. After the whole pattern is painted onto the surface of the paper and the heavy lines are put in to represent the lead between the glass, cover the entire painting with a thin coat of linseed oil and turpentine. When the linseed oil and the turpentine dry, it gives the painting a glassy, shiny look.

X. CONCLUSION

From conferences with the Willow Creek Public School teacher and students after the year's work with the creative lesson plans, it was found that the rural students are eager for and responsive to the creative approaches in art, as opposed to imitation and copy work.

The problems as suggested in the lesson plans are flexible enough to challenge the imagination of all of the students through grades one to eight, thus simplifying the presentation and time elements.

The purpose and sense of values became more apparent in each successive problem, as they were keyed to the experiences out of the students' everyday lives.

The lesson plans can be easily correlated with nearly all school subjects, particularly history, geography, reading and language, and such correlation was shown at Willow Creek Public School to stimulate the interest of the students in these other subjects.

In the experiment at Willow Creek Public School it was noted that as a result of the use of creative lesson plans the students became more observant, their sense of proportion was better developed, and they became more interested in art.

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