



A proposed plan for instrumenting a child centered art program at minimum cost  
by Helen Autry Conrad

A thesis submitted to the Graduate Faculty in partial fulfillment of the requirements for the degree of  
MASTER OF APPLIED ART  
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**Abstract:**

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It was agreed that a temporary art outline, prepared on a six weeks' period for each grade level, be supplied by the art consultant, and to be followed by and correlated with other subject areas to the best of each teacher's ability. At the end of every six weeks' period each grade level group revised the outline as a result of their experience.

Monthly meetings were scheduled from September through May. Such meetings were devoted to discussing the children's work, aiding the teachers to better understand the purpose and intent of creative procedures, and exchanging ideas for the improvement of the art guide. When teachers felt the need for further training in certain areas of art instruction, workshops were conducted. These meetings were the sole contact the teachers had with the writer.

After a year of trial and error, all suggestions were then re-evaluated by the consultant in terms of the child, the art merit, the teacher, and the course of study, so that a better adapted, more flexible outline resulted.

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PROGRAM AT MINIMUM COST

by

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### ABSTRACT

This project began in 1960 with a pre-school workshop where the author met with administrators and all elementary teachers of the Livingston, Montana, Public Schools. At this time a plan was presented for the year's work of establishing an art program which could be continued in future years without the aid of an art consultant.

It was agreed that a temporary art outline, prepared on a six weeks' period for each grade level, be supplied by the art consultant, and to be followed by and correlated with other subject areas to the best of each teacher's ability. At the end of every six weeks' period each grade level group revised the outline as a result of their experience.

Monthly meetings were scheduled from September through May. Such meetings were devoted to discussing the children's work, aiding the teachers to better understand the purpose and intent of creative procedures, and exchanging ideas for the improvement of the art guide. When teachers felt the need for further training in certain areas of art instruction, workshops were conducted. These meetings were the sole contact the teachers had with the writer.

After a year of trial and error, all suggestions were then re-evaluated by the consultant in terms of the child, the art merit, the teacher, and the course of study, so that a better adapted, more flexible outline resulted.

## INTRODUCTION

This thesis has been written to help all who work with children. All children want and need to develop their potential for a better life. We assume that all children are endowed with creative talents, ready to emerge whenever and wherever the educational climate is right.

There exists a need to re-orientate the professional level of art teaching in terms of the child importance. The writer has tried to record and interpret suitable information gained from research and experience which recognized art as an essential component of a sound educational plan. The impulses which lead to art lie deep in human nature and through the ages man has strived to express himself through art, just as he has reached out for knowledge or moral integrity. Art should be given its proper place along-side mathematics, science, history and language as a necessary part of the school curriculum, to be fostered and defended as are these recognized subjects.

Interest, which led to the development of this thesis, was sparked at an Administrator's Conference at Montana State College, when the author appeared on a panel and presented the subject, "Creative Education Through Art." The general philosophy stated was accepted by most of the administrators, but all sorts of reasons were given why it could not be

put into effect in their schools. Some declared that most classroom teachers were not adequately trained to bring out the child's creative ability - others considered creative education a frill; and some admitted it would be impossible to spend money for an art consultant. It was heart-sickening to hear administrators making these statements, for these individuals were the keepers of children's futures, responsible for their education and development.

On analyzing the source of these remarks in terms of their educational background it was found that a pre-dominance of former coaches who had been promoted to administrative positions prevailed. Their knowledge of the humanities, more often than not, seemed sadly lacking. A statement of Alexander Harvey's seemed to permeate my thinking: "Art in the native American mind enjoys the dubious importance attached to the devil in the medieval mind." Sympathy overcame disgust when further diagnosis revealed the sort of art education to which these sincere administrators had been subjected.

Leaders in education, as well as far too many classroom teachers and most parents, have been victims of ineffective and destructive art training. Their art experiences have often been limited to copying (what someone else created) or pattern work (Note: mechanical manipulation), and they were expected to do what the teacher decided. Their art was judged according

to adult standards. It would be difficult for them to fully understand what Michelangelo's theories (400 years ago) meant: "Without a free, vigorous and creative mind, man is but an animal." (Stone)

Too many had not stopped to realize that people cannot avoid using art. Art surrounds us all, at all times, by things man has either made or changed according to his aesthetic nature or taste. They had overlooked the fact that teachers are the prophets of the people's choice of art or lack of it in their daily living. The public school is the only institution by which all people can be taught to seek a richer share of art values in their lives. The public school, assuming it perpetuates the best of our cultural heritage, must recognize this universal need for art experience and build into its program a body of activities which will make children and adults more sensitive to the aesthetic aspects of ordinary living. Children and adults are stunted and warped in their growth toward the heights which they can and should aspire when they cannot discriminate in areas of aesthetics. "When the elementary school art program becomes geared to the needs of the democratic people, it can then justify itself as a real and unique instrument of democracy." (Schultz, Shores and Harlan)

It became imperative to focus attention on the need and the purpose of a good art program, on how the child is much

more important than any subject, on educating the "whole child", on why creative expression is vital to all humans - also, the characteristics of a good art teacher, and that a good art program need not be expensive. The idea must be conveyed that while the comforts of daily living are increasing, the non-mechanical needs of man's nature are being met less and less. "As industrial production has been speeded up, man is faced with idleness. Values have become more external, given in education, too much emphasis is placed on intellectual materialism. As a result, man is only partly educated....his creative capacities cannot unfold." (Schaefer-Simmern)

This is the reason why only a minority of the population is able to use its increased leisure time for constructive purposes, while the majority dissipates in idleness.

## HISTORICAL BACKGROUND

"Three generations ago the child was regarded as something inferior - as a being to become grown-up as soon as possible. The discovery of child-art is parallel with the discovery of the child as a human being with his own personality and his own particular laws. In Rousseau, we find a passage such as: 'The child is not a small grown-up, he has needs of his own, and a mentality adapted to these needs.' " (Viola)

Over a hundred years ago in Germany, Friedrich Froebel demonstrated the value of freedom in education. This method is still widely practiced throughout the British Isles, particularly in infant schools. Working somewhat along the same lines in France was Lecog-de-Boisbaudren who emphasized training the artist's memory. Michelangelo had said centuries before this, "What the eyes see, the hand can draw." (Stone)

Educators have been slow to understand and accept what has been proved to be sound philosophy regarding child-art. Herbert Spencer's book on education, written between 1854 and 1859, sounds almost revolutionary. "The question is not whether the child is producing good drawings. The question is, whether it is developing its faculties...We condemn the practice of drawing from copies." This statement was written more than a hundred years ago.

Pioneer teachers who were aware of children's natural instincts, interests and tendencies and who called attention to children's creative powers and the need to free them from the restrictions of the disciplinarian should not be omitted from such a report.

The credit for the revolutionary reform which has taken place in the methods of teaching art in most civilized countries, in Europe and America in particular, must be given to Professor Cizek of Vienna, Austria. He was first able to release the mental images and the creative impulses innate in children. Instead of teaching them how he would express himself, he gave them materials and encouraged them to try and express themselves without his assistance. The results were both interesting and astonishing, and began to draw attention from a few, at first, whose major interest in education was to develop the child to his highest potential. In time, his name and teaching became world famous. Cizek's program of study was simple and brief: "Let the children grow, develop and mature." He believed that each child was a law unto himself and should be allowed to develop his own technique. No child should, therefore, be subjected to a rigid course of technical education. Ideas and methods of expression of adults should never be imposed upon children. Children should be given a choice of materials with which to express their feelings. Their expression should be allowed to

mature according to their innate laws of development. It should not be altered to satisfy adult ideas. Above all, children's efforts should never be ridiculed and criticism should always be sympathetically given. Care should be taken not to praise skill at the expense of originality. He also declared, "Copying should never be termed art." (Viola)

In America, Professor Wesley Dow did a valuable work in calling attention to children's creative powers and the damage done by restricted disciplinarians.

In 1895, James Sully, in his book, Studies of Childhood, (re-published in 1903), introduced the term, CHILD-ART, and warned us of the adults' fallacy, the tendency to judge children by grown-up standards.

It is not possible within the scope of this thesis to consider fully the work of the psychologists. It is, however, helpful to review some of their discoveries and conclusions. Although their convictions vary, they all agree that children pass through certain well-defined stages of development and that during these periods methods of teaching must vary accordingly:

Briefly, the stages of development are:

- First - The stage of manipulation (2-3 years)
- Second - The stage of symbolism (3 to 8 years)
- Third - The stage of pseudo-realism (a transitional stage (8 to 11 years)

Fourth - The stage of realization and awakening which coincides with puberty.

The psychologists' most current contribution has been in their study of the creative personality and the process of teaching and learning for creative development.

Because research may in due time revolutionize our teaching methods it seems important to mention the seven years of research on creativity by the Department of Art Education of the Pennsylvania State University under the direction of Viktor Lowenfeld, art educator.

The efforts to find measurable criteria of creativeness were not made for the purpose of testing people or categorizing them, but mainly in order to find means which could more effectively promote creativeness, especially on the adolescent or post-adolescent level.

At the same time, Psychologist J. P. Guilford, and his staff were conducting tests at the University of Southern California, in an effort to find measurable criteria of creativeness in the exact and applied sciences.

The significant factor of the two entirely independent studies (testing the same phenomena but for different purposes) is that both investigations, after exploring numerous possible criteria, arrived at almost exactly the same eight criteria which significantly differentiate between creative people and those who are less or non-creative.

Since it was not positive that the two tests measuring these criteria actually tested the same attributes, Kenneth Beittel conducted a study to correlate the two batteries of tests. He found that there was a highly significant correlation (.454 and .541 in two studies) between the attributes tested in both investigations. This correlation established that creativity in the arts has common attributes with creativity in the sciences.

Educationally this seems of great significance, for it implies that through promoting creativity in the arts we may be able to promote creativity in general, regardless of whether it will be applied to the arts or to the sciences, or, by implication, elsewhere, as new experiments in auditory sensitivity reveal.

According to this research, which is parallel to a study being conducted at Ohio State University, creativity cuts across disciplines. It appears that the fostering of creativity in the arts may not only be an important part of the aesthetic experience, but may ultimately be responsible for more creativity in the sciences and other areas of learning.

Research and investigations proved certain facts regarding creative thinking through the use of tests and tasks. The nature of creativity was explored according to qualities, abilities and traits of the more creative persons. According

to their aptitudes it was found that the creative person has more of certain abilities than all human beings have. The potentiality for creative performance is not just one ability, but that all creative persons tend to be uneven in their aptitudes.

The creative person was proven to be a thinker that was fluent, flexible (spontaneous, adaptive and elaborate), and divergent (such thinking is important in art - where there are no right answers and where variety of outcome is the goal). It was found that much depends upon the context within which the thinking is conducted. It takes different abilities of fluency, flexibility and elaboration to deal with concrete materials than in dealing with abstract materials. A person can have these kinds of ability to a high degree in one area and not in another. It takes different abilities to be a highly creative writer than it does to be a highly creative artist, composer, or inventor. Very few persons can be outstanding in most or all fields. (Leonardo da Vinci was an exception). Much of the success in creative production in any field depends upon the person's interest and fund of special information within a given area.

Experiments demonstrated the improvement of both fluency and flexibility as a result of practice. Creative thinking can be developed with practice. Van Cliburn, for example, undoubtedly had talent favorable for becoming a skilled

pianist, but he would not have reached the top without years of concentrated practice. Creative thinking must be practiced in order to excel accordingly.

## ART AS CREATIVE EDUCATION.

Before getting into the procedures of the problem selected there should be a common definition of the terms used in philosophical discussions.

Creativeness calls for a complete thought-process which involves imagination, exploration, experimentation and analysis. Out of the foregoing, the individual engaged in this activity extracts the results or qualities which are essential to him. This process develops the individual through original, selective thinking and doing.

"Creative art begins when the child starts struggling to express the right form for what he feels." (Viola)

People cannot avoid using art. Art shapes our whole environment and functions in all the important areas of living. People think, work and live best in an organized and beautiful surrounding, made possible through selective art activity. Man seeks both practical and aesthetic means of solving problems of living through art. Through art activity man's inner resources and creative powers are released. Because of what we select and create we shape our environment and control our surroundings.

"Taste is the mark of an educated man, imagination - the sign of a productive man, and emotional balance - the token of a mature man." (Phillip N. Youtz)

All children are born with creative ability. This is nourished by the arts since they evolve from no other process.

All children are artists because they have imagination and a creative nature. There is no better place to explore and develop these powers than in the art class. The art class is the focal point from which to direct and develop creativeness.

Art education does not train children to become artists but shows them how to enjoy life more completely and to lead to a better understanding and finer appreciation of the beauty of one's surroundings. It aims to develop better citizens by encouraging honesty with self, by improving taste and by developing fundamental principles of art.

It seems that many parents and teachers suppress the best things in children. They are too eager to make the child like their adult ideal. Adults should encourage and not suffocate the innate creative capacity of a child. Far too many well-meaning adults do not understand all stages of human nature enough to understand child-art. "Children have their own logic which is as right as an adult's logic, perhaps even 'righter'". (Viola)

A child, to be honest with himself, must create and represent his own feelings of how things seem to him. A child is neither capable or interested in conforming to the adult's rules of proportion. A child depicts what he knows to be true

according to his child-like experience. "When I was a child I spake as a child, I understood as a child, I thought as a child." (I Corinthians 13:11)...concluding with a natural deduction - and I DREW AS A CHILD.

So a child shows what seems most important to him by making it the largest. For example: a picture of "Our Family" will, no doubt, show mother larger than the others if she plays the predominate role in the life of the child. As boys grow older it is natural for father to dominate the picture over other men. ("My dad can whip your dad!") Trees that characterize child-art always have large trunks and small tops, of course, because the child is more aware of the trunk and he sees it clearly on his level; as he develops and grows so will his observation and he may be in the fifth or sixth grade before he will feel the importance of the tree-top. The same with the body - the large head and hands predominate in the early stages and he should not be expected to draw a figure otherwise until he has grown to feel the importance of other parts. It shows child-ignorance on the part of any adult teacher who criticizes a child for drawing a rider on a horse showing both legs, or a profile face which shows both eyes, or a house which shows the child's extended thinking of what it is like on the inside, too. If only these adults could understand that a child does not draw what he sees or what the adult sees - he draws what he knows and feels. The child's

logic is that the rider doesn't lost a leg just because he is on a horse, or a person still has two eyes even if he does look sideways; and of course, the house has an inside and he tries to tell you how he knows it looks. He has told you much more about the house and its occupants than an adult artist would do if he did a painting of the same house. "The child does not know much, but it is great because it lives closer to creation than the adult, who knows a great deal but is less." (Grozinger)

As we have been exhorted to "become as little children.." (Matthew 18:3), we should set about the task of delving into the child's life, his speech, his understanding and his thoughts, in order to discover not only the child himself, but also the simple thought-process which leads to the secret of his art...child-art.

The charming and moving thing about children's art is not its quality of beauty, but its revelation of something healthy, sound and strong - something delicate and deep-seated in the child. If we want to know what this nature is, we must take the child seriously. The scientist stands at his telescope, gazing into the infinite spaces of the universe; or he stands at his microscope, contemplating the mutations of a fly. Beside him stands his child, scrawling something on the wall. The scientist does not dream that here, too, are undiscovered worlds. It does not occur to him to accord the child that

dignity which he does not deny the fly - the dignity of  
mystery. He disapproves of the child's scribbles.

## THE PROBLEM TO BE SOLVED

The opportunity to do something toward helping the child's art education needs, when funds would not allow employing a full-time art consultant, came in 1960. The Board of Education of the Public Schools in Livingston, Montana, recommended that Superintendent Keith W. Haines secure the services of a qualified art person who would be willing to work part-time with the elementary teachers to establish a creative art program from kindergarten through sixth grade. The emphasis of such a program would be concentrated on "the child and his aesthetic development."

Due to the author's art training and art consultant experience, she was contacted and her aid was solicited.

There were many problems that needed consideration. The scope and sequence of the project would have to be flexible enough to answer all teachers' needs, both experienced and inexperienced. It should correlate with the course of study so that its objectives could be integrated as broadly as possible. It must be planned for the present and the future until the budget will permit the employment of a well qualified art consultant. Such a person should be able to further correlate and enrich the art program toward greater achievements. Last, and most important, it must try to meet the child's creative needs to express himself. Of course, many other considerations developed as the project progressed.

After evaluating all the possibilities that could result from trying to solve the above problems, basic values and ultimate benefits became more obvious for the child, teacher, school, parents and art education in general. The author found compensation in that it would provide excellent material around which to write a Master's thesis.

## PROJECT CONSIDERATIONS

Superintendent Haines' sincere desire to provide an active program in creative art for every boy and girl attending the Livingston Public Schools made a deep impression. A part of the author's philosophy had always been, "Impression must be followed by expression or a total experience dies." Now these words served in evaluating the appeal that had been made for a community without funds to provide education for the whole child. After much thought and consideration she accepted their problem as her own.

Immediately, thinking was directed toward establishing a tentative art outline which all teachers, both experienced and inexperienced in teaching creative art, should be able to understand and follow. Such a plan would emphasize, above all else, the importance of the child and his ability to learn from his own personal experience.

Since being creative is the one thing which raises man above all other animals, learning must be creative in the fullest meaning of the word. This is the most important aspect in art education. Recently, Helen Heffernan, chief of California's Bureau of Elementary Education, said, "Much of today's education deadens or destroys creativity in children. we have been too much concerned about learning from others... we have been too little concerned with creating situations in which the child is learning for himself. These procedures will not produce creativity. He should have the fun of exploration

and discovery in everything he does. A youngster needs to learn science by behaving as a scientist behaves, his social studies by behaving as a social scientist behaves, his art by behaving as an artist behaves. Developing creativity in children is particularly important in times of increasing standardization, mass production, stereotyped entertainment and pressure for conformity." (Heffernan)

To teach children to think for themselves makes it necessary to instill confidence in their own ability to express how they feel aesthetically. Far too vivid are the memories from childhood art experiences of the past when children were told WHAT to do and HOW to do it. The more adult the results were the higher grade they received. No wonder! Children lost confidence in themselves and grew up to be the adults who need to rely on others' judgment.

Ideas must be presented so as to develop the child's sensitivity to the problem concerned. They must be continually motivated in their responses to environment and materials necessary for personal expression. Senses need to be motivated, ("pulled toward a goal"), so that eyes not only see but observe, ears not only hear but listen, and hands not only touch, but feel.

In children creativity is universal. Among adults crea-

tive expression is almost non-existent. Far too frequently we hear adults exclaim, "I can't even draw a straight line."

Such statements clearly show the ineffectiveness of past art education methods. The practice of using patterns and copying does nothing to develop the imaginative or inventive nature of a child. The great scientist, Albert Einstein, says, "Imagination is even more important than knowledge."

## PROCEDURE

Actual research on this thesis began during the summer of 1960 when the superintendent and author-consultant met and planned the project agreed upon.

The immediate goal was the preparation of tentative art outlines for the first six weeks' period. These were to be ready for the teachers at the opening of school in September.

All elementary teachers and administrators were introduced to the writer at a pre-school workshop. At this time each teacher received an art outline for her respective grade, was impressed with the art philosophy of the plan, and the importance of the teacher in educating the whole child. A discussion period followed which clarified teachers' questions regarding the art outlines, materials and motivating interest in art. The meeting closed with specific plans for regular monthly meetings.

Due to the number being served and the various age levels concerned, it was decided to divide the group into three sections. Each group arranged their own meeting night. Kindergarten, first and second grade teachers, met on the first Tuesday of each month; third and fourth grades settled on the second Tuesday; and the fifth and sixth grades decided on the third Thursday of each month. All meetings were held from 7:30 to 9:30 p.m. Dividing the groups as stated did much to broaden the knowledge of the teachers in terms of adjacent

grade art activities. Each teacher was aware of the horizontal plan of her own grade level, but this helped her to see the vertical plan of the program. It made each teacher feel the important part each teacher played in the transitional development of each child from kindergarten through sixth grade.

The two-hour monthly meeting was the only direct contact between teachers and consultant. Time was of essence, and the following plan was adopted in order to accomplish as much as possible each month.

On arriving, each teacher would display some of her children's art work. These were observed, discussed and evaluated as child-art.

Discussions always brought about a deeper understanding of the importance of art education and an appreciation of art in terms of the child. Eventually, the teachers became very honest in admitting their weaknesses or lack of training and in asking for help. In each group the teachers could be divided three ways:

1. Those who had taught many years with equally stilted ideas on art teaching. It was difficult for them to turn their back on copying and pattern work. At first, they rejected the emphasis on originality, but went along with the idea that the child is the most important part in education. They agreed, however, to cooperate with the plan to the best of their

ability. What more could anyone ask? Past experience had proved this type to be open-minded and great champions of child-art, once they became converted. Their genuine love for children made them a joy to work with.

2. Those who were new in the teaching field. Most of them had recently taken art methods courses which adequately prepared them for creative development. Time would give them the depth and feeling toward children they needed, which only experience can develop.

3. Those, both experienced and inexperienced, who had been victims of poor art teaching. The innate desire for every child to express himself visually had been killed by someone, somewhere, at a crucial age. Such an experience had thwarted their inborn confidence, and drained their desire to want any part of art or art expression. It took time for these teachers to become interested and to relax enough to express themselves freely. Eventually, enthusiasm began to register and the results progressed accordingly.

Workshops became an active part of each (total of 27) meeting. They asked for a "do it yourself" period where the author played teacher and they became the students. All seemed anxious to learn more about motivating for creative thinking. They were interested in knowing about new materials, techniques and skills which many had never developed. The teachers made their own decisions as to the kind of workshop they needed the

next time. The following list shows the workshops given:

Story illustration	soap carving	mural making
paper tearing	outdoor sketching	water color
portraiture	poster	lettering
cut-out letters	block printing	colored chalk
charcoal	finger painting	design
figure drawing	flower-weed arrangement	sponge painting
collages	still-life	tempera
care of materials	arranging an exhibit	clay modeling (wet and dry)

During these workshops the teachers were encouraged to use their own ideas. They were praised for originality and they understood why no two results would ever be the same if each expressed his own ideas. As they worked with various materials, continually adjusting to the disciplines enforced by their limitations, constantly seeking new arrangements and forms, they were forced to think, to select, to reject, and to proceed according to their own imagination. They were encouraged to be different, to try the unusual, to evaluate results and to enjoy their efforts. They grew from month to month in their appreciation of art and the vital part it was to play in educating and developing their students' searching, creative minds. Their experiences made them more aware of the need for similar experiences in their children.

Here is an example of the workshop conducted on making a mural. This particular lesson was given to the fifth and sixth grade group since they wanted to use paint. The lower grades executed theirs in tempera and the third and fourth

grades used cut or torn paper as their media.

### PAINTING A MURAL

Decide upon a theme to express. (Correlate with other subjects such as science, social studies or reading.)

Discuss all the many ways it could be represented.

Select a title for the theme to be depicted.

THEN:

First - Have all the children make some drawings of ideas they would like to see in their mural. From these drawings choose those that will work out best. You may want to select just parts of their drawings which they did best and which would go well with perhaps part of someone else's idea.

Second - Let two that have the most ability start planning with chalk on large paper. Wrapping paper works well. Let the rest of the class discuss the plan worked out and perhaps others might be able to make some important changes.

Third - Should questions arise which need some research encourage them to do so. Some may want to collect ideas for what they are going to paint.

Fourth - Talk about colors and their many possibilities.

Remember: Something dark, something light,

Some things dull, some things bright!

Point out that it is better to use a color in more than one place so as to set up a rhythm and repeat throughout the whole mural. No two areas should be the same size or color, either.

(Variety of colors and shapes adds interest.)

Fifth - Let the children with the best color sense mix the neutral colors. Plan where the colors will go as far as the main areas are concerned. These could be indicated with colored chalk which could be brushed off when ready to paint.

Sixth - Give each child an opportunity to paint. This could be planned ahead of time so each would be able to paint a given part according to his ability. A child who likes to draw horses would be encouraged to paint such objects, while those with less native ability could paint some part which would be within the limits of their skill. Have a place where each child could sign his name after his turn at painting. (Blackboard or paper.)

Seventh - Let the children continue to discuss the mural as it progresses. Be ready to make changes should better suggestions come forth which would develop a greater interest. Colors may want to be changed or details added to emphasize focal points.

Eighth - Teach each child to clean up his own mess and put things in order when finished.

Children enjoy mural painting when they work together and paint together so that all feel responsible for its results.

Each meeting emphasized the importance of the teacher. It was stressed that the most significant part of the child's

learning environment is the teacher. They became aware of what makes a good art teacher.

Every teacher is an art teacher whether she actually teaches art classes or not. The way she organizes herself, her hair style, the lines and selection of her ensemble each morning influences her students toward pleasing or unpleasing arrangements. What she does with the flowers which children bring her out of their love for beauty, how she arranges them for the room. Through all these daily experiences the child is the outgrowth of the teacher's influence. A good teacher is enthusiastic toward opportunities for presenting creative activities, including art. She is excited over being able to draw out their own ideas and to watch them think for themselves rather than follow a set pattern.

A good teacher capitalizes upon every chance to understand the child and help him develop with confidence and enjoyment. Thus:

1. She is able to see the child as a single creative force.
2. She regards art as something more than just another period in the week.
3. She realizes that a child cannot create freely in a spotless, rigid environment.
4. She views her role as of vital importance to each child; she is responsible for developing creatively, emotionally and aesthetically.

The teacher has an all-important role in art education if

we accept the broad meaning of art. The imaginative and resourceful teacher can provide numerous inexpensive materials which will give children wider experience and broaden for them the meaning of art. An uncreative teacher cannot release creativity in others.

The elementary teacher has the opportunity, especially in the arts, to shape a more desirable kind of person - one who respects his own judgment and is creative in all the aspects of democratic living. Thus art must not be taught as an isolated subject. Rather it must be taught in relation to what children do as they go about their daily living and learning. Praise and encouragement from the teacher produces amazing results in the child and the product. Thus the child realizes that art is related to his entire environment.

Honesty is a basic trait of the elementary child. Teachers violate this principle when they punish a child for copying in arithmetic or spelling, yet will give a mimeographed or patterned art lesson without the slightest qualms of conscience.

"COPYING cannot be considered creative experience."

(Hoover)

In copied activities, the child merely appropriates the ideas already experimented with, analyzed, felt and interpreted by other artists, other children, or the teacher. In such an artificial activity, the child is completely removed from the thinking process.

Generally the word, "art", brings to mind drawings and paintings; however, we must consider that the world in which we live involves interaction with wood, metal, rubber, plastics, clay, glass, flowers, shrubs, and a host of other materials. These materials should be a part of the child's experiences of construction - choosing, selecting and appreciating for intrinsic worth.

Crayons and paper are not enough. Children need stimulation from a variety of material and the praise and encouragement of an understanding teacher who will respect their child-like efforts without adult standards of achievement being the objective.

The wise teacher recognizes each child as an individual and fully realizes that through art materials it is possible for the child to discover, within himself, the satisfying pleasure from creative expression. The results should be as varied as there are pupils.

Also, at each meeting, teachers turned in criticisms and suggestions for revising the tentative art outline. Such comments showed how the guide could be made more flexible and how it could correlate with other subjects taught. Integration with other subjects was encouraged, since children, if they are to be creative, should experience vitally their physical and social environment in order to express themselves freely and honestly. The richer the learning environ-

ment, the greater the motivation!

Throughout the year these criticisms and suggestions were given consideration and filed for reference when the outlines were rewritten for the following year. The teachers also saved some of the most interesting results from each lesson taught. It became the objective of every teacher to look for something good in every child's work so each child could have his confidence nourished and his joy and interest multiplied. The nightly meeting grew in enthusiasm as the teachers showed work or reported on Johnny's or Mary's (who had never shown much potential) blooming success with some particular project. In time, it became a recognized fact that every child had something he could express if given the proper atmosphere, right guidance and sincere nourishment.

By May, 1961, each child had something on exhibit at the Spring Music-Art Festival. All the grade schools in Livingston were filled with gleeful students viewing their own art work carefully mounted and displayed with all other works of art. The administrators and teachers who worked as professionals to make their show excel were greatly rewarded by the appearance and interest of "more parents than had ever turned out for a P.T.A. meeting."

The following part of this thesis includes the final form of the art outline for seven years of creative art education, beginning with kindergarten and climaxing in the sixth grade.

## GOOD ART PROGRAMS NEED NOT BE EXPENSIVE

A creative teacher will thrill at the possibilities which ordinary and discarded things can offer. Projects from salvaged materials, when made into objects of beauty and usefulness, give nourishment to children's imagination and develop resourcefulness in our citizens of tomorrow.

### Free and Inexpensive Materials and Natural Resources

#### Materials

#### Suggested Uses

Aluminum pie pans	Make Christmas tree decorations
Beads	Decorations; weaving
Bottles (all sizes)	Correlate with music and science. Paint colors that will represent the feeling of tone (color and note scale)
Bottle tops and caps	Tops, construction, Christmas tree ornaments
Broom handles	Hobby horse body, rollers for movie boxes, dowel rods for marionettes
Brushes	
Burlap bags	Hook rug base; scenery costumes
Candles (old)	Batik work, decorative candles, melt crayons
Cans, tin (all sizes)	Metal work, water containers, paint cans
Can punches	Tin craft projects
Cardboard (Boxes and tubes, all sizes and types)	Creative animal construction

Materials

Suggested Uses

Cardboard milk cartons, egg	Easter egg or May baskets, Xmas bells
Cardboard cheese cartons	Mother's Day plants
Cardboard boxes, cereal boxes	Construction, storage, files, stage sets, scenes
Cardboard corrugated	Design - crafts, (roofs, fences, tractor wheels, picture frames, etc.)
Cardboard	Simple loom for weaving; paper sculpture; drawing board
Catalogues	Decoration, color study, designs, cut work
Cattail straw	For weaving
Clay	See recipe, frogs for weed arrangement, three-dimensional projects
Clothes pins	To clip drawings together, or to fasten drawings to easel; bodies for figures
Coat hanger	Base for papier mache, puppets, etc.
Cold cream jars	Individual paste jars
Coffee cans with lids	For storage of individual clay modeling to keep material damp; bottom of can may be used as modeling wheel
Cones, pine	Animals, decorations
Corks	
Corn shucks	For weaving

Materials

Suggested Uses

Cotton swabs	Use for brush
Crates, wooden	Storage space, construction units, bookcases, display cases, filing cases
Crayons	Crayon etching, melted wax painting, color Easter Eggs
Caps, metal milk bottle	Wheels
Dry cleaning bags	Painting activities; murals
Fabrics - scraps with textures and pattern interest	Decorations for papier mache, puppets, etc.
Feathers	Design motifs - decorations
Felt, hats	Felt projects; printing pad; bottom of clay pieces
Fronds, fern	For weaving
Glass window panes	Put adhesive tape around edges and use as palette
Ice cream spoons, wooden and plastic	Mixing paint, spreading paste
Inner tubes	
Jars, open mouth	Paint jars, water jars, and brush jars
Kleenex, toilet tissue	Erasing charcoal and colored chalk
Leather, scraps, purses and gloves	Leather work
LIFE magazine covers	Finger painting paper
Laundry starch	Home made paste and finger paint (see recipes)
Light bulbs - burned out	As base to model puppet head, maracas

Materials

Suggested Uses

Linoleum scraps

Block printing

Mirrors

Pools for sandtable

Moss

Substitute for cotton  
(boil 10 minutes and dry  
in sun). Use for paddings,  
fillings, etc.

Nails

Furniture construction

Nail kegs

Newspapers

Painting pads, table and  
floor protection; to paint  
on (want ad section); to  
use as apron, trays for  
clay work, papier mache

Oil cloth

Table coverings for paint-  
ing, clay modeling, etc.

Orange sticks

Modeling tools

Paper plates

Paper towels

For last layer of papier  
mache. Paint will take  
well on this.

Paper cups

To mix paint in

Paper cones

Paper doilies

Paper bags

Halloween masks; containers  
for children's work

Paper, shelf (glazed)

Finger painting paper

Paper (wallpaper)

Use back to paint on

Paper, wrapping (brown Kraft)

Murals, friezes, scenery  
for stage, painting  
activities

Materials

Suggested Uses

Posters	Use backs to paint on.
Pipe cleaners	Bodies for figures, handles
Pins	In place of thumb tacks
Pine needles	For weaving
Plastic bags	Hold pasticine and keep clay moist
Plastic material	Table cover for painting and modeling
Raffia	For weaving
Rags, clean	Paint rags; to roll up or roll on sucker sticks to use for painting; wet and wrap clay to keep moist.
Razor blades	Cutting activities
Sand	Color and use for sand painting
Sawdust	Modeling; grass for table construction unit (see recipe)
Seeds	
Shells	For printing, designs, necklaces and bracelets
Shirts, men's or pajama tops	Cut out sleeves and use as painting smock
Silk stockings	
Soap	Carving activities
Sponges, rubber and natural	For background painting, texture effects; for wetting finger paint paper; and for cleaning purposes

Materials

Suggested Uses

Small scrub brush or tooth brush	To scatter paint by scraping stick or tongue depressor over bristles
Spools	Furniture construction, printing activities
String	Weaving, design
Tinfoil	Decorations
Tongue depressors	Mixing paint; modeling tools; looms
Tooth picks	Sculpture - 3D stick figures
Umbrella ribs	Linoleum block printing tool, clay modeling tool; for stick puppets
Vaseline or cup grease	To keep papier mache from sticking to mold
Weeds	Fall flower arrangements
Window shades	For painting murals, panels and friezes
Wire, screening and all kinds	3D sculpture and crafts; for screen (by stretching over cigar box or larger box )spatter work
White shoe polish	Tint with vegetable coloring and use for paint (spatter paint)
Woods from lumber yards	For carving; construction
Yarns - all textures, colors and kinds	For weaving
Vines	For weaving

## EVALUATING CHILD CHARACTERISTICS

at various grade levels

### KINDERGARTEN

Art for the five-year old.

Art work in the kindergarten shares most of the major aims of these levels of instruction. There are countless ways in which art instruction can aid in the personal and social development of these young children.

At this stage of development, children's creative art experiences must be largely exploratory. We need only to watch very young children for a short while to realize how important it is for them to be able to LOOK, TOUCH, and FEEL. These acts are a part of the child's attempts to become acquainted through his senses with himself and all that is around him. His curiosity is insatiable.

He must have the opportunity to learn how things feel and be allowed to work freely with big arm and body movements in order to gain satisfaction from the physical power he keenly feels. The child is interested in the activity, not the product. He finds it difficult, frustrating, and fatiguing to use only his fingers to keep within boundaries of lines and borders.

The five-year old comes to school eager and inquisitive. The teacher should meet him with understanding and appreciation. The teacher must be constantly aware of the short attention span and never consider his first efforts a "mess" or a

waste of time. This is a necessary part of their development and the results should be met with encouragement of interest and enthusiasm. The teacher should analyze this stage of experimentation and manipulation as a vital release toward the coordination of mind, muscle and motion.

#### FIRST and SECOND GRADES

Art for the six, seven, and eight-year old.

Free exploration and manipulation of art materials continues during these years. If there has been no kindergarten experience, the early art work in the first grade will be that described in the kindergarten section. However, at this age level growth will be more rapid and the group will soon be able to go beyond exploration and manipulation.

There art begins to assume its recognized social role. Art will become a means of "communication". He will want to "do it his own way" and express what he "FEELS" (not what he sees). The teacher's main task at this stage is to stimulate his imagination and always be prepared to give words of PRAISE and ENCOURAGEMENT whenever necessary.

At this age the child is most interested in "SELF". The words "I" and "MY" appear in the titles he gives his expressions. During the second grade he begins to think in terms of "WE" and a larger community. He cannot portray that which he cannot comprehend. He likes to express personal experiences. He is not interested in proportions and details. The most im-

portant things are usually larger than the rest. He likes to work with large muscular movements; however, his span of interest is short.

The sense of touch is very important to the young child. He enjoys the touching, handling and exploring things which interest him. "A touching table" provides an opportunity for the development of his sense of texture and shapes.

During grades one and two, children portray a subject as they know it, not as they see it. They are not concerned with actual color, size or placement - objects may float in space or be arranged along a base line.

### THIRD AND FOURTH GRADES

Art for the eight, nine and ten-year old.

During grades three and four, children become more observant and interested in how things look. They begin to see more detail and show an awareness of distant objects appearing smaller. They expand their thinking by showing what goes on inside and outside of a place at the same time. They will include several happenings or time sequences in the same picture. They begin to overlap objects and broaden their color interests. This is an age of action as people and animals bend and twist with confidence.

At this age children want new experiences; they are curious to try out, to see how they work and to know how they are made. Muscles are much better developed and coordinated.

Crafts which could not be undertaken in previous years can now be done with some skill. Group activities, such as murals and dioramas, fit the child's needs and interests.

This age child needs and looks for approval and is sensitive to criticism. Everything possible should be done to preserve his creative ability. The child should be given a feeling of self-confidence by teacher guidance rather than teacher dictation. The child should be encouraged to evaluate his own creations. The mental and emotional growth of the child at this stage is most interesting.

#### FIFTH and SIXTH GRADES

Art for the ten, eleven, and twelve-year old.

He continues to explore new materials as he is introduced to them. He still uses art as a form of communication, but at this grade level he tells his story more efficiently than before. Interest has developed more in breadth and he has become more specialized. His muscular coordination permits finer and more exacting finger work; his observation reveals more details. This is sometimes called the "realistic stage" even though he has also been developing his ability to think beyond the object level to the abstract. He enjoys thinking beyond his immediate circumstances. He is very self-critical and will work hard for more satisfactory results if properly praised and encouraged. His attention span has increased enough to permit projects which may take days or weeks

to complete. He will enjoy his art experiences and sometimes feel it as a stronger avenue of communication than he is able to express in words.

During grades five and six, subject matter interest is focused upon historical and scientific, as well as upon present-day happenings. Here children are interested in projects with a practical value. They enjoy expressing how they feel as well as what they see. With constructive aesthetic nourishment in previous years, the child will accept projects with confidence. As a rule children should be allowed to work without interference until they meet difficulty. They are very self-critical but will work hard for more satisfactory results if praised for their efforts and encouraged to continue. A child should be made to feel proud of "Thinking for himself" so that he will not want to copy or trace.

Children at this age are hungry for new skills and enjoy learning new methods in using old skills. They will gain great satisfaction in the knowledge that they can use certain skills with success. In picture making they will include dark and light shading and a variety of surface treatments. Direct observation of their environment and posed models can be emphasized as well as working from memory and imagination. They show more sensitivity of line and color when expressing ideas and feelings. Pride will be taken in developing an "individual style."

## INTERPRETATION OF THE RESULTS

The philosophy and application of this thesis should produce the desired results as long as teachers are willing to apply it to the current needs and scope to allow for that which has not yet happened. For example, during the past year children as well as adults were thrilled beyond words when astronauts traveled into space and returned successfully. Here was "motivation multiplied" for personal expression of their imagination in the medium of their choice. The creative, alert teacher would see this as an opportunity to exploit each child's imagination regarding the world's excitement of such a historical, scientific event. In fact, if the teacher has created the proper atmosphere for learning she could not help but see the influence of the time in each child's work.

This thesis is the author's solution for the problem of developing and instrumenting a child-art program at a minimum cost. In the school system where the project was initiated, it has served the children, the teachers, the schools and the community successfully for the past two years. The second year proved its strength as being able to stand alone without the expense of an art consultant to direct its progress.

After school was out this spring, the author contacted Superintendent Haines and the new teachers who had not been present during the previous year's project. Included in this

thesis is the Superintendent's evaluation of the art program after a two-year period. As for the new teachers, their reactions and the art work exhibited would lead one to believe the program had been highly successful. They seemed to have little or no difficulty in interpreting the art outline and some of the results were aesthetically stimulating in the children's originality and free expression. Continued use of the art program and concentrated practice of creative thinking should produce better and better child-art.

The experienced teachers seemed even more enthusiastic using it the second year, for they were able to use it independently and with confidence. The superintendent and principals assumed the responsibility of materials and art outlines being provided all teachers. Without the interest of the administration it would be easy for teachers to ignore the outline's objectives, contents and transition. In such cases, it is most important for the sake of the child that some qualified person be in charge of executing a creative program. Interest must be kept high, ideas abundant, and materials available at all times or such a plan cannot be successful.

Since lack of knowledge or interest are the most common deterrents to administering an effective art program, it might be well to make an art education course mandatory for all administrators. The State of Missouri requires that an administrator's credentials must include an art education













































