

5 TIMES ART: AN AUDIO-VISUAL AID
FOR THE CLASSROOM TEACHER

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Abstract

**"5 times Art"... an audio-visual aid
for the classroom teacher**

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Slides- 35mm- colour- 80(carousel)

Tape Recording- speed 3 3/4- 48 min.

Booklet- 6 pages- text & photographs

Abstract

Taking into account that most school boards are reluctant to employ art specialists for the teaching of art and that, in fact, the department of education seems to be encouraging the generalist teacher, as opposed to the specialist, the classroom teacher needs increasingly more means of acquiring an understanding of the priorities of art education. It is found that although there are adequate books and periodicals for teachers about art theory and method there is a lack of useful, easily understood, simple to use audio-visual aids. Thus, the aim of the project is to help fill this gap by providing the means for teachers to learn about some aspects of the teaching of art by means of an audio-visual aid. This is designed in such a way as to be manageable by any teacher or group of teachers at any time without the necessity of a group leader. One could imagine this to be the pilot project for a series of such presentations, each developed so as to familiarize the classroom teacher with a separate notion of art education.

The method used toward this end was to photograph the process of five successive art lessons taking place over a period of five weeks and involving one group of thirty-seven children. Each lesson lasted seventy-five minutes and the supplies used were just what was available in the

school. In this way teachers seeing the presentation will recognize the materials as standard school supplies.

The particular school chosen to work with was selected because it was part of an isolated rural community where art had never been an important part of the curriculum. Having thus reduced the risks of meeting preconceived notions about art, I was able to begin the series with the assumption that I was giving the class their first lesson in the plastic arts.

In using as a vehicle of instruction this exposé technique, simply documenting what transpired, it was possible to give a general, over all view of the lessons and to put emphasis on the development of the series rather than on the technical or "how to do it" angle. It is my contention that the teacher who understands the variables which he can determine will opt for an open-ended lesson... depending less upon the predetermining of "what to do in art" and more on who the people are who are doing it. For this reason the series begins with the most carefully managed session in which the possibility for individual deviations are at a minimum. This is followed by lessons which become progressively less prestructured. It is hoped that the development of the series makes evident that freedom for the individual to operate does not mean that all controls are broken down within the group, but rather that different kinds of controls are needed ...i.e. control based on the natural demands of creative activity.

Having found a school which filled the requirements, a series of lessons was given each of which depended upon the materials which were available, the needs of the group as I saw it, and the immediate circumstances of the day. These were photographed to give coloured slides. Once the slides had been edited and organized in an eighty slide carousel a script, forty-eight minutes in length, was tape recorded to be run simultaneously with this. Although the kit was first made synchronizing the two elements so that they operated automatically together, it was found during trial runs that very few schools had the synchronizer to connect the projector and the tape recorder. Before this, my first choice as a vehicle for the presentation had been a new piece of audio-visual equipment which combines the two components in a coordinated unit. On inquiring at the audio-visual centers of several school boards it was found that none were available and that it was unlikely any would be ordered in the near future. Thus, the final kit was designed to be run manually. This permits the viewer who doesn't have forty-eight minutes to watch all five sequences to choose whichever session he thinks will be most valuable to him. Both tape and slides are marked to indicate where the separate sections begin. A booklet of brief explanation and instruction was prepared to accompany this and all three parts were packaged in one box.

The intention of the project is that it should be useful within the schools as a tool which is flexible enough to fit in with any given teacher's timetable, adaptable enough to be used with any size group and yet specific enough to help teachers organize and participate in meaningful art activities.

SCRIPT ... "5 TIMES ART"

Section 1.

This is the documentation of 5 art lessons given to a group of students whom the teacher was meeting for the first time. There were 37 children in all, grades 1 to 6 most of whom have had little or no previous art art instruction. These are not claimed to be model lessons, in fact every class taught is a learning experience for the teacher and hopefully you will notice many things you would do differently.

For the first session the group will use paint... a very basic art material. It is most economically purchased in pre-mixed form... half gallon jars of liquid paint. However, if powdered tempera is the only paint available, as it was in this case, mixing containers are required and for this, plastic food containers are ideal. Thus, the paint when mixed in quantity can be covered and stored between sessions.

This first session will demonstrate a very structured approach to doing art... i.e. the teacher has determined exactly what she wants to teach and then decided upon the most effective method of doing this.

And here we observe the group at work. Newspaper on the table tops and art smocks for each child are brought from home by the youngsters. The small desks, pushed together to permit sharing of materials, necessitate the use of a small paper size. As was mentioned, the class is working on manilla paper... a good absorbant base for tempera colours. It is an inexpensive paper which can also be used with wax crayons, oil pastels, charcoal... in fact almost any media. Equally

as adaptable but more expensive is bond paper and if your budget is really low, newsprint will do nicely.

Naturally, enough our first experience with paint should not be too demanding. The theme, parallel wavy lines provides such a basic exercise. Allowing for experimenting with the consistency of the paint, the continuity of the brush stroke, the mechanics of cleaning the brush between each colour, we learn about the nature of the paint. Although the motivation is quite specific, there is scope for a variety of approaches and interpretations.

And here we see two firends, each doing his own thing. One is working with a small brush, methodically painting lines from one side of the paper to the other... the other using a large bristle brush is criss crossing lines in a webb like design. Six colours are used and the mixing of colours is not emphasized at this point. Although the motivation is quite specific, there it is to be remembered that for most of the youngsters this was a first experience with paint. It had to be kept simple.

A variety of results can be seen in this slide. For example, the painting at top right shows how a collection of lines all following the same rhythm lose their linear quality and become part of an area or mass... i.e. the lines don't divide the space but fill it.

At centre left, a pattern of strongly contrasting coloured

lines in which the areas between the lines become shapes of colour in themselves.

How would you describe the painting at bottom right?

More examples... the painting at top right demonstrates how opaque tempera can be thinned with water to give transparent effects. In this case the painting was begun as parallel wavy lines. This pattern was superimposed by the thinned paint to produce a screenlike surface. What would you say about the work at bottom left?

This example shows how a basic exercise can give inspiration for a completely individual interpretation. Would you have thought of static on your TV set? This person has started from the left hand side and after a little bit of monotonous tracing of parallel lines, as he was told to do, he realized that this was just about enough for him and so proceeded with his own composition.

And for two little girls looking forward to Mother's Day, the exercise was interpreted in this way... lines of colour around a heart to make the image on a card. What could be a more natural statement for these little people?

When desks are pushed together to permit sharing of materials between 2 people, each person has to adapt to only one other personality ... i.e. one other person who might accidently mix the paint, might splash water on his paper or drip paint on

his drawing. We have, in effect, limited the dynamics of the class as a unit. In future lessons, note how by opening up the space we increase the necessity of interaction on the part of the individual.

And here we see two boys obviously intensely involved in depicting their heroes of the moment, NHL hockey stars. The theme the class was working on at this time was just a "human Figure". Using memory, as the prime motivation, as opposed to imagination or observation, these fellows are trying to describe in as precise detail as possible the image which they associate with the hockey players. Large brushes have been discarded for small ones, and fine detail is the order of the moment.

Sometimes the results are less than hoped for by the young artists. When this happens our figures become monsters, frank-esteins and mars men. Embarrassed by their first awkward attempts, this is usually an effort to appear disinterested... a sign that the student needs to gain confidence. Would most teachers be hesitant to display such products? What is your attitude toward this?

But how many of us would be able to sit down and compose with as much forthrightness as this girl displays, a picture of ourselves playing ball? Do you see the arc the ball is tracing from the hand to the ground? What a good solution to the problem of describing movement?

Of this group of nine pictures there are two representing children on swings... one a profile view... the other a frontal

view. Can you find them? Which one best represents the action of swinging, in your opinion? And the picture at centre right of the girl with a tree beside her... what most strikes you about this picture? Glance at the other pictures and consider the handling of the paint... composition... proportion...

Section 2.

For the second lesson the same paints will be used, the same brushes, the same water containers. The small format manilla paper will be exchanged for a larger size... "12 X 18". A roll of brown wrapping paper, to be found in most schools, will be used for our mural. Scissors, the blunt ended sort and by way of glue library paste was used in this case because it was available but wallpaper paste or mucilage glue does just as nicely.

Using the wide open space of the lunchroom one avoids the necessity of moving furniture and provides the added advantage of permitting movement of students among themselves. In the interest of more spaciousness the better lighting of the classroom is sacrificed. As you can see, paint and water are distributed to the work area before the class arrives. This simply decreases the risk of minor accidents in the transportation of the materials.

Again the first theme is a basic exercise designed to demonstrate a different concept in the vocabulary of painting... this time colour. By folding the paper three times eight equal rectangles are made on each sheet. The class is instructed to use only four colours to produce eight very different colours with which to fill the sections. To mix paint we used the lids of the jars. As each person completes his work he tacks it to the bulletin board forming a continuous and infinitely varying motif.

At this time it could be mentioned that an advantage of this type of exercise, one involving essentially the handling of

the media, is that those people who have difficulty with figurative images, realistic type painting and drawing, usually enjoy and participate enthusiastically in this kind of exercise. It's a great satisfaction and encouragement to them to see the final results all put together, everybody in the class in one concentrated area.

And now on to the real business of the day... painting pictures. And the teacher's role... What to offer as motivation... what theme for the lesson? Well there had been a drama on the playground during lunchhour that day. Richard had hurt his finger playing ball. The class had been ten minutes late starting. Richard had been taken to the local doctor and the children hadn't yet found out what had become of their friend. As this was very much on everyone's mind the theme was "Richard's hurt finger".

One result, a lively description of the event. We can see that this child's graphic evolution is still at a relatively primitive state. The stick figure has a bare indication of clothes on it... very little articulation of the limbs... in fact it seems that the person hasn't quite resolved where the arms should be attached so we have just a clue as to where they might be. The impression of floating elements can be explained by the fact that the child hasn't in his understanding connected the figure with the ground... as yet the two are separate unrelated things. Why do you think that the grass is indicated with vertical brush strokes?

In this second picture involving a more advanced graphic schema than the previous example, we become acquainted with another individual's experiencing of the event... a very subjective account of Richard hurting his finger. In the background we see the soccer net, the school fence and in the foreground the agony and suffering of Richard himself. As blood is such a potent symbol of pain it appeared in almost every description although in reality there was none associated with this mishap.

In this more literal, in fact verbal account of the affair, Richard is on the hill where he fell at the time of the accident. Would you call this a subjective or an objective impression of the occurrence? What would you say about the composition... the handling of the paint?

Another view of the accident. Note in this case the careful colour choices, the concern with proportion and mass... the device used to represent perspective. What other comments could you make regarding the elements in this picture?

And on to the third project of the lesson which offers a possibility for choice between individual or group work. Using as theme "Vehicles and Buildings" the paintings can either be completed freely and individually or can be cut out and pasted onto a larger group work. The resulting mural will then be filled in with added details to make a unified whole. Wrapping paper is used as the background for this mural and the manilla paper is used to paint the separate images which are then cut out and pasted onto the background.

Here we see the mural in a state of partial completion. Roads are added for the vehicles, hills and fields for the barns and houses. One person will then decide to make clouds, another trees, another to fill in the background with grass. This type of intricate composition demands a lot of decision making and a lot of compromise on the part of the group and the individuals making up the group. It has been found that mural making is a useful device to encourage co-operative effort.

And this second mural is a last minute remedy to save a deteriorating situation. The mural paper which had been provided for the previous project had not been large enough for everyone to work on so problems were arising. By simply rolling out the paper the whole length of the room everyone had ample room to complete his own tree. Do you notice a great variety of graphic styles which the separate trees represent? The fact that trees are understood by the majority of the participants as specifically apple trees might be explained by the fact that this school was in a rural area where apple cultivation was important.

But what about the management of the art lesson? As every teacher expects art is usually noisier than other subjects and messier than other subjects. But for the teacher who is willing to organize himself a little bit art entails no more actual work on his part than academic subjects. But what would you think of an art lesson in which none rose from his seat, none said a word and not a drop of paint went anywhere but on the paper?

Thus when the inevitable happens, it should be the student's, not the teacher's responsibility to attend to it. A bucket of water available in the corner of the room, a rag and a mop. This room was always left spotless and you will find that children are excellent housekeepers. If we don't make a fuss about such accidents but instead point to the solution, we don't run the risk of breaking the rhythm of the activity with such relatively minor concerns.

As an undeniable prerequisite to art is that the making of it must be voluntary we cannot expect 100% participation in all projects. Here, for example, involved in a detailed composition of lines, textures and patterns we see that this girl has opted in favour of her own concerns. Do you see an interesting rapport, a desirable rapport, between this girl and her art work?

And another person who chose to go his own way. What do you see in this picture? Do you see a red, a blue, a yellow fish? Do you see a lake? Do you see a boat with a person in it tied to a pink dock? Why do you think the tree has been drawn from profile in outline, and the lake has been drawn from above and completely filled in in great detail?

Section 3.

And on to the third lesson which will be painting... using the same basic materials. This time the class will be doing an individual work... only one theme, one project... using wrapping paper cut off in three foot lengths. The subject will be self-portraits and as one can foresee that at least some of the young artists will wish to mix a flesh colour, white has been added to the paint sets.

This slide showshow by spreading paper on the floor of the lunchroom, distributing the paints and brushes over this area, we are able to provide ample room for these large paintings. The whole class was very excited when they first saw the large sheets of paper. They couldn't wait for the teacher to describe the kind of composition they would be doing. By way of explanation it was said that today the class would be doing pictures of themselves in the clothes they had on or if preferred, a favourite outfit. They could show themselves doing something, or they could simply show what they thought they looked like. During the motivation period the paper was held vertically showing that the head should go at the top of the page and the feet at the bottom.

What supplies one has and the quantity of these supplies determines to a large extent what art is done and the strategies used to do this art. For example, you can see that this group is very involved with organizing their paper. At the beginning of the lesson they had been told that noone could have a second sheet of paper because there just wasn't enough in the school.

Therefore when one person spoiled both sides of his paper by over enthusiastic painting, but had to continue regardless, someone had the bright idea of sketching the outlines first with water. This caught on in the group and everyone proceeded likewise.

And this fellow is using a deliberate tactic to avoid having to represent himself. You can see that he has used two parallel lines to show a river and now he is working with precise brush strokes on a red fishing rod and reel. By the very end of the lesson he had added fish and grass and water... even a hand clutching the end of the rod... but he had hardly got around to himself at all. This is a frequent occurrence at this particular level... grade six. Many youngsters at this stage are reluctant to represent themselves.

... a similar approach. This boy began with the basketball post, the backboard net, ball, floor... toward the end of the lesson he got around to doing himself. Also it was interesting that unlike other children, Albert often added himself to pictures but small and round though he was, he always gave a nice tall mature image of himself. What does this tell us about Albert? What does this indicate about one of the functions of art?

This little girl and her neighbour diagonally opposite both seem to be avoiding representing the hands... similarly, both are aware of elbows as means of articulating the arms. Notice that the third portrait lacks this detail.

This girl is working from the outside in... that is using a line to delineate the form in colouring book fashion.

And this child in the white art smock is working from the inside out... working in areas of colour and understanding the form as mass rather than as an outline to be filled in. As you notice she has a good notion of proportion, has used a neck to join the head to the shoulders. Again, an element missing which obviously poses a problem to her, is the hands.

Here we see the methodical filling in of the whole sheet of paper. Also a typical characteristic of children's art... the head is out of proportion with the rest of the body. Considering that we place so much importance on the head this is a distortion to be expected.

The painter at the right, on the other hand, has used the paper as one of his colours... the brown of the paper representing the ground the figure is standing on.

Susan approaches her representation using memory and observation to give us as accurate an impression as she can of what she thinks she looks. Here the teacher admits to some misgivings about how the lesson was introduced. As you recall, at the beginning the paper was held vertically showing that the figure could fill the whole surface with the head at the top and the feet at the bottom. This, rather than giving maximum possibility for variety of individual interpretations, unnecessarily placed limits on the child's approach. Reflection such as this indicates that despite our very best intentions we are bound

to inhibit the creative acts of children. All we can do is reduce the risk by understanding as well as we can the nature of creativity and then interfering with it as little as possible.

Here we find someone involved in rendering which involves observation, memory, and most noticeable... fantasy. He is painting what he wished he looked like. Art then would seem to be a vehicle, not only for giving information, not only for painting what we know, but a vehicle for our dreams... to express our dreams and perhaps partially to realize our dreams.

And here we see Michael, a charming fellow who was met for the first and last time on the occasion of this lesson. He said several times that he could paint a picture of his father. As this was of such apparent concern to him, the teacher watched the process of this rendering with interest. We see Michael engrossed in the task... a circle for the head with added detail of glasses... the shirt on top of which he has painted a sweater...

... and now the clear glasses have become sunglasses, still another layer of colour has been put around the head and on the torso.. and we can see the importance Michael gives the fish and the bone after the fish has been eaten. Michael didn't seem to have any limit on the number of times he would cover and then recover the image with layers of paint. So rather than risk him obliterating what the teacher considered a significant work of art, she suggested that he leaves this work to dry and begin on a clean sheet of paper.

Here is the painting which resulted... added mustache, indication of sun and building in the background. And on giving Michael a smaller, clean sheet of paper he proceeded as was predicted... a miniature of the image he had just done on the wrapping paper... then layer upon layer of paint until the surface was a pool of grey liquid. This he placed to dry so that he could take it home to his mother. After the lesson as the art teacher was showing Michael's remarkable artwork to his teacher, she learned that Michael had no father. What he had been doing was acting out the process of giving himself a father.

And Robert contemplating his work. You will notice that a lot of the other children are well into their work and some are almost finished... but Robert is still working out the problem of how to attach the head to the body. What he has done resembles the profile view of a ball resting on a table... and this is his understanding of how a head relates to the shoulders. Missing of course is the neck and it is interesting to note that Robert doesn't look to his neighbours for help. He is willing to make all decisions himself, based on his own knowledge of the human body.

And here a bit more advanced in his painting we see the shoulders becoming a rectangle... the torso... a strip of dark paint at the top of the circle is the symbol of hair, three dots and a curved line the symbolic representation for the face.

And the complete picture, arms which protrude at random from the sides of the body. Yellow stripes which we remember appeared

on the brown fabric of his art smock, and legs which seem to have been added as an afterthought or just a means to finish the painting once and for all. A method which might be used in a future lesson to help Robert would be to ask him to close his eyes and touch his head, ears, neck... to feel where the shoulders become the arms, where the arm becomes the hand. This might lead him to discover for himself the unity of the image. What would certainly inhibit this discovery would be to tell Robert what is missing.

Section 4.

On to the fourth session and a new media. This time we'll work with paper construction... materials, very simple, to be found in every school. Small sheets of construction paper, 9" X 12" all colours... folding paper can be used as well (i.e. the single weight paper of the same quality)... In general if both are available it is a good idea to use both as this allows for a choice and teaches discrimination between weights of paper. This, added to the same scissors and paste as used previously completes the materials required for paper construction. By way of paste applicators clean paint brushes were used.

The distribution area as seen here, was always as close as possible to the sinks or whatever other source of water was available. In this case the kitchen provided a storage area and a cleanup area... the maintenance of which was the responsibility of some of the older students.

The construction paper, divided into separate piles is purposely spread over the surface of the table so that several people at a time may select their colours.

Once the materials had been distributed, the children were asked, "how would you make your sheets of paper stand up"?... After several moments of reflection and manipulating the paper, the class realized that by folding or bending the paper it could be made to stand up. It was then brought to their attention that what they had done was to make a three dimensional object from a flat or two dimensional sheet of paper. After discussing the variety of three dim. shapes which could be made it was decided to just make a rectangular box. Each person could then make what he chose from this.

Here we see the extreme concentration exerted by this boy in trying to perform the task of joining two pieces of paper together. This, he said, was his father's barn... green with a white roof. And, as you can see, he has joined the structure to the ground.

... And success. What a satisfaction to have achieved one's goal. To us this may appear a relatively simple goal but lest we underestimate its importance lets not forget that this is the first time Johnny has ever made something at school. Notice that he chose the more flexible paper, the folding paper for the roof... and used the more rigid construction paper for the base. And the red and yellow windows also have been made from folding paper which is good collage material.

And here a collection of finished products. Do you see the boat in the foreground... complete with flag and oars? And a mailbox with folded paper details ... windmills, and Johnny's barn in behind. Do you notice a variety of methods of joining edges together? Whereas one person will not realize that he cannot glue a flat plane to an edge even though he has tried numerous times and failed, another will have the foresight to plan the construction so as to provide tabs as connectors.

Here we see a group of older students involved in a variation on the same theme... a paper construction. Again the class was asked... "What is a three dimensional shape"? How does

it differ from two dimensions? What different shapes could we make from paper? When this was done the results were joined together into complex structures. Sometimes it was found that the lighter weight paper... even newsprint, provided more flexible material for folding precise and detailed forms. The construction paper gave a good solid base and worked well for larger constructions.

And solving the problem of joining an upright cylinder to a flat sheet of paper, joining a cone, a triangular shape, pyramid shapes, tunnel shapes. On the whole the art products resulting from this lesson were quite remarkable considering that none of these youngsters, members of a rural community, had visited an art museum and that most had not even been to Expo. We are not saying that these places are necessarily desirable places to take children but simply that the exercise demanded that the children conceive a complex variety of forms. Not having any visual image in their memory to refer to this required intense involvement.

And one person's product. You can see that collage detail has been added to a strip of paper which was then bent into an open form. Also, you will notice, as in this example, some children added captions or titles to their constructions making them into amusement parks, elevated boulevards and industrial buildings. This could be seen as an effort on the part of the artist to justify an otherwise, to him, meaningless past time... to make an abstract nothing into a meaningful something.

And here we see how by cutting into shapes light is enabled to pass around the structures and through the structures. Had the teacher foreseen this aspect of the lesson, she could have brought a flashlight or spotlight to class with her. By putting the finished products in an unlit corner of the room and lighting them from various angles she would have been able to demonstrate how the space around the shapes and the space going through the shapes is as important as the forms themselves.

And two very different results... both starting from a desire to work on a human head. The example on the left, a sculptural solution to the problem using three dimensional units, cones and boxes to produce an imaginative object... and on the right an example worked entirely on the flat using relief details of curls. It might be that the person responsible for this second work just couldn't conceive of a three dimensional object being made from paper... similar to Robert's inability to comprehend how the parts of the body are joined... a case of a missing link in the person's understanding of his world.

And here, a very delicate, carefully made object. Another person who didn't want to spend his time working on just a construction. Thus a farm vehicle has provided him with motivation. Can you see the springs under the rear seat? What would you say about the colour choice?

... some of the products attached to the display board. It was with great astonishment that the class saw how the nature of their art work changed when taken from the horizontal surface on which it was made to the vertical surface of the

display board. At this point it would again have been helpful had the class had a flashlight to illuminate the relief patterns from different angles.

And then for that group of students who finish their work early, who don't feel inclined to work on construction that day, who have something very important to tell about, or for those who become just too frustrated with the task at hand that they have to find satisfaction in doing something else... it is a good idea to always make paper and pencil available alongside the other art materials. Notice David in the foreground... involved in working on what he called his hairy beastly house.

The Hairy Beastly House... Notice that there is nothing hazard or rando about this drawing. A lot of details have been erased and redrawn several times. Also, examine the variety of elements used... the dots, the circles, the rectangles, the straight lines, the curved lines, the zigzag lines, the undulating lines, the repetition of dots to form textures, the repetition of lines to produce texture.

The most noticeable technical difference between David's drawing and this work done by Benoit, both children being of about the same age, is that Benoit used his graphite pencil to indicate areas of tone, filling in the important parts of the composition. What do you think concerned him the most? What specific part of the drawing posed the greatest problem? Would this be considered primarily a drawing of imagination, of observation, or of memory?

Section 5.

For this fifth and last session, construction was decided upon. The class was to use the cardboard boxes which everyone had been collecting. Also, there was a box of found materials, paper, fabric, wood scraps which the children had brought from home. As the paint, glue, brushes had already been used and the previous lesson had been devoted to an exploration into the possibilities of constructed shapes, there was no need for a basic exercise.

And the distribution of materials. You can see that again we have just spread all the supplies on the table in front of the kitchen. Stacks of boxes and miscellaneous cardboard shapes are piled to the left hand side. Under the table is the newspaper... always used to cover the work area.

Perhaps this appears to you to be a bit disorganized. It is a little bit. But we've learned from John Dewey that school, to be effective, must not be a preparation for life... it must be the process of life itself. And in real it's just not natural for children to come one at a time, in single file, without talking to help themselves to such a tempting array of materials. Although we wouldn't suggest that 37 children en masse would even have enough space to manouver in, possibly a good compromise would be to break the class into two or three manageable groups.

And down to work. Of all the five sessions it should be mentioned that this is the one considered most successful from the point of view of enthusiastic participation and satisfaction with results on the part of the students. Possibly this

was a result of the fact that the children were, at this point, relaxed with the instructor and she was relaxed with them... it was a pleasant rapport allaround. Also, the children were familiar with all the materials, there were no new skills being called upon.

And here we see someone working on a construction, having applied a layer of fabric collage to the roof.

Some reasons for putting emphasis on found objects and found materials in art programs is that by giving the children some responsibility for bringing in their art materials they become more involved with and give more care to the art work they do. This is also an economical way of providing a great variety of materials and has the added aspect of taking art out of the class room and into the everyday lives of the youngsters. The children stay alert to "good garbage".

It should be added, however, that one could not have started out the series of sessions with a construction of this nature. At the beginning, the children wouldn't have known how to handle paint, how to join materials, how to cut into shapes... the whole range of technique that is necessary to transform a found object into an art object of personal expression.

The next few slides show a variety of procedures. Here, for example is someone with a very straight foreward approach to the box... cutting into it, adding accessory details and paint but essentially changing little the form of the box.

Another person will not be content to allow the size and shape of the box to determine what shape his object will be. He break up the original object and construct at the scale he chooses.

And then there are those who work on a still smaller scale. Here you can see Albert involved with a very delicate piece of work. This is just the beginning. It was called the celebration tree. By the end of the lesson it was covered with shells, buttons ... all kinds of interesting little objects ... glued onto the shape. The tree was painted, and you can see here that he is glueing the fabric to the base and attaching the cone to the piece of fabric. It was a very intricate piece of work requiring much decision making.

And then there is Cathy. She worked the whole lesson on construction and decorating this peace house. Something you will notice is that the more involved the youngsters are in their art work, the less inclined they are to sit down... at least on chairs. These chairs are used as easles, or a place to put their drying art work, a surface to hold materials not in use... even a place to stand on while surveying pieces of work on the floor.

Ralph in the background, cutting into and adding to this carton is making a real, physical, three dimensional building. Scotty, on the other hand, is content with the abstract representation of buildings... applying layers of paper collage to a slab of wood to give his two dimensional interpretation of the same theme. This shows that the decision

of "what to do in art" is in the final analysis not the teacher's decision, but the child's.

As this was Stanley Cup play off time, these two pals could think of nothing they would prefer to spend their time on more than the forum, the Mtl. forum. Here you can see a well constructed building, several levels, canopy, signboard... it was too dark to photograph but the inside contained a lot of beautiful details... balconies, the rink, the hot dog stand.

To see the amount of care Michel put into the production of his car would make it hard to believe that he was known as the school trouble maker. The art instructor only found this out after the series of sessions from talking with his classroom teacher. She was amazed at the amount of effort and concentration he put into every piece of work he approached. This would seem to be ample evidence that art has its place in the schools and is helpful to the growing individual in many different ways.

As we see the beginning of another vehicle, this might be a good time to discuss... what to do with the finished art products? Allowing for a good long art lesson each week there is hardly ever enough display space in the schools to exhibit all the work. And what will the parents say if we send the children home with art every week. This art teacher remembers her shock the first time she was working in a public school... after several lessons having sent one group of children home with their art work, a little boy came up to her and said, "I'm sorry miss, but my mom says that we can't have any more of that junk around our place".

Since that episode she has used the simple method of expressing such an interest in the children's art products that when she keeps them none considers this unusual. Of course if the children's parents or the child himself really wish to have it, she is only too glad for them to take the work. But experience shows that unfortunately the art taken home usually ends up littering the school. So the completed vehicle, decorated with happy faces will remain her property unless she thinks it will be received at home as the beautiful and significant statement about the artist that it is.

And again, Robert. Do you remember in the session about self portraits Robert having trouble attaching the head to the shoulders? When confronted with the box what could be more natural than that he should produce a head?

Thus we see this mask being made from a simple box... a device to help in the resolving of his problem.

And the finished... he and Kevin each made a mask.

On the right, beside the masks we see someone's interior decoration of a model church.

And beside this, Billy's work... Billy who was so proud of the fact that he lived in a trailer. When we did the mural concerning vehicles and houses he happily did a painting which as he said was both a vehicle and a house, a trailer. This is an example of recurring themes in child art.

And that is the end. It only remains to thank the students and teachers of Lacolle Consolidated School for their help, for their enthusiastic participation and the great joy that they showed in the art activity. The project could not have been done under more ideal conditions.

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"5 times Art"... an audio-visual aid
produced by Nancy Lambert.
Sir George Williams University, Montreal
September, 1971.

This is a kit for teachers to use, individually or in groups. It describes what has taken place during five successive art lessons, each lasting seventy five minutes. The group of children range in age from six to twelve years or grades one to six. In each lesson emphasis is put on five aspects of school art:

1. Materials... Used in the series are only the simplest of materials common to all schools as well as found articles contributed by the students. Explanation in detail about this is given at the beginning of each session.

2. Motivation... This refers to the role of the teacher as a source of stimulation in the class and as a coordinator of group dynamics with individual needs.

3. Management... Under this heading come all such organizational problems as

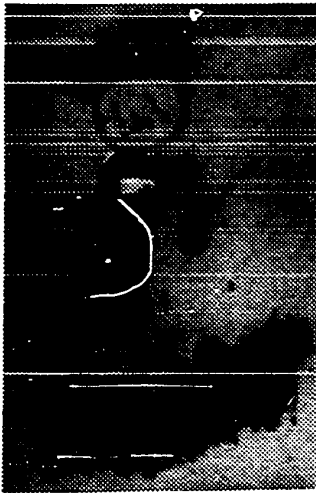
- how to keep the room clean
- where to put finished art work
- what work area to use
- how to distribute materials



The student's selection of his materials is an important part of the total art experience.

4. Psychological & Social... Focus is put on how art work affects and reflects these aspects of the individual's growth.

5. Aesthetic consideration... The ability of a teacher to be critically aware of what a piece of art work consists of, in aesthetic terms, will determine to a large degree how effective he will be in the teaching of art. Therefore, an effort has been throughout this presentation to be as explicit as possible in the description of what art was done. Art, like other disciplines, has a vocabulary of its own and it is to the teacher's advantage to be fluent with its terms.



Shown here are two examples of paintings motivated by the same theme. Notice two definite graphic levels, preschematic and schematic... one the product of a six year old, the other the work of a ten year old. Also evident in the two paintings is a difference in the degree of control of gesture and understanding of space.

Why "5 times Art"?

Why five art lessons rather than say, one or maybe twenty lessons? In one lesson it would be possible to really examine what has transpired and viewing a series of twenty lessons would give us an opportunity to observe many different kinds of lessons and a variety of media being used. This can be answered by describing what the aim of the project is.

Realizing that most teachers have at their disposal comprehensive books and magazines concerning method and technique in the handling of a range of art materials, this presentation intends to concentrate instead on showing a developmental approach to art teaching. That is, since in each lesson the class gains new insights into art concepts and new skills, the teacher must take these into account in planning each successive lesson using them as building blocks toward more demanding projects. Thus, five lessons is simply a convenient number in which to show how the content and structure can grow according to what the teacher perceives to be the needs of the group.

You will notice a variety of physical set-ups... some permitting only restricted movement, others inviting mobility... and you will realize that as the series progresses, increasingly more responsibility is put on the student to choose what he wants to do and to determine how he plans to do it.

One characteristic of these sessions which make them slightly difficult to organize than the average classroom situation is that this is a group of children ranging in age from six to twelve or grades one to six. For this reason all motivation has to be fluid enough to be adaptable to all levels at once. This quite obviously necessitates avoiding any very specific and overtly guided instruction. But as it is generally accepted that art classes, even those involving only one class level, should be as open-ended and flexible as possible, this characteristic of the project only forces us to emphasize this aspect.



Gradually, the onus is put on the child.

How to use this kit:

It is suggested that this booklet be read in its entirety before the slides are viewed. Such a procedure would enable the viewer to focus on particular aspects of the lessons and to watch for certain developmental characteristics. As it would not have been in keeping with the narrated sound track, which is mainly a description, to have included the basic assumptions behind the project, all necessary information is included here.

To synchronize the tape with the carousel, simply start the presentation at slide number one, using a projector set for manual use. The tape recorder should be set for a speed of $3 \frac{3}{4}$. Within a few seconds the narration corresponding with this first slide will begin. Between slides, a pause in the dialogue of about five seconds indicates the point at which to switch to the next slide. Since the kit has been made for manual, rather than automatic projection, the operator is permitted to stop the sequence at any point simply by stopping the tape recorder. This enables the group to discuss, examine, question any single point.

For the benefit of anyone who chooses to view only part of the presentation the slides are marked by colour to show the separate lessons and the tape is divided similarly into five parts. White tape spliced between the sections indicates where each part begins. Descriptions of the individual lessons appear on the next page.

Time required to view the presentation is 48 minutes and the separate lessons each last from $8 \frac{1}{2}$ minutes to 10 minutes.

Lesson 1. Painting (in classroom)
Themes are: "basic exercise"
"a human figure"
"someone doing something"

Lesson 2. Painting (on lunchroom tables and walls)
Themes are: "basic exercise"
"Richard's Hurt Finger"
"murals"

Lesson 3. Painting (on lunchroom floor)
Theme is: "self portrait"

Lesson 4. Paper Construction (on lunchroom tables)
Themes are: "rectangular boxes"
"structures"

Lesson 5. Found Material Construction (lunchroom)
Theme is: "a construction"



By allowing for a variety of physical set-ups and a choice of materials made available at each session we are able to enlarge the scope of the art program.