

A HANDBOOK OF ART ENRICHMENT ACTIVITIES
FOR JUNIOR HIGH STUDENTS

MASTER'S PROJECT

Submitted to the School of Education
University of Dayton, in Partial Fulfillment
of the Requirements for the Degree
Master of Science in Education

by

UNIVERSITY OF DAYTON ROESCH LIBRARY

Teresa L. Bey
School of Education
UNIVERSITY OF DAYTON
Dayton, Ohio
July, 1992

Approved by:

Official Advisor

ACKNOWLEDGEMENTS

Dedicated to my husband, children, and parents.
for their encouragement and support.

I would also like to thank

Dr. Paul Lutz

of the University of Dayton

for being my advisor

for this project.

TABLE OF CONTENTS

APPROVAL PAGE.	ii
ACKNOWLEDGEMENTS	iii
Chapter	
I. INTRODUCTION TO THE PROBLEM	1
Background	
Review of Literature	
Justification of the Problem	
Problem Statement	
Procedures	
Definition of Terms	
Assumptions and Limitations	
Results	
II. REVIEW OF RELATED LITERATURE.	7
Background	
Goals of Art Education	
Selection of Topics	
III. SURVEY RESULTS	17
IV. HANDBOOK	21
Elements of Design	
Principles of Design	
Drawing	
Art Synectics	
Creative Writing Through Art	
V. SUMMARY AND CONCLUSIONS.	89
APPENDICES	90
A. Opening Letter on Survey	
B. Teacher Survey	
C. Follow Up Letter on Survey	
BIBLIOGRAPHY	95

CHAPTER I

INTRODUCTION

Background

The researcher's interest in this project came as a result of having taught eighth grade and high school art for five years. There were no problems beginning a new classroom project: discussing artists and art history, learning new vocabulary terms, admiring special techniques, brainstorming for ideas, and following directions to begin the new classroom activity that would take one week to four weeks to complete, depending upon the complexity of the project. Motivation is always high at this time when the students embark on a new experience.

When this regular classroom project nears completion, the question of what to do comes next. The art teacher has the choice to explain it forty-seven more times individually when each student has completed the major classroom assignment, or give the directions to the whole class when the first few are finished. If this is done, the others still working will not remember the directions for when they begin the next assignment. Thus, time is wasted, students get impatient, discipline problems could arise, and valuable time spent answering questions and helping students who are still working is lost.

To keep these students who are finished with their regular assignment on task, they need a structured procedure, easy individually to follow, and gain their interest in a particular art area they would like to specialize and develop. After all, creativity and diversity in education have been topics for teachers to promote. And when do the students get to draw something of interest to them, or use more problem solving techniques?

Review of Literature

The art room can be the place where the students can pursue an area of interest, let their imagination flow, try a new task, invent a new creation, learn a new technique, and feel good about themselves and what they have done. They can, through art, understand their environment better and open their minds to new innovations.

Sternberg and Lubart (1991) have said it is quite rare that any allowance is made whereby students can be excused from normal requirements in order to pursue a special interest of their own.

There is really no good reason why there should not be a great deal more diversity in education if we want it. It is not so very necessary that the same learning goals be set for all students, Stansfield (1971), said in allowing students to work independently

Clark (1975), in his support for art kits and ca-
booklets, has stated teachers with vision can expand the
learning experiences offered in their classrooms
through adaptations of commercial resources and the
creation of kits of learning materials in support of
their own class content and teaching purposes. Such
experiences enrich, expand, and strengthen the learn-
ings achieved through classroom studio experiences.

Justification of the Problem

The problem of what students should do after the
completion of their regular classroom assignments, in
waiting for the majority to finish, arises in all
schools. The researcher has surveyed other teachers in
search of ways they deal with similar situations. The
majority feel there is a need for activities for stu-
dents to work on and all would be able to use struc-
tured individualized enrichment centers.

Problem Statement

The purpose of this study was to design a handbook
consisting of a file system of art enrichment activi-
ties for junior high school students to selectively
choose and use independently when they have completed
the major regular classroom assignment.

Procedures

Subjects

The subjects of this study were forty-eight male and female eighth grade art students. Included were five learning disabled, thirty-seven average ability students, and six young adolescents gifted in the arts. The socio-economic status was primarily middle class.

Setting

A small, rural community, St. Henry, Ohio, located in southern Mercer County, was the setting. The community, comprised of manufacturers and farmers, has a small town pride that is supportive of its school and students.

A two story brick building houses the middle school students. The art classroom has a wall of windows to the south and contains six tables where four students may be seated at each. Cabinets and shelves provide ample storage for art supplies.

The three classes, with an average of seventeen students per class, met daily for forty-two minutes. Art was a mandatory semester course, for eighteen weeks or one half of the school year.

Data Collection

The researcher used personal ideas, books, and magazines to create the handbook of activities for the

file system.

Included in the files are activities under the following major headings: Elements of Design, Principles of Design, Drawing, Art Synectics, and Creative Writing Through Art.

Definition of Terms

Synectic: The synthesis of disparities: producing unified or cohesive structures and ideas from seemingly incompatible elements.

Metamorphosis: An evolution or change from one form or state to another.

Creative Writing in Art: Pertaining to descriptive words and phrases used to create vivid and personal expression of art works relating to language arts.

Assumptions and Limitations

Students will be expected to choose an activity from the file system upon the completion of the regular classroom assignment. Each activity from the handbook must be completed before a new one has been chosen. All activities from the handbook must be turned in to be evaluated at least one week prior to the end of the grading period. One half of the grade is self evaluation which is a written evaluation by the student.

Results

The results of this study are a series of lesson plans to be included in a file and used as a handbook for students to use. Creative thinking, problem solving, skill building, academic growth and knowledge, vocabulary enrichment, technique experimentation, and application of concepts are the primary objectives of the activities. Most activities are organized in the following manner:

TITLE: (Activity to be completed)

OBJECTIVE: (What the student will accomplish)

MATERIALS: (Supplies needed to complete activity)

TERMS: (Vocabulary words necessary to understand)

PROCEDURES: (Step by step directions)

IDEA SPARKERS: (Ideas to use in activity)

EVALUATION: (Self critique in project objectives)

Because of the variety of activities included in this handbook, some formats will not include all of the above specifications.

CHAPTER II

REVIEW OF RELATED LITERATURE

Background

As we move toward the twenty-first century our world, exploding with change, diversity, and complexity, becomes increasingly different. We no longer know what today's students will need to know to succeed in their future. In such a world, the ability to learn in creative ways, to communicate richly and work with confidence in own competence, are the only qualities of real, enduring value. (Brookes, 1991, p. xiii).

Teachers can only provide the opportunities and experiences for youth today through art education and hope the effects will be passed on to further generations. The hope is to have students acknowledge a connection of art in their past and encourage the same for their children.

Creativity is the quality a person has to think of new ideas, solve new problems, and allow for adventure and exploration without fear of failure. A creative person is willing to try new avenues and risk the changes that it may not possibly work. The advantages far exceed the disadvantages where by being creative and having thought of new ideas, self-esteem and confidence prevail. To create creativity we need to understand the resources on which it draws and to determine how we can help children develop resources. (Sternberg & Lubart, 1991.).

The human brain resembles the halves of a walnut which are called the left hemisphere and right hemisphere. In a crossed over fashion, the nervous system is connected to the brain. The right hemisphere controls the left side of the brain and the left hemisphere controls the right side. During the nineteen sixties, studies provided evidence that each hemisphere perceives its own reality in its own way. The verbal half of the brain, the left half, dominates most of the time in individuals with intact brains as well as in the split-brain patients. (Edwards, 1989).

Evidence was also found that the right, nonspeaking half of the brain also experiences and processes information on its own. Our sense of being one unified being is preserved with intact corpus callosa which allows for communication between the hemispheres. It appears that the right brain perceives and processes visual information, in the way one needs to see in order to draw, and that the left brain perceives in ways that seem to interfere with drawing. (Edwards, 1989).

The right brain, the dreamer, the artificer, the artist, is last in our school system and goes largely untaught. We might find a few art classes a few shop classes, something called "creative writing," and perhaps courses in music but it's unlikely that we would find courses in imagination visualization, in perception or spatial skills, in creativity as a separate subject, in intuition, in inventiveness. Yet educators value these skills and have apparently hoped that students would develop imagination, perception, and intuition as natural consequences of a training in verbal.

analytic skills. (Edwards, 1989, p. 37).

There is a need to direct teaching to develop the whole brain from studies and research. Our culture has been strongly slanted to reward left brained skills and we are losing the potential ability of the larger proportion of the other halves of our children's brains.

Most teacher direction is aimed to develop the left brain. Following a rigid schedule, meeting time limitations, processing and repeating information are all characteristics of left brain strengthening. To better strengthen the whole brain, teachers need to adapt teaching methods to best encourage right brain strengthening. Some children, if motivated through right brained activities, will catch on to ideas not achieved otherwise, in correlation to all school subjects.

Art enrichment activities can encourage creativity and self responsibility, strengthen right brain drawing abilities, and allow students to select specific areas of interest. It is quite rare that any allowance is made whereby students can be excused from normal requirements in order to pursue a special interest of their own. (Sternberg & Lubart, 1991).

Schools vary in the extent to which they encourage students to excel. Students want to achieve a high level of success, and often those who are creative do not get the opportunity to work to their potential.

Art enrichment activities can allow creative students to go beyond what most students see as requirements.

People are much more likely to respond creatively to a task that they enjoy doing for its own sake, rather than a task that they carry out exclusively or even primarily for such extrinsic motives as grades. Indeed, research suggests that extrinsic rewards undermine intrinsic motivation. (Sternberg & Lubart, 1991, p. 612).

An enrichment center containing project titles, objectives, terms, materials, procedures, and self evaluation allows a student to be responsible for himself, choose a particular area of interest, and evaluate himself on motivation and performance. Creative thinking, right brain strengthening, and self motivation are objectives and goals of the teacher.

Goals of Art Education

Because art is a personal and satisfying activity at any age, it is a goal of art education in the public schools to provide a greater awareness of the external world, give vent to the emotions, joys, and tears of life. By contributing to the well adjusted member of society, art programs need to be developed to foster creativity, develop self-esteem, and provide a connection of art to the world around us. Self awareness and identification in society is achieved through various art activities. The future of our students is affected by their sense of history and present experiences achieved through their sensitivity to the world

around them.

Painting, drawing, or constructing is a constant process of assimilation and projection: taking in through the senses a vast amount of information, mixing it up with the psychological self, and putting into a new form the elements that seem to suit the aesthetic needs of the artist at the time. (Lowenfeld, 1982, p.5).

The stage of art development, according to Victor Lowenfeld, at the age of twelve to fourteen years of age, is the Pseudo-Naturalistic Stage. Most junior high aged students would fit into this category of artistic stage development.

The following are characteristics of their drawing abilities. They are ending the spontaneous art performance, and are becoming more critical of their own shortcomings in art. These students have the ability to focus upon selected parts of the environment. Personal meaning is projected into objects and events. Details such as wrinkles and folds in clothing that they have drawn are added by some students.

In the area of space representation, the visually minded has an awareness of depth, attempting perspective, and now is drawing as a spectator. He or she has a greater awareness of the environment but only drawing in detail important elements of the visual scene. Action goes on within the picture plane.

When drawing the representation of the human figure, proportions are closer to being correct and there is a greater awareness of joints and body actions.

Facial expressions are varied for meaning. Cartooning is popular and sexual characteristics become over-emphasized at this stage of development.

Most students, being aware of their abilities, want instruction to help overcome the fears and to increase their self-confidence. They see themselves as not a child anymore but also not yet an adult. This period is one of excitement but also turmoil. Great individual differences are present physically, in the appearance of students of this age group. Mental, emotional and social areas are also as diverse. Intellectually, there is a developing capacity for abstract thinking. A final push towards independence is now beginning. According to Harlow (1971), there now is a crisis, a choice: either to venture out into the anxiety arousing world of peers and achieve some mastery, or to withdraw into fantasy. (Lowenfeld, 1982).

Because of this challenging age level, teachers must try to provide art activities to meet the needs of these students, to aid them in developing self-actualization by encouraging them to respond to the world around them.

Selection of Topics

The major topics for selection in this handbook are results of what the researcher feels the need that students at the junior high age would feel comfortable

In approaching when completing the regular classroom projects. By first allowing the student to choose a particular area of interest, they are involved in the decision making process. The activities are self instructing and materials are available by the enrichment center.

The students will be expected to have the following supplies with them at all times: pencils, erasers, Bic Roller black ink pen, and ruled white writing paper.

Materials available at the enrichment center are: white drawing paper (sizes nine by twelve and twelve by eighteen), watercolor paper, graph paper, rulers, triangles, stencils, and templates, glue sticks, Crayola markers, paper hole punchers, a box of miscellaneous fabrics, textures, and yarn, a box of round objects for drawing (such as shells, shoes, etc.) scissors, tracing paper, colored construction paper, crayons, oil pastels, soft pastels, graphic transfer paper (white and black), white school glue, watercolor paints and brushes, old magazines, and the Shorewood Catalog of Fine Art Reproductions.

The Elements and Principles of Design are a basis from which all art derives. Almost a hundred years ago an American artist and teacher of art named Arthur Wesley Dow wanted his art students to be able to see, describe, and create visual qualities in a systematic way. He wrote about the "elements of art" in 1899. (Chapman, 1992).

The terms of line, shape, form, color, value, texture, and space (Elements of Design) are used as subtopics in this handbook where a particular emphasis in each area is the objective of each individual activity. An awareness of these elements in the students environment is an accomplishment by completing these activities. The design on a turtle's back, the scales on a fish, or the pattern of moss as it is growing out of a crack in the pavement can be exciting discoveries. (Lowenfeld, Victor, 1982). This visual awareness can stimulate creativity in design and be of value in drawing textures and learning about color, value, etc.

The Principles of Design are balance, movement, proportion, emphasis, pattern, unity, and variety. By becoming aware of these qualities a student can better understand the quality of visual art.

The lasting effects of the awareness of these elements and principles will be helpful in choosing clothing and furniture, mixing paint, and in developing an awareness to art in their everyday lives.

The next topic, Drawing, has been chosen because of the researcher's belief of its importance in creating all art forms. If one learns to be visually sensitive, the right side of the brain develops and the student gains some self satisfaction. The ability to draw can blossom into the completion of other art activities. Exercises in looking closely at objects

and noticing details, using different drawing techniques, offering technical assistance in perspective and drawing proportions are all aids to help the junior high school student develop self confidence in their work. More adventurous and creative tasks provided are cartooning, designing clothing, and using the imagination in what if... situations.

The fourth topic is Art Synectics.

This is a form of creative thinking that combines imagination and analogical thinking in order to transform commonplace, familiar events into new and unusual structures. Through various processes of mixing and matching, exciting metaphors and visual analogues are produced. (Roukes, Nicholas, 1982, p. v).

Through these visually stimulating activities, adolescents are encouraged to be more creative and inventive. This can lead to greater problem solving abilities that can help in all areas of a school curriculum, and also later in life.

Creative Writing Through Art will enable the student to combine verbal and visual capabilities by looking at examples of art and writing personal expressions. It has been proven that writing about art and participating in constructive criticism enables the student to express themselves and in turn establishes a higher level of artistic achievement in the producing of a work of art. A wide vocabulary and word usage are encouraged to help the student better understand artwork by looking at a work of art, and

responding. The Shorewood Fine Art catalog includes small prints from many different art periods up through modern contemporary art of today.

These selective areas of concentration are provided for enrichment and to meet the needs of all levels of artistic development within the junior high age. Providing the researcher has the time, more specific areas could be researched and added to the file. Students themselves may offer suggestions in which areas they are particularly interested or in learning about.

CHAPTER III

SURVEY RESULTS

A survey was conducted by the researcher to find out how twelve other junior high art teachers felt about the need for a handbook of enrichment activities for students. Depending upon the results received, the researcher decided to fulfill the original task of creating such a handbook.

The survey consisted of seven multiple choice questions. The first question was "Which statement best describes your junior high art classes?". Eight teachers responded that they begin a new class project when three-fourths of their students were ready to move on. One teacher responded they begin when half of his or her class is ready to move on, and two said they begin when all students are finished. One responded he or she announces ahead of time what they are to do and students proceed on the the next project.

By these results, the majority of teachers surveyed begin when three-fourths are finished. This confirms the need for activities for the three-fourths or less of students to complete while the one fourth are still working.

The second question asked was. "Presently, what activities do the students who are finished work on?". Seven responded that those sytudents do free choice

drawings, six said their students help others, six said students do odd jobs such as hang up artwork, five said students do another project, five have planned workshops and three stated time was used as a study hall. Two teachers remarked that their students do art reports or sketchbook drawing.

Six teachers feel that the majority of students who finish before others are those who have a short attention span and quickly finish. Four feel they are ones who are so interested and motivated, they finish early. Two feel they are a combination and a mixture of both types of students.

When asked if they felt there was a need for a structured activity file or workshop for students who complete projects earlier than the rest, seven responded "yes", two "no", and three "sometimes". Comments written by teachers were: "...too much free time leads to class disruptions and problems. planned activities keep students working, and they help free the teacher to help students with their art activities," when asked why or why not there was a need for a file or workshop.

When the teachers were asked if they would be able to use a structured individualized learning or activity center completed for the purpose of enrichment for those students who finish early, eleven responded "yes", and one "no". The teachers were given a checklist of areas of concentration to be offered for

students. Eight checked Art History, Vocabulary, and Elements and Principles of Design, as suggested areas. Six indicated Art Games and Puzzles, five selected One, Two, and Three Day Project Activities, and one suggested Computer Projects. By evaluating this question, the researcher believes most teachers would like to offer activities that last one, two, or three days, and consist of quality art related enrichment. The valuable use of time seems to be of much concern.

When asked if these additional activities be graded, seven teachers felt the students should be given extra credit, five felt they should be graded and averaged in with the regular grades, and four felt they should not be graded at all. One teacher was unsure, stating, "It depends on the activity, I wouldn't grade a game."

The researcher believes some evaluation or assessment should be given on these extra projects, so the students take the value of them seriously. If they know they won't be graded, they will lack the self discipline expected, which is an objective of this handbook. If this is not taken seriously, the content provided will not be used as effectively as it was designed and students will not be challenged to develop their potential creativity.

When asked if there was any other information the teachers felt would be useful in this study, the

following responses were received: "Exceptional students could be asked to do special projects.", "How often and how long do you have the students?", and "What is the average class size?".

Each teachers situation is different, and the factors of how many students per class, how often does the class meet, and for what length of class time all contribute to the success of an art program.

Eleven teachers responded that they would like to receive the survey results, one did not. The surveys were tallied and a letter was sent in thanking them and stating the purpose of the study.

Through the evaluation of the results, the researcher concluded there was a need by many teachers to have quality art related activities on hand for the enrichment of students when time allowed. The activities reinforce what is being taught in the classroom, motivate students to create and appreciate art to the best of their ability, and offer new challenges and discoveries.

CHAPTER IV

A HANDBOOK OF ART ENRICHMENT ACTIVITIES
FOR JUNIOR HIGH STUDENTS

Teresa L. Bey



ART ENRICHMENT ACTIVITIES

A STUDENT
HANDBOOK

PREPARED BY
TERESA BEY

HANDBOOK

TABLE OF CONTENTS

INTRODUCTION 25

Section

I. ELEMENTS OF DESIGN 26
Line- Line Experimentation
Shape- Repeated Shapes
Form- Shading and Forms
Color- Creating Color
Value- A Robot with Values
Texture- Texture Search and Simulate
Space- Positive and Negative Space

II. PRINCIPLES OF DESIGN 42
Balance- Types of Balance
Movement- Moving Non-objective Design
Proportion- Using Proportions to Enlarge
Emphasis- Focusing in on Focal Points
Pattern- Quilt Design
Unity- Reassembling a Whole Photograph
Variety- Variety with Color and Line

III. DRAWING 57
Name Design
A Vase or a Face?
Upside Down Copy Cat
Contour Line Drawing
Gesture Lines
One Point Perspective
Imagination Station

IV. ART SYNECTICS 68
Fantasy Card
Synectic Design
Imagine This Object has Feelings!
Impossible Comparisons
Visual Imagery
Metamorphosis
Symbolic Geometrics
Reconstruction

V. CREATIVE WRITING THROUGH ART 77
 Descriptive Statements
 Masterpiece Interpretation
 Now and Then
 One Colored Objects
 Comparing Art

BIBLIOGRAPHY 88

INTRODUCTION

This handbook contains lesson plans for activities for you to choose. Look down the Table of Contents or browse through the book itself to find an activity that you are interested in.

Each activity has the following sections: title, objective of the project, materials necessary to complete the activity, terms with definitions necessary for understanding the activity, and directions of what to do. Read through everything before you begin, to get a general idea of what you will be doing.

Materials necessary for completing the activities are available at the Art Enrichment Center in the Art room, however, you will need to have your own pencil, eraser, and Bic roller pen.

Have fun being creative and exploring new dimensions in art!

ELEMENTS OF DESIGN

TITLE: LINE EXPERIMENTATION

OBJECTIVE: Create 24 different types of line patterns.

MATERIALS: 9" x 12" white drawing paper
 Bic roller pen
 pencil, eraser
 black Crayola markers
 ruler, stencils, templates

TERMS:

Line- an element of design that may be two-dimensional (paper or pencil), three-dimensional (wire or rope) or implied (the edge of a shape or form).

Pattern- a principle of design. Combinations of lines, colors and shapes are used to show real or imaginary things. Also achieved by repeating a shape, line or color.

Physical Properties of Line-

Direction- vertical, horizontal, and diagonal
 Type- curved line, angular line, straight line (which could include parallel or converging lines)
 Measure- the length and width of a line
 Character- differs depending on the medium used to make the line (brush different from pen)

Emotional Qualities of Line-

Vertical- lines are formal and suggest poise, balance, and support.
 Horizontal- lines are quiet and calm, used to represent horizons.
 Spiral- lines suggest infinity.
 Curved- lines suggest restfulness and are graceful
 Angular or ZigZag- lines are restless, suggesting excitement or confusion.
 Diagonal- lines produce tension and suggest movement and action. (Contrast and dominate attention)
 Parallel- lines may suggest speed.

PROCEDURES:

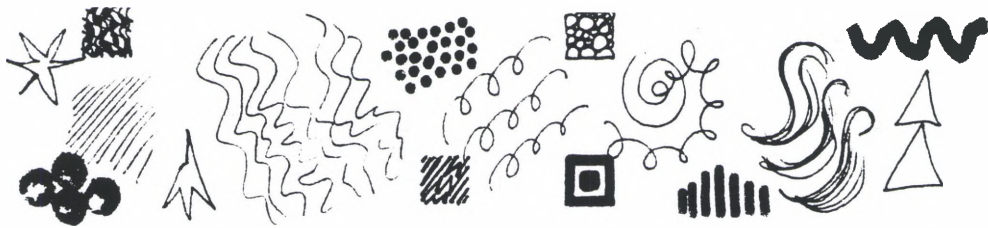
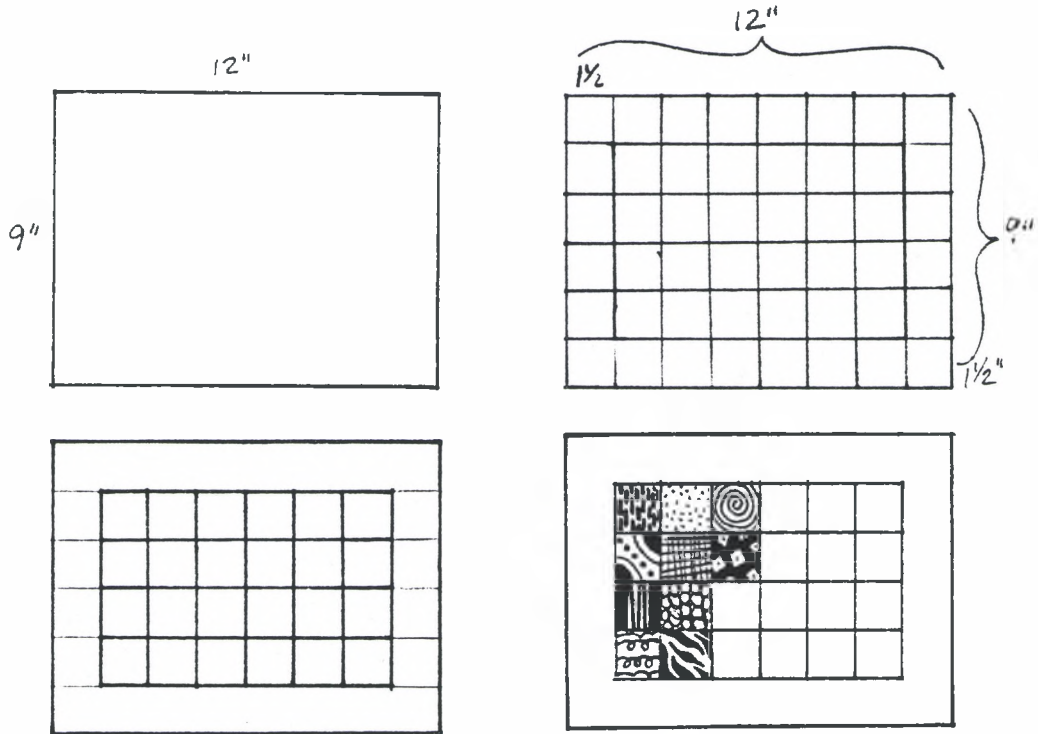
1. With pencil and ruler, mark off every 1 1/2 inches across the top and bottom of the paper (12" across) creating 8 sections.
2. Do the same with both sides, measuring 1 1/2 inches. (there should be 6 sections).
3. Connect the measured markings.
4. There will be 48 1 1/2 " squares.
5. Outline, with the Bic roller pen the squares inside the center section, leaving one outside square all around.

6. Create different types of line in the 24 spaces. Balance the dark and light squares overall.

IDEA SPARKERS:

Notice the lines and patterns in nature (leaves, flowers, trees, cracked mud), animals, which are natural lines.

Notice the lines and patterns in clothing, floors, ceilings, walls, furniture, which are man-made.



EVALUATION:

Yes No

- Did I use the proper supplies available?
- Did I measure correctly, neatly?
- Did I use a variety of line?
- Did I use a balance of darker and lighter?
- Is this completed to the Best of my ability?
- Comments:

TITLE: REPEATED SHAPES

OBJECTIVE: Create a balanced design by using one repeated organic shape.

MATERIALS: 9" x 12" white drawing paper
pencil, eraser, scissors, oil pastels

TERMS:

Shape- an element of art. An enclosed space defined by other art elements such as line, color, and texture.

Organic shapes- (bimorphic) Free forms, or shapes and forms that represent living things having irregular edges, as distinguished from the regular edges of geometric shapes.

Geometric shapes- (rectilinear) Mechanical human made shapes such as squares, triangles, circles, etc. Geometric shapes have regular edges as opposed to the irregular edges of organic shapes.

Contour line- lines that define the outer edges of forms and surfaces within a form such as shapes or wrinkles and folds.

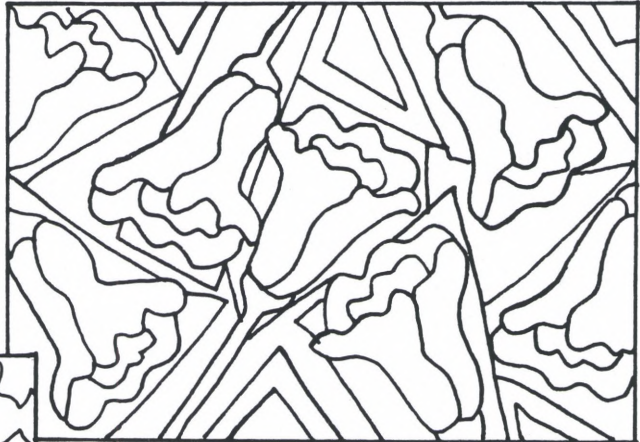
PROCEDURES:

1. Do several contour line drawings of organic shapes (life size), on drawing paper. You may use real objects or magazines to look at.
2. Choose the best one, cut it out, leaving 1" space surrounding the object.
3. Turn it over and blacken over the lines with a dark pencil. You'll use this as a transfer.
4. On white paper, on right side of drawing, draw over it, to transfer the shape onto the paper. Repeat this shape all over your paper, to balance the design. They can overlap, twist, and turn, or fall in a specific pattern.
5. If necessary, go over pencil lines with a pencil to make lines more visible.
6. Choose three contrasting colors of oil pastels for your design.
7. Color the shapes the same color, outline in a contrasting one. You may leave highlighting shapes within the objects.
8. Fill the background space by contouring areas around the shapes. These lines or areas may be organic or geometric.
9. Continue until the space is filled, the design is balanced by shapes and color.

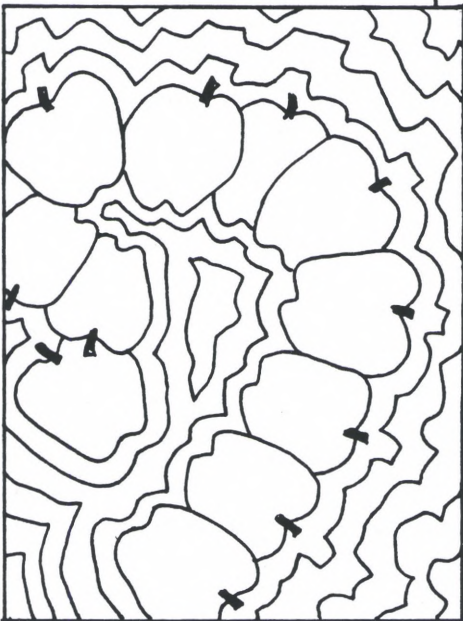
10. The white of the paper may also be used as an additional color.

IDEA SPARKERS:

Organic shapes that could be used are vegetables, fruits, flowers, leaves, shells, etc.



HORIZONTAL DESIGN



VERTICAL DESIGN

EVALUATION:

Yes No

Did I draw several contour shapes first?

Did I choose one shape and repeat it in balance?

Did I choose 3 contrasting colors?

Is the color balanced?

Is this completed to the Best of my ability?

Comments:

TITLE: SHADING AND FORMS

OBJECTIVE: Learn how to make forms look three-dimensional by shading, highlights, shadows.

MATERIALS: White handout provided
pencils, erasers

TERMS:

Two-dimensional- having height and width.

Three-dimensional- having height, width, and depth.

Form- an element of design that appears three-dimensional and encloses volume, such as a cube, sphere, pyramid, or cylinder.

Highlight- that part of a form where light directly hits.

Shades/shadow- the area of a form which is dark in value because little or no light strikes it directly.

Shading- variations in value to suggest form, volume, and depth in artworks.

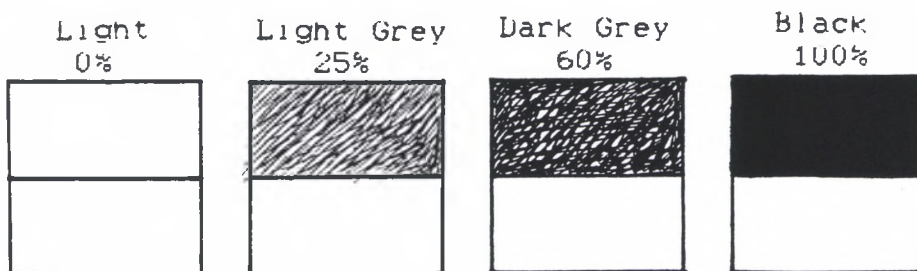
Value- an element of design concerned with the degree of lightness of colors. Darker colors are lower in value.

PROCEDURES:

1. Follow the step by step instructions when learning about shading.
2. Follow the step by step instructions when learning about reflected light.

Shading gives form to objects. The closer to the direct light source, the lighter the tone of the object- the farther from the light source the darker the tone of the object.

Consider all objects as having only 4 degrees of value. From light to dark, here are these values.



Use a pencil and match the values above.

The direction of light determines the value of the shading on the surface. The cube demonstrates the four different degrees of value for shading.

Direction of light

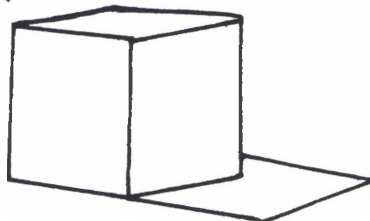
1. Lightest area receives direct sunlight.

2. Light grey values receive less sunlight.

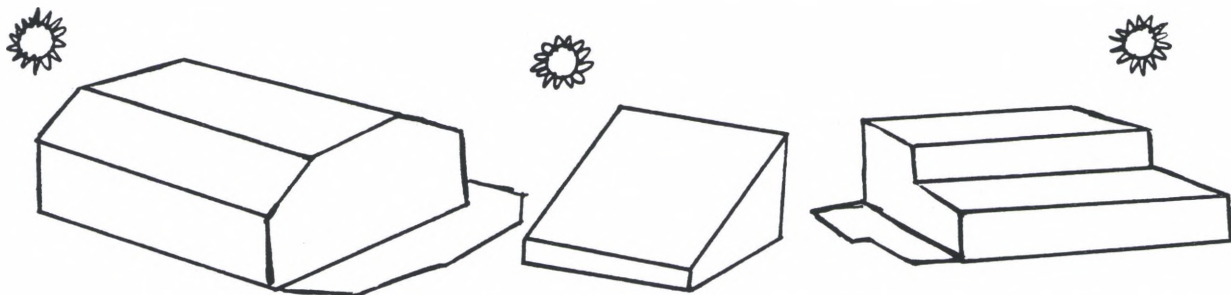
3. Dark grey areas receive very little sunlight.

4. Darkest areas receive no direct sunlight.

You shade this box.
Use a pencil.

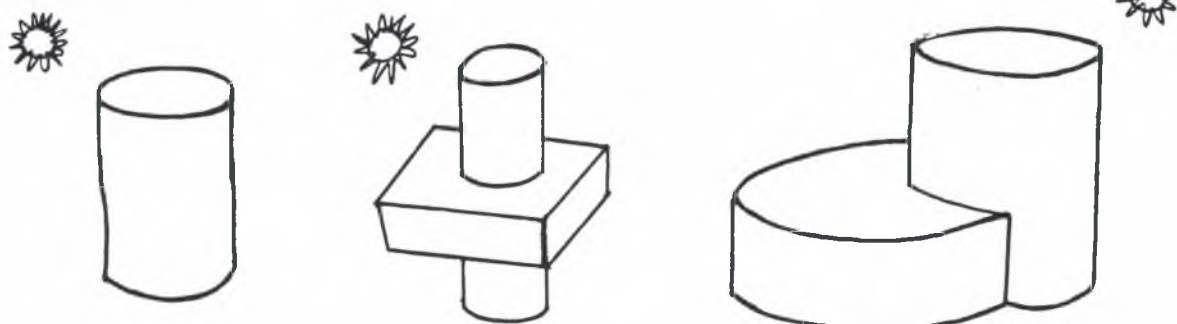


The light source is indicated. You put the correct shading on the objects below.



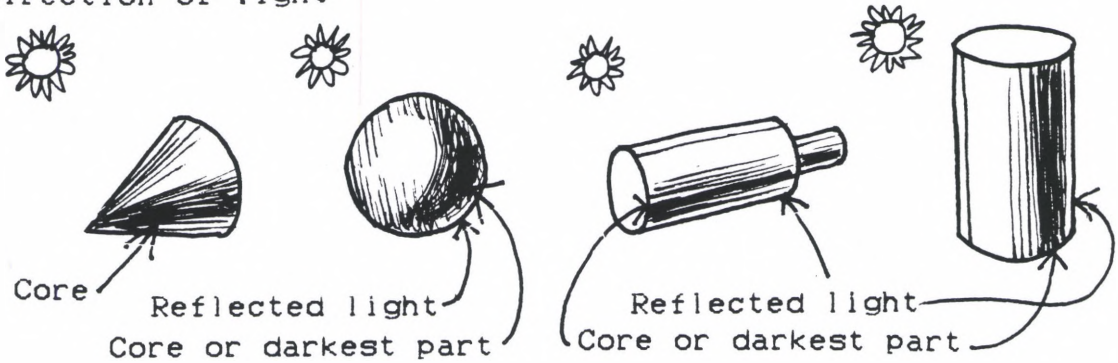
When shading curved surfaces, there are gradual changes from light to dark. Curved surfaces do not have a distinct edge to separate the value tones of the shading. Gradually blend the white to grey to black on a curved surface. (pipe, cylinder, sphere)

Shade the curved surfaces shown here. The light source is indicated.



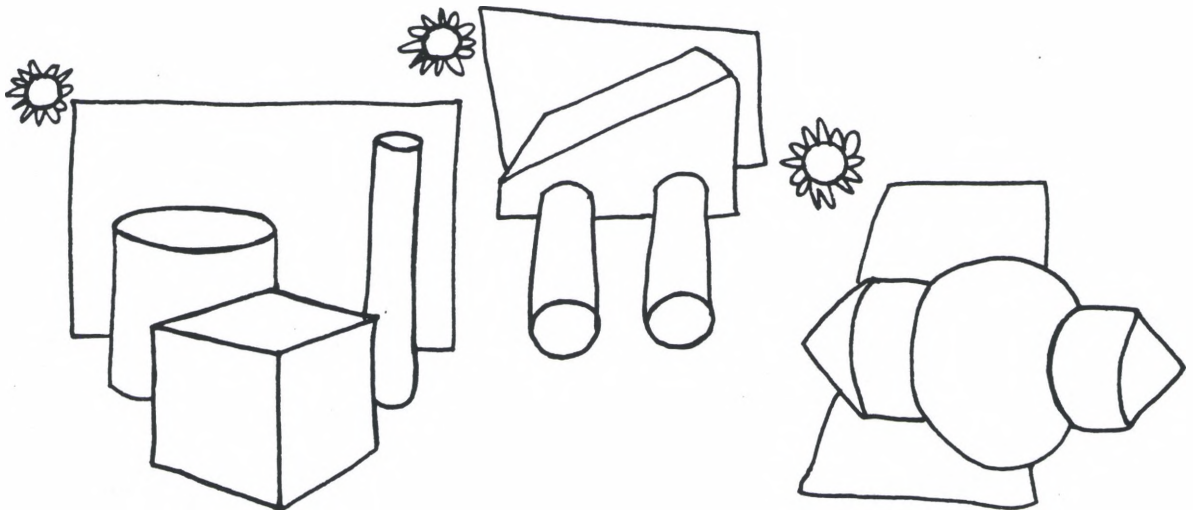
If you look closely at objects you will notice that reflected light is nearly always visible. The most noticeable place is on curved surfaces like a sphere.

Direction of light



When shading, remember the following: the darker the object is, the darker the shading, light goes against dark, and always put subtle line variations even on plain flat surfaces.

Shade the following objects.



Good drawing uses the principle of continuous light against dark. Exaggerate contrasting values so one stands out against the other. This will give a strong point of emphasis--where there is great contrast.

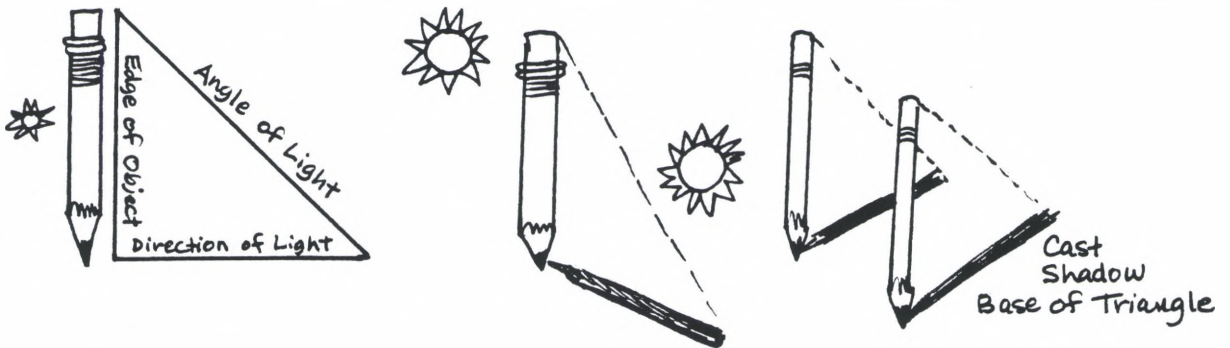
Across is part of an object that has shading and many different values. To continue the form, try to shade where needed.



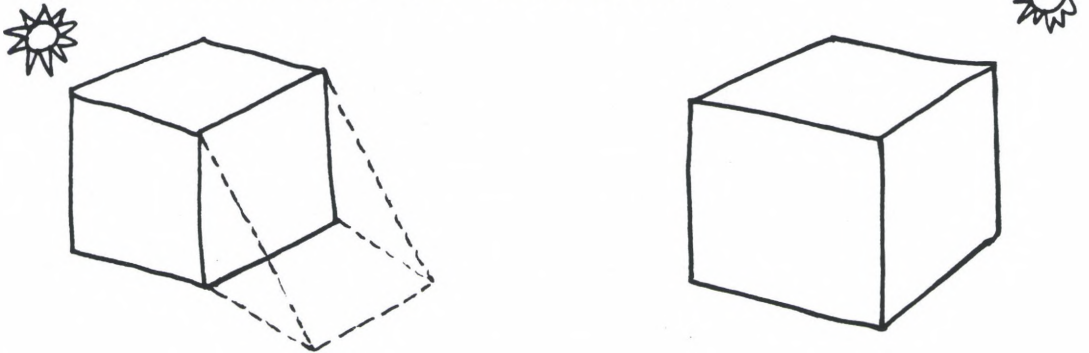
Sometimes it is difficult to draw cast shadows. A shadow is the base of a triangle formed by the direction of the light source and the object. It is opposite the light source. Study the following visual explanations.

Steps to Draw Cast Shadows:

1. Determine the angle of the light source.
2. Draw the triangle on all edges of the object.
3. Connect the bases of the triangles.
4. Darken in the cast shadow area.

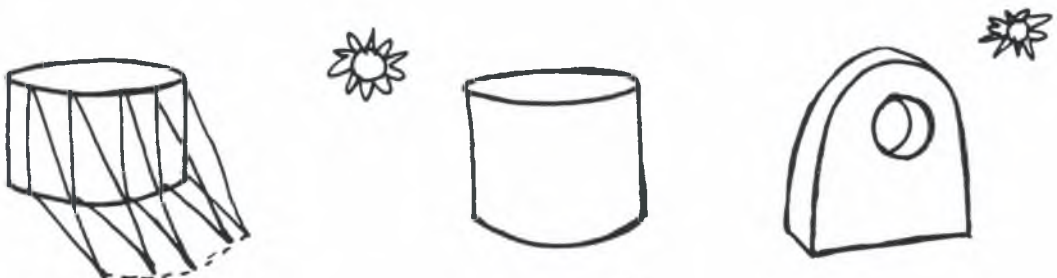


Draw the cast shadows on the following cubes below. You determine the light directions.

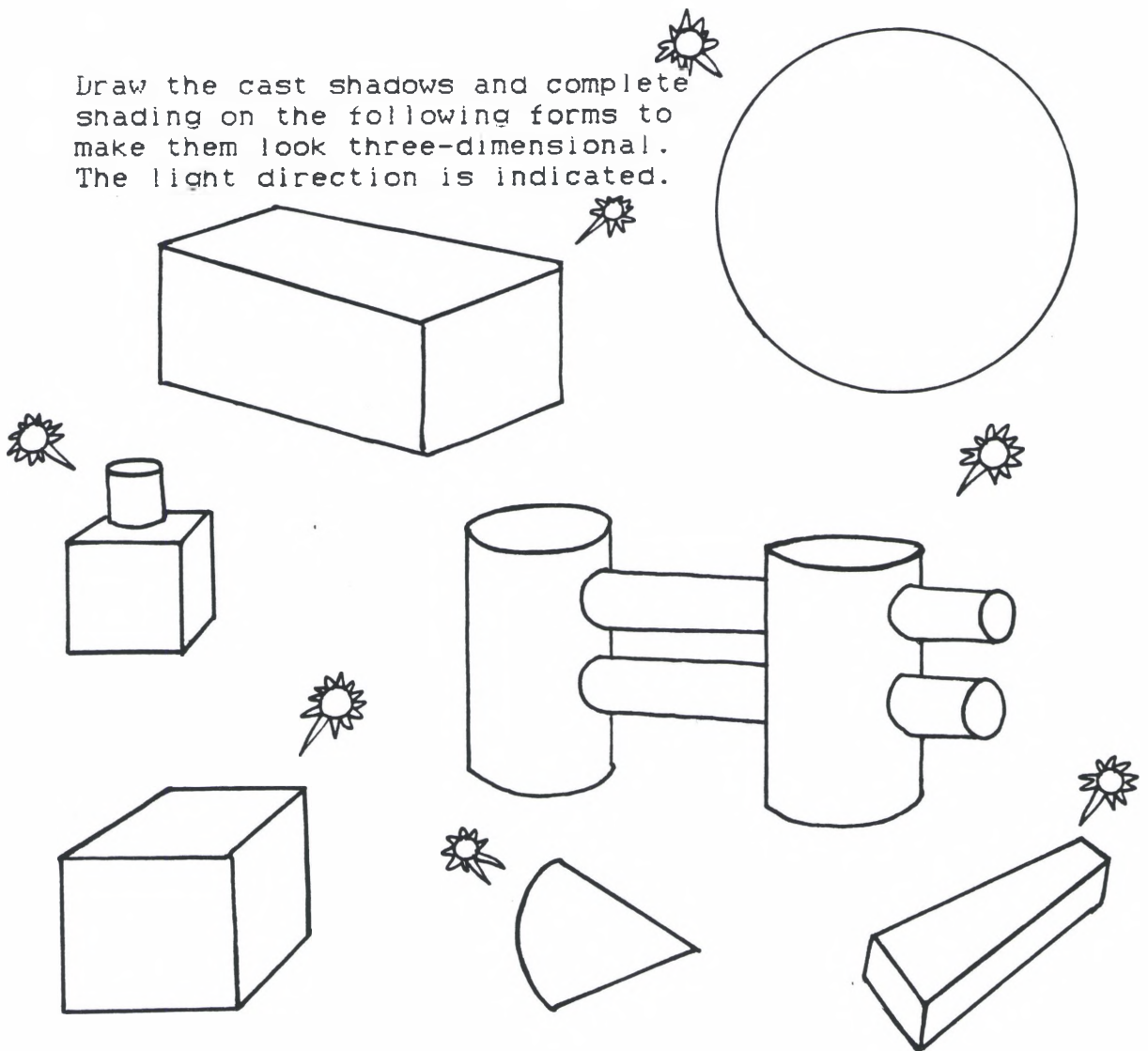


Shadows for curved surfaces is done the same way as for flat surfaces. The light source forms a triangle. Run the imaginary triangle along the curved surface to plot the area of the cast shadow.

Draw the cast shadows for the following objects. The light source is indicated.



Draw the cast shadows and complete shading on the following forms to make them look three-dimensional. The light direction is indicated.



Make up your own formations. Indicate light sources. Shade and shadow.

TITLE: CREATING COLOR

OBJECTIVE: Discover what happens when primary colors are overlapped (mixed) in a balanced abstract design.

MATERIALS: Watercolor paper (9" x 12"), brushes, watercolors- red, blue, yellow, black
Bic roller pen, empty styrofoam egg carton, pencil, paper towels, and plastic container

TERMS:

Hue- another name for color.

Primary- the basic colors necessary to mix all others.
Red, yellow, and blue.

Secondary- created by mixing the primaries.
Violet, orange, green.

Intermediate- the color achieved when primary and secondary (next to each other on the color wheel) are mixed. It is a two worded color such as yellow-orange.

Tint- when white is added to a color.

Shade- when black is added to a color.

Value- the lightness or darkness of a color.

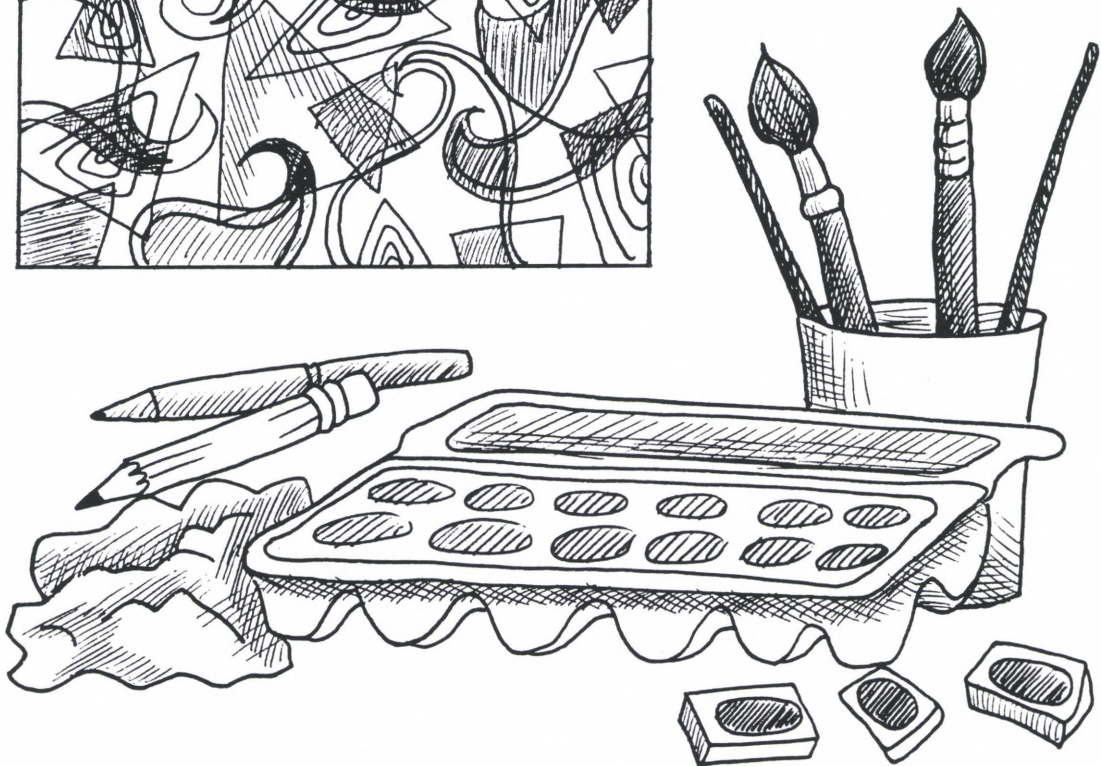
Intensity- the brightness or dullness of a color.

Transparent- the quality of being able to see through.

PROCEDURES:

1. On a 9" x 12" piece of watercolor paper, draw with a pencil, organic or geometric shapes, lightly. Make sure they overlap.
2. In an old egg carton, mix watercolor pigment of red, yellow, and blue with water for a transparent wash.
3. Paint one third of the shapes yellow. Balance it throughout the composition. Let dry.
4. Do the same with the red.
5. Do the same with the blue. When the colors overlap, they'll create a secondary color.

6. When dry, outline all shapes with a Bic roller pen. Create more line throughout each shape. (doodle style)
7. There will be some negative space around the shapes that are still all white. Paint these black with the black watercolor paint.
8. The colors used should be transparent, so the colors can be easily seen when overlapped.
9. Balance the shapes and color all over the paper.



EVALUATION:

Yes No

- Did I use the PRIMARY COLORS?
 Have I created SECONDARY COLORS?
 Are the shapes balanced overall?
 Are the colors balanced overall?
 Have I used black for the negative spaces?
 Have I used line to outline the shapes created?
 Comments:

TITLE: A ROBOT WITH VALUES

OBJECTIVE: Create a robot by using geometric shapes and forms showing three-dimension by shading.

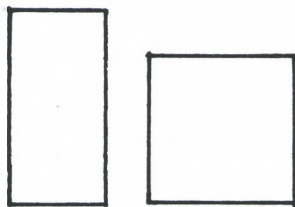
MATERIALS: 12" x 18" gray or middle value drawing or construction paper, pencil, eraser, colored pencils and/ soft pastels, ruler

TERMS: Review the terms indicated in SHADING WITH FORMS.

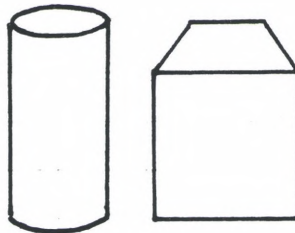
PROCEDURES:

1. Think of how a robot would look comprised of cylinders, spheres, cubes, etc. Invent your own using a combination of many different shapes and forms. Connect them together.
2. Use the principles learned in SHADING WITH FORMS to shade your robot to look three-dimensional.
3. Indicate your light source.
4. Draw objects from a bird's eye level, or worm's eye level view. (indicated below)
5. Outline your lines with a thin marker. Use colored pencils or soft pastels for adding highlights and shadows. Let the color of the paper be the middle value in your drawing.

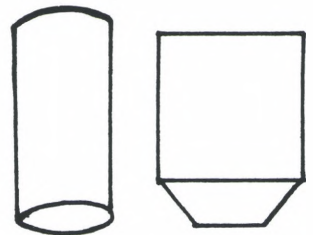
Eye level



Bird's Eye Level



Worm's Eye Level

IDEA SPARKERS:

Think of various mechanical devices that consist of basic forms connected together. Look at these objects, if necessary, when drawing this. Let objects around you inspire you such as springs, boxes, cylinders, nuts, bolts, screws, etc.

EVALUATION:

	Yes	No
Did I use a variety of different forms & shapes?		
Did I draw them from a bird's eye or worm's eye view?		
Was I creative in drawing the robot?		
Did I indicate the light source?		
Did I position highlights and shadows correctly?		
Are the highlights and shadows noticeable?		
Comments:		

TITLE: TEXTURE SEARCH AND SIMULATE

OBJECTIVE: Find specific examples of various types of textures in old magazines, cut out and recreate them with various types of mediums.

MATERIALS: Handout provided, old magazines
pencils, pens, markers, soft pastels,
oil pastels, colored pencils, scissors,
1 1/4" cardboard or clear plastic square

TERMS:

Texture- the surface quality of an artwork usually perceived through the sense of touch. However, texture can also be implied; perceived visually though not felt through touch. (simulated)

Simulated Texture- an artist may use color and value contrast to give a painting or drawing the appearance of texture as distinguished from the texture of the artwork itself.

Actual Texture- the feel of a surface such as a highly textured painting or a collage.

Abstracted Texture- a deliberately changed interpretation of real texture.

Hue- another name for color.

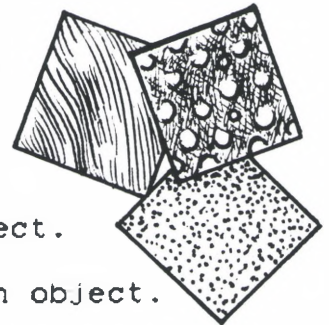
Value- the lightness or darkness of an object.

Intensity- the brightness or dullness of an object.

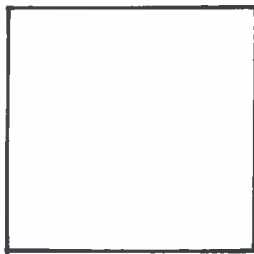
Reasons for using TEXTURE- relief or emphasis is needed, value is changed, or to enliven a composition.

PROCEDURES:

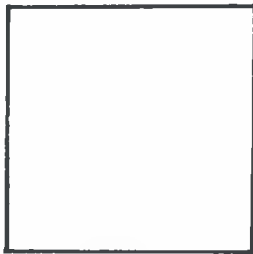
1. Look through old magazines. Find the specific types of textures listed on the next page.
2. With a pen or pencil, trace around a 1 1/4" clear plastic or cardboard square on top of the texture.
3. Cut out, glue in indicated place on the next page.
4. Recreate that texture by using the variety of materials listed.
5. Try to match color, value, and intensities the best you can.



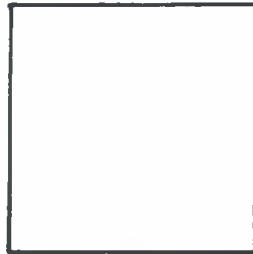
Find these specific types of textures photographed in magazines. Glue in place. Recreate or simulate them.



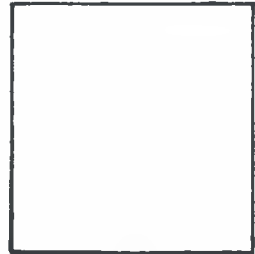
SHINY



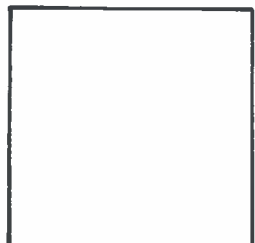
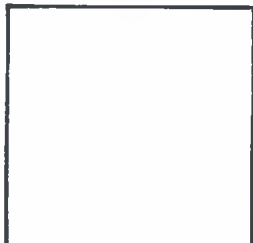
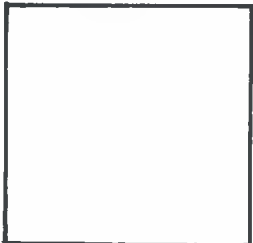
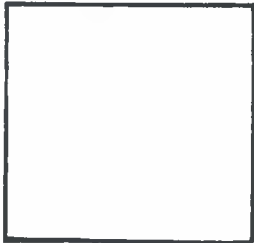
ROUGH



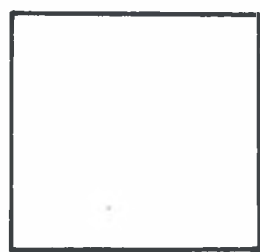
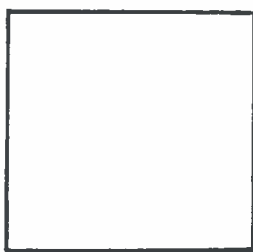
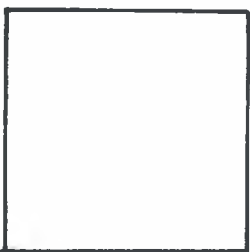
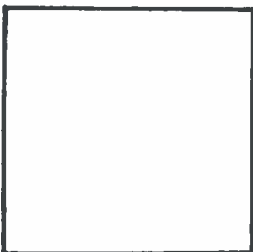
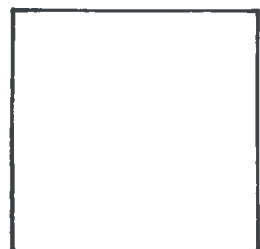
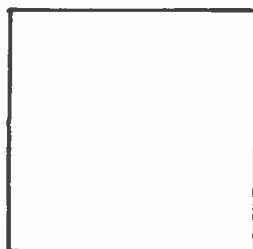
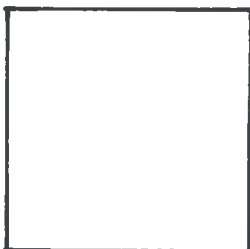
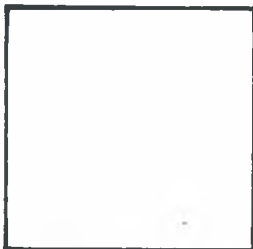
WOVEN



FUR



Write the names of your choice of chosen textures and simulate them also.



EVALUATION:

Yes No

Did I find specific types of texture photos?

Did I choose a variety of my own?

Have I recreated them in correct hue, values and intensities?

Comments:

TITLE: POSITIVE AND NEGATIVE SPACE

OBJECTIVE: Create a repetitive design by using positive and negative space.

MATERIALS: Transfer paper (white or dark)
2 pieces of complementary colored paper
glue stick, scissors, ruler, pencil

TERMS:

Complementary colors- two colors which are directly opposite each other on the color wheel meaning they are in extreme contrast with each other.

Positive space- the enclosed areas or objects in an artwork. They may suggest recognizable objects or nonrepresentational shapes.

Negative space- the space not occupied by an object or figure but circulating in and around it, contributing to the total effect of the composition.

PROCEDURES:

1. Divide a 9" x 12" piece of construction paper into 3" squares (using a ruler and pencil). There should be 12 squares.
2. On a piece of white scrap paper, measure out a 3" square and draw a shape. Fill it in solid with pencil and let it run off the edge in at least 2 areas. The penciled in shape is the positive space. The space surrounding is the negative space.
3. On a 6" x 9" piece of complementary colored construction paper, create 3" squares, dividing it into 6 equal sections. Mark these with pencil lightly.
4. Cut these 6 squares out.
5. Take a 3" piece of transfer paper and transfer the designed shape on all 6 squares. Cut out with a scissors neatly.
6. Keep all pieces. Stagger the positive and negative spaces so each is every other one.
7. Glue in place. You have created a repetitive pattern.

EVALUATION:

Yes No

Did I use COMPLEMENTARY COLORS?

Can I identify the POSITIVE space?

Can I identify the NEGATIVE space?

Have I created a repetitive pattern?

Comments:

PRINCIPLES OF DESIGN

TITLE: TYPES OF BALANCE

OBJECTIVE: Learn of and create works of art displaying the different types of balance: symmetrical, asymmetrical, and radial.

MATERIALS: Handouts provided.
Shorewood Fine Art Catalog, pencil eraser, markers, oil pastels

TERMS:

Balance- a principle of design referring to the arrangement of visual elements to create stability in an artwork.

Symmetrical Balance- The organization of parts of a composition so that one side duplicates or mirrors the other. (if an imaginary line divided it, both sides would be fairly equal.)

Asymmetrical Balance- A feeling of balance attained when the visual units on either side of a vertical axis are actually different but are placed in the composition to create a "felt" balance of the total artwork.

Radial Balance- A composition based on a circle with the design radiating from a central point.

Realism- When artists paint or create artwork as it actually appears in nature and the subject matter is shown true to life, without stylization.

Abstract Art- Artwork in which the subject is broken down into elements of line, shape, etc, stressing the form rather than its actual appearance; not necessarily resembling the subject itself.

Impressionism- An art movement developed in France which emphasized the momentary effects of light on color in nature. Pointilism is a technique in which the artist uses small dots or little strokes.

Design- The plan the artist uses to organize the art elements (line, shape, form, etc.) in a work of art to achieve a unified composition.

PROCEDURES:

1. Look at the following types of balance in the Shorewood Fine Art catalog:

Symmetrical

pg. 45	<u>Don Manuel Osorio</u>	by Francisco Goya
pg. 51	<u>Girl at Ironing Board</u>	by Edgar Degas
pg. 58	<u>In the Garden</u>	by Camille Pissarro

Asymmetrical

pg. 21	<u>Harvester's Meal</u>	by Pieter Brueghel
pg. 38	<u>Lacemaker</u>	by Johannes Vermeer
pg. 74	<u>Bedroom at Arles</u>	by Vincent Van Gogh

Radial

pg. 144	<u>Cheyt M</u>	by Victor Vasarely
pg. 145	<u>Vega-Kontosh</u>	by Victor Vasarely
pg. 49	<u>Child with Red Hat</u>	by Mary Cassatt

Find three examples not listed above of each type of balance:

Symmetrical:

pg. _____ Title _____ Artist _____

pg. _____ Title _____ Artist _____

pg. _____ Title _____ Artist _____

Asymmetrical:

pg. _____ Title _____ Artist _____

pg. _____ Title _____ Artist _____

pg. _____ Title _____ Artist _____

Radial will be hard to find. See if you can find one.

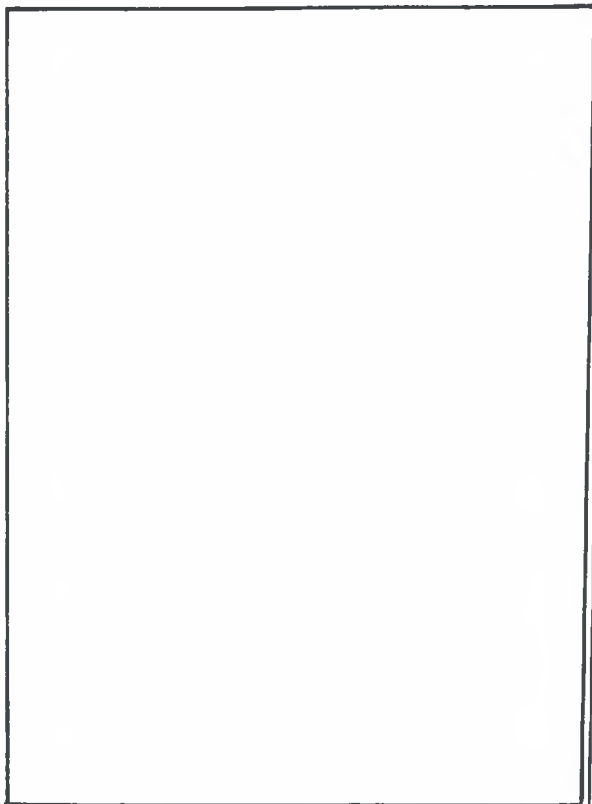
pg. _____ Title _____ Artist _____

Create works of art with the following types of balance using oil pastels or markers:

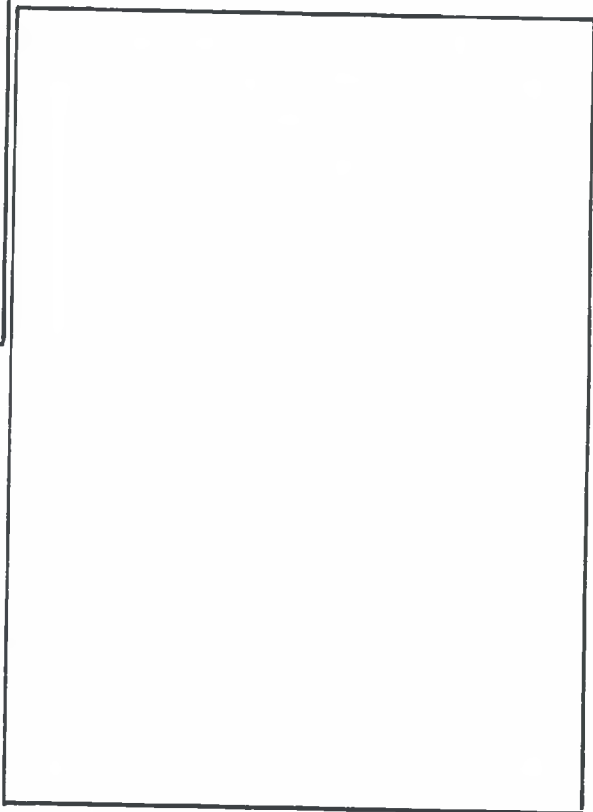
Symmetrical
Realistic
Portrait

Assymmetrical
Impressionistic
Landscape

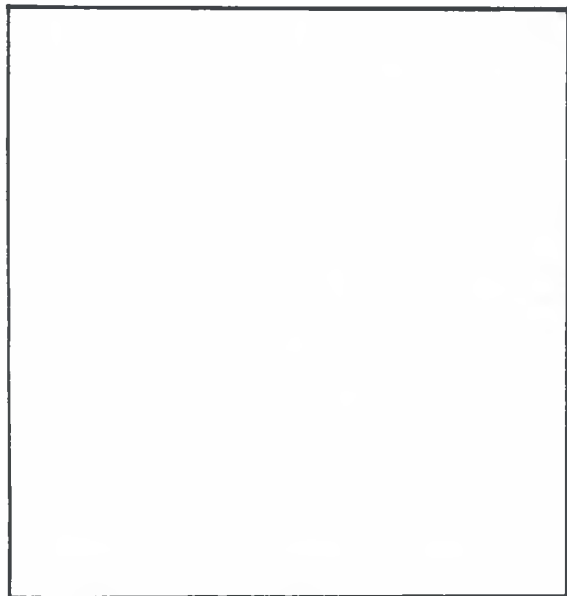
Radial
Abstract
Design



Symmetrical
Realistic
Portrait



Assymetrical
Impressionistic
(Pointilistic)
Landscape →



Radial
Abstract
Design

TITLE: MOVING NON-OBJECTIVE DESIGN

OBJECTIVE: Create a nonobjective design, showing movement by using organic line and shapes, and a variety of colors and textures.

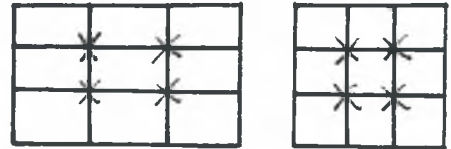
MATERIALS: Watercolor paints, brushes, egg cartons watercolor 12" x 18" paper, markers, glue, yarn, felt, and fabric textures, paper hole puncher, paper

TERMS:

Design- The plan the artist uses to organize the art elements in a work of art to achieve a unified composition.

Non-objective design- Not having any relationship to a real object. Totally free and expressive. May be inspired by closeup designs in nature.

Focal point- An area in the work of art when the eye is led to look at and notice first. This area contains either: the most detail, the most contrast, or difference in size, in relation to the rest of the work. The best placement is indicated at the right. → (any X)

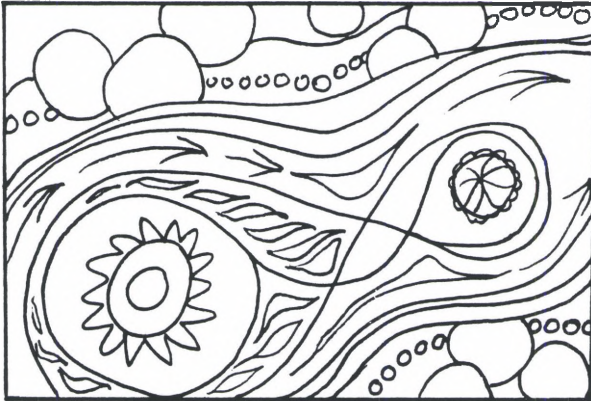


Organic shapes- (bimorphic) Free forms, or shapes and forms that represent living things having irregular edges, as distinguished from the regular edges of geometric shapes.

PROCEDURES:

1. Begin by drawing a circle where a good focal point should be. More shapes can be drawn in different sizes overlapping to give variety.
2. Create a feeling of motion or direction by thinking of water being continuous, graceful, and swirling. Lines should be organic and free, and full of creativity.
3. Add variety by adding different line and details flowing.
4. With watercolor brushes, wet an area to be painted. Blot dry. Add paint and water mixture around the edge or in the center, and pull it out with a brush, getting it to blend gradually. Using no more than 6 different colors, continue, balancing the color overall.
5. When the watercolor is dry, use markers for detail and texture.
6. Add felt, fabric, and paper punched holes, and yarn for added texture in this non-objective design.
7. Have fun with this project!

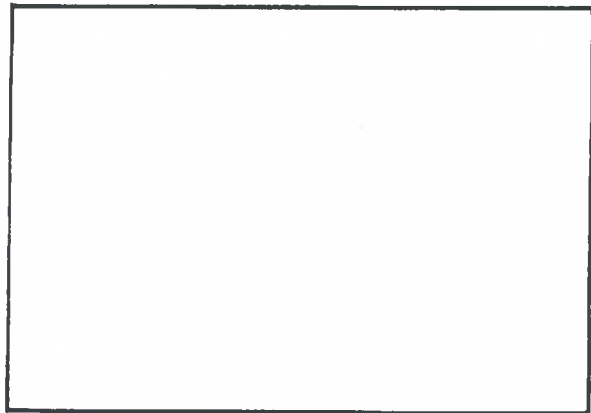
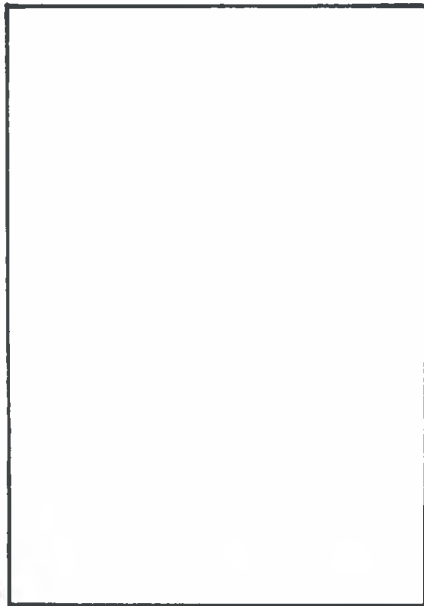
Examples: Swirling, Moving, Water, Motion, Curling



Horizontal Composition



Vertical Composition



A THUMBNAIL SKETCH is a quick drawing done in pencil, to indicate a plan for your composition. It may also be used for color placement.

Draw 2 different thumbnail sketches, one Horizontal and one Vertical.

EVALUATION:

- Did I use organic lines and shapes?
- Did I create a sense of movement?
- Did I use a variety of color, line, textures?
- Is my focal point noticeable?
- Did I balance the artwork?

Yes No

Comments:

TITLE: USING PROPORTIONS TO ENLARGE

OBJECTIVE: Learn how to enlarge by looking closely at proportions.

MATERIALS: Old magazines, paper, pencils, eraser, scissors, ruler, glue stick, pen, attached handout, soft pastels, colored pencils

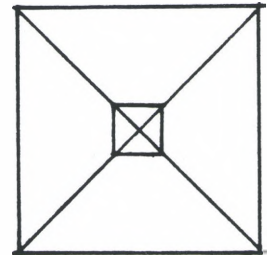
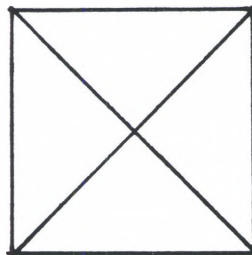
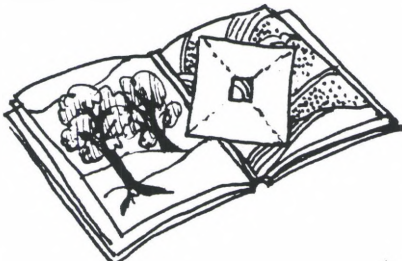
TERMS:

Proportion- the comparison of elements one to another in terms of their properties of size, quantity, or degree of emphasis. Proportion may be expressed in terms of a definite ratio such as "twice as big," or may be more loosely indicated in such expressions as "darker than," or "more important than."

PROCEDURES:

1. Make a viewfinder by taking a 5" x 5" square piece of paper, connect opposite corners with a pencil.

Make a 1" square with a ruler, matching line levels. Cut out this 1" square. (fold paper slightly to get scissors started.)



2. Use this paper to view close ups of photographs in magazines. Search for a section that contains a variety of textures, line, and shapes, that is balanced in symmetry, asymmetry, or radial.

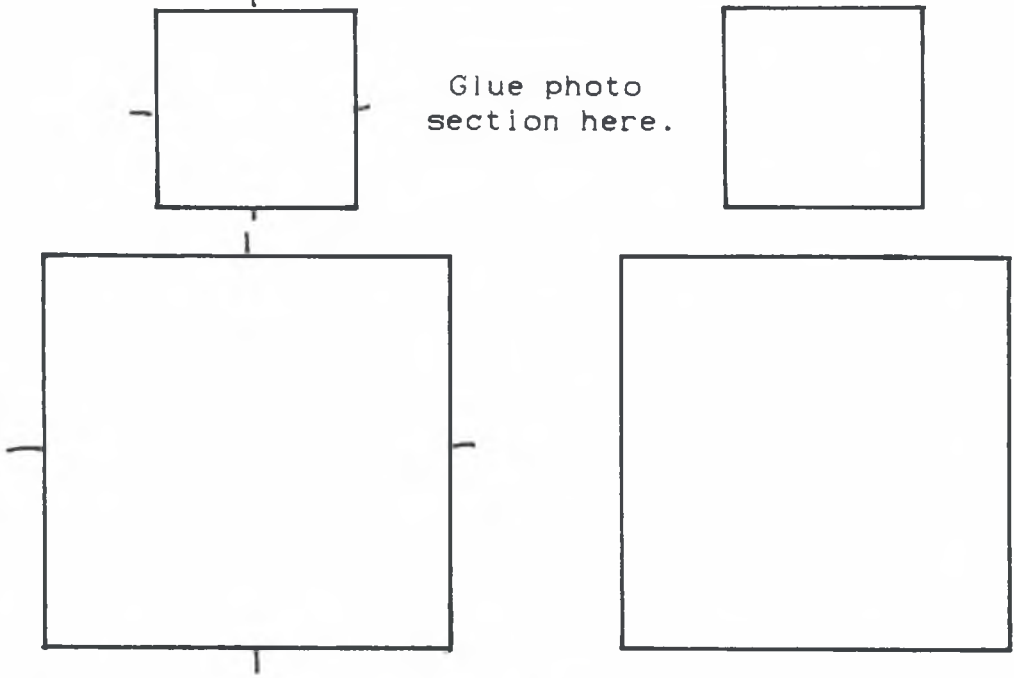
3. When you have found a good section, trace within this square with a pen, then cut it out, then glue on attached page.

4. Enlarge what is in this square twice the size on a 2" square.

5. Try to match proportions as correctly as possible. See diagram.

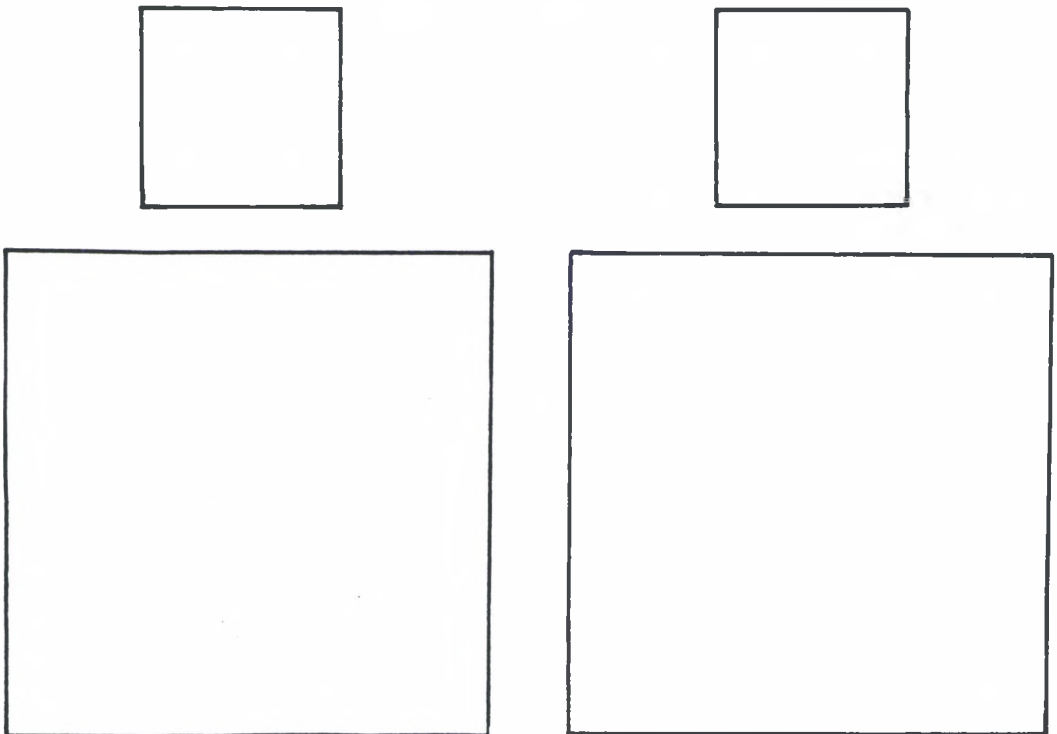
6. Match the correct values and colors. Turn the paper around often to look at it from different angles.

Black and white magazine photo



★ You can be more accurate with proportions by breaking the square down into $\frac{1}{2}$'s and $\frac{1}{3}$'s, even $\frac{1}{4}$'s.

Colored magazine photo



TITLE: FOCUSING IN ON FOCAL POINTS

OBJECTIVE: Locate and classify focal points of several masterpieces.

MATERIALS: Attached handout, pencil, eraser
Shorewood Fine Art catalog

TERMS:

Emphasis or Focal Point- that particular area in a work of art where your eye is led to. The best place is usually not in the center. The theory of thirds best locates a good area for this. Divide any art into thirds. The intersecting lines are the best locations.

Identifying a focal point:

1. It may have the most detail. (line, color, shapes)
2. It may have the most contrast. (dark against light or light against dark, or bright against dull or dull against bright)
3. It may be larger than the rest of the artwork or it may be much smaller.

PROCEDURES:

1. Locate the following prints in the Shorewood catalog
2. Indicate the focal point or area of emphasis by putting an x on that area in the blank box.
3. Write a D for Detail, C for Contrast, or S for Size for giving reason for that area being the focal point.

<u>PAGE</u>	<u>ARTIST</u>	<u>TITLE OF ARTWORK</u>	<u>TYPE</u>	<u>LOCATION</u>
17	Giorgione	Adoration of the Shepherds	___	
21	Brueghel	Harvesters	___	
33	DeHoode	A Dutch Courtyard	___	
34	Maes	Old Woman Praying	___	
35	Rembrandt	The Night Watch	___	
52	Edgar Degas	Two Dancers on Stage	___	
60	Renoir	By the Seashore	___	
63	Renoir	Woman With a Parasol	___	
70	Cezanne	Stilllife	___	
99	Jowlensky	Woman With a Fan	___	

TITLE: QUILT DESIGN

OBJECTIVE: Create an original quilt pattern by using color, shape, and balance.

MATERIALS: Handouts provided, markers
(no more than 6 colors)

TERMS:

Pattern- the repetition of elements or the combinations of elements in a systematic organization.

Quiltmaking-

Pioneer women thriftily pieced together scraps from worn clothing to make quilt tops. The earliest were so-called crazy quilts, in which scraps of irregular sizes and shapes were sewn together to form large sheets. Later the pieces used became more regular, and the custom grew of working in lap-size blocks. Quilting bees became social occasions, as ladies gathered around the quilting frame to sew and gossip.

Contemporary quiltmakers still enjoy companionship, as they transform the old patterns or original designs into works of art fit to hang on museum walls.

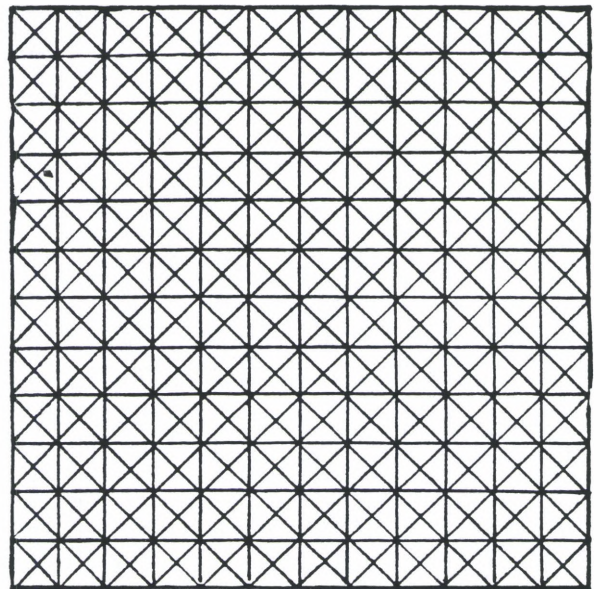
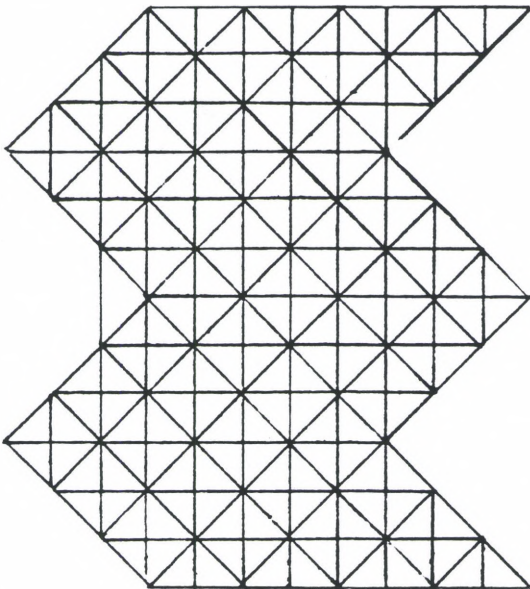
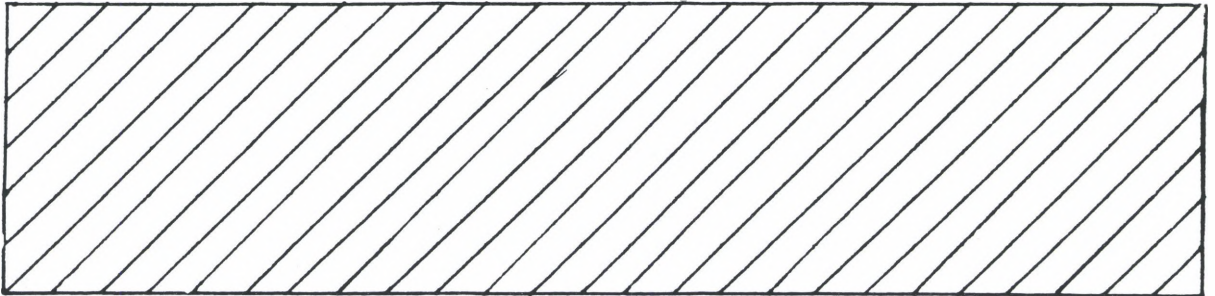
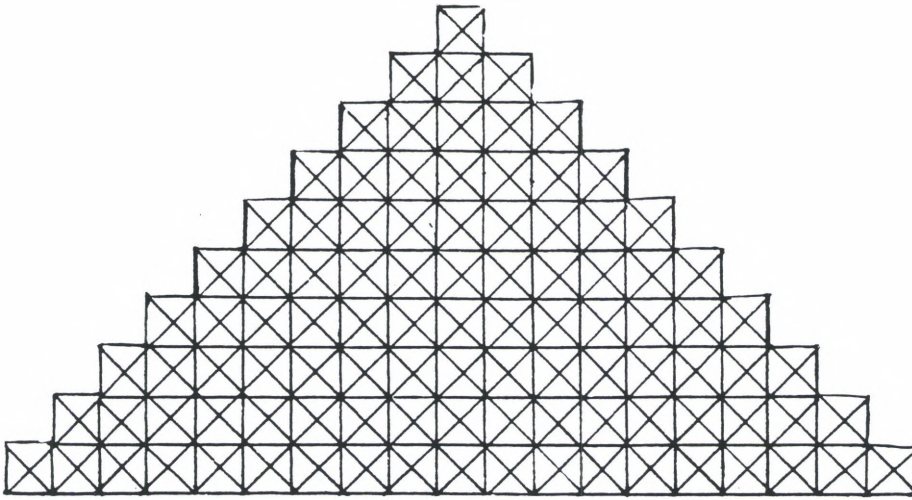
PROCEDURES:

Using the attached handout, create several quilt designs, using only 6 colors, balancing the overall design by symmetry, asymmetry, or radial. Larger designs can be created by using 1/4" graph paper. Have fun planning your design!

EVALUATION:

Yes No

Did I use 6 colors in my design?
Are the colors in my design balanced?
Have I created an interesting pattern?
Is there variety in the overall design?
Comments:



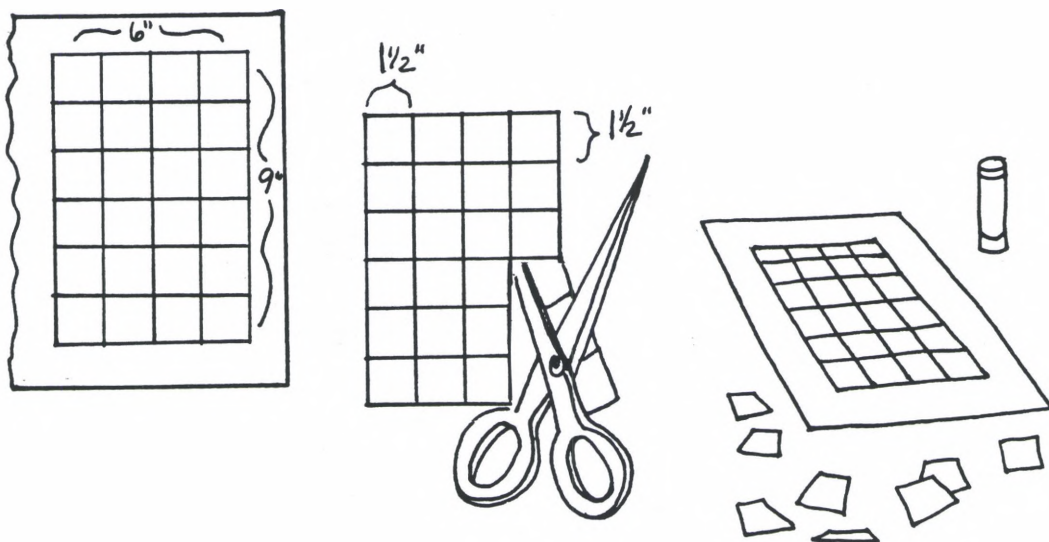
TITLE: REASSEMBLING A WHOLE PHOTOGRAPH

OBJECTIVE: Find a large photographic image, cut it up and reassemble.

MATERIALS: Attached handout, old magazines or newspaper, glue stick, ruler, pencil, scissors

PROCEDURES:

1. Find a large photo (from a magazine or newspaper) at least 6" x 9" in size.
2. On the back side, measure 1 1/2" lines horizontally and vertically. Connect them to create squares. (24)
3. Cut along the lines to create 24 1 1/2" squares.
4. Reassemble the photograph, balancing lights, darks, and colors (if color is chosen). Experiment, change, and move around until they are where you want them.
5. Glue down onto the squares provided on the handout.
6. Ask others to guess what the whole image was by looking at the mixed parts.

EVALUATION:

Yes No

Did I find a photo the correct size?

Did I measure and cut correctly?

Have I rearranged in an interesting manner?

Have I balanced the colors, values, etc.?

Comments:

TITLE: VARIETY WITH COLOR AND LINE

OBJECTIVE: Create a color fantasy while experimenting with watercolors, and when dry, let your imagination take over while doodling within the shapes.

MATERIALS: 9" X 12" watercolor paper, watercolor paint brushes, sponge, water, paper towels. Bic roller pen, postal tape, masonite drawing board

PROCEDURES:

1. Stretch a 9" x 12" piece of watercolor paper with a wet sponge on top of a masonite board. Wet postal tape and fasten all edges securely. Let dry.
2. Wet specific areas of the paper. Drop a colored wash (paint and water) into the wet areas. Let the colors bleed. Continue this all over with explosions of many different colors, covering the entire paper. If some run into another, don't worry, that's ok.
3. When completely dry, look at the shapes which were created from experimentation. Try to visualize an object within that shape. Let your imagination go and doodle. Use your Bic roller pen to draw many creative inventive creatures, lines, patterns, etc. Have fun with this project!

EVALUATION:

	Yes	No
Have I covered the paper with colorful explosions?		
Have I found interesting shapes to work with?		
Have I been creative in using line and variety in my doodling?		
Have I balanced the color and line in the work?		
Comments:		

DRAWING

TITLE: NAME DESIGN

OBJECTIVE: Learn to draw better by using space comparison by looking at the shapes of the letters in your name.

MATERIALS: 9" x 12" white drawing paper, pencil, eraser, markers, ruler

PROCEDURES:

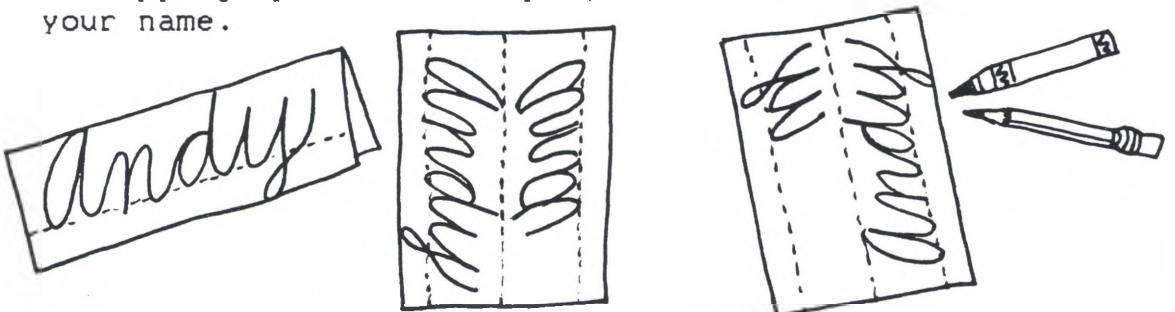
1. Fold a 9" x 12" piece of paper lengthwise or vertically.
2. Open up. With a ruler, measure 1 1/2" from the outside edges, mark lightly with a pencil.
3. Fold in half lengthwise.
4. In cursive writing, write your name (large), stretching it out to fill the paper space, beginning with 1/2" from the paper edge.
5. Open paper up, look at name vertically. Draw the lines opposite in direction, trying to accurately guessing space relationships to get a flip flop of the name. Try to balance the design evenly.

You are using the right side of your brain, your artistic side, as you try to balance the lines and spaces. It is very difficult, you may feel frustrated, but it is because your right brain is strengthening and working hard.

6. Turn the design upside down. Look at it and try to balance spaces better.
7. Go over your name in pencil with a marker (the same on both sides).

IDEA SPARKERS:

When redrawing your name on the right side, only think of copying spaces and shapes, instead of letters of your name.



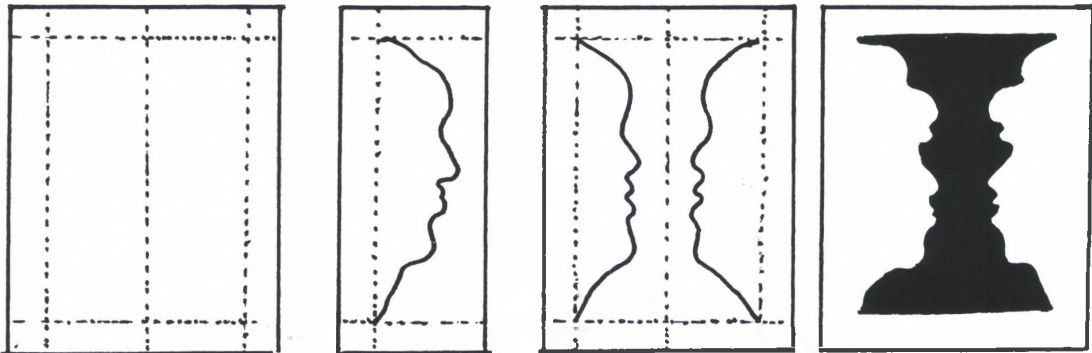
TITLE: A VASE OR A FACE?

OBJECTIVE: Strengthen the right side of your brain drawing abilities by using visual comparison, as you draw a face, or a vase.

MATERIALS: 9" x 12" white drawing paper, pencil, eraser, markers, ruler

PROCEDURES:

1. Fold a 9" x 12" white paper in half vertically.
2. Measure, with a pencil lightly, a 1" border around all sides. Fold vertically.
3. Look at a profile (side view) of another student. Have them facing the right. With pencil in upper left hand corner, draw the outline of their face. Try to draw large enough so that the neck ends in the lower left hand corner. If it doesn't, make up shape, but end in that corner.
4. When finished with the profile drawing, open paper and with your finger, follow the line in an opposite manner. (flip flop)
5. Draw this with a pencil.
6. Turn paper upside down to check the spatial relationships. Do they need to be corrected?
7. Fill inside the vase with crayola markers, creating a symmetrical design (centered, balanced, same on both sides).

EVALUATION:

Yes No

Did I measure correctly?

Was my vase-face balanced?

Did I neatly fill in the inside space?

Comments:

TITLE: UPSIDE DOWN COPY CAT

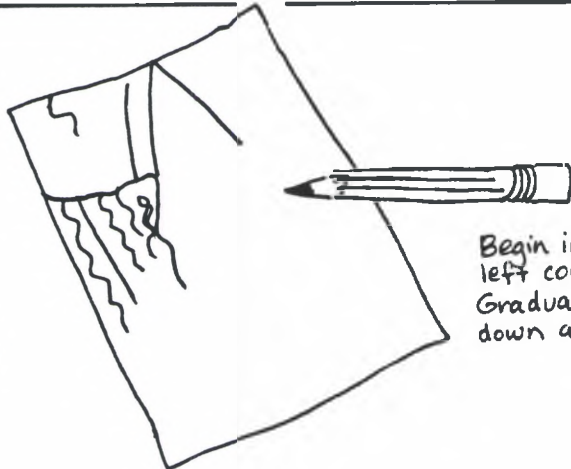
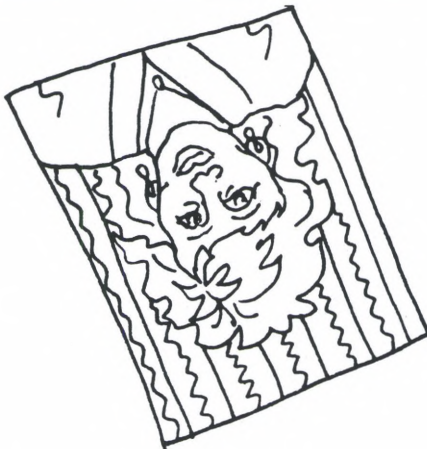
OBJECTIVE: Copy a drawing, strengthening spatial relationships. Proportions will be more accurate when not thinking of lines as a particular objects but spaces.

MATERIALS: Tracing paper, magazine photographs, pencil
9" x 12" drawing paper

PROCEDURES:

1. Find a magazine photo you'd like to copy.
2. Trace the basic shapes with tracing paper, creating a contour like drawing. (no shading)
3. Put a plain piece of paper under the traced image. Tape together. Turn it upside down.
4. Look at it upside down. Draw the same thing on another paper. Compare spatial relationships, size between the lines. Do not turn drawing right side up. Draw the image upside down also.
5. When finished, look at final drawing right side up. It should be more accurate than if you looked at the drawing right side up to copy.

In this exercise, you are comparing space relationships, and not thinking of them as particular shapes or objects. You forced yourself to look closer at what you were drawing.



Begin in upper
left corner.
Gradually move
down and over.

EVALUATION:

Did I find a photo suitable for tracing?
Did I trace it using the contour line method?
When drawing it upside down, were my proportions correct?
Comments:

Yes No

TITLE: CONTOUR LINE DRAWING

OBJECTIVE: Find objects in the junk box, do contour line drawings of these.

MATERIALS: paper (12" x 18"), tape, Bic roller pen or markers

TERMS:

Contour line drawing- Using line to show continuous emphasized form of the object or subject. It is done slowly, with great concentration, by not looking at the paper often. Looking at the object closely, noticing details and edges are goals.

PROCEDURES:

1. Look at objects (stillife) to draw. Touch and feel them to get a sense of the form.
2. Set it on a piece of white paper. Look at it from an interesting angle.
3. Let your eye follow the edges beginning at the left, moving to the right slowly. Using a pen or marker, try not to lift your pen from the paper, only when a line or edge ends. Do not use erasers!
4. Look at the object constantly, and not at your paper much at all.
5. When finished, look at a person. Have them pose for you. Begin with eyes and nose. Continue out with other features and hair, etc.

EVALUATION:

Have I captured details, wrinkles, etc.?
 Are my lines continuous, other than stops?
 Have I looked at the object more than my paper?
 Have I captured a natural like feeling
 in the drawing?

Yes No

Comments:

TITLE: GESTURE LINES

OBJECTIVE: Learn to sketch quickly to show movement and expression.

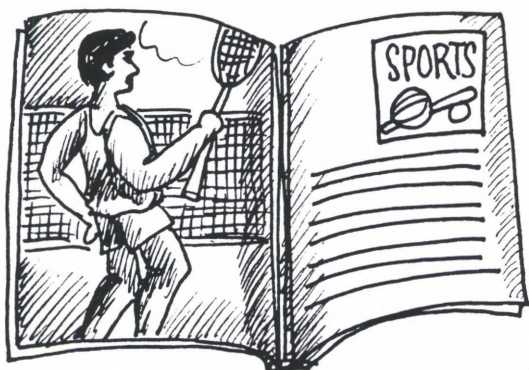
MATERIALS: White drawing paper (any size), pencils, markers, old sports magazines

TERMS:

Gesture line sketching- drawing quickly, suggesting movement. Shading can be included.

PROCEDURES:

1. Find a photograph including action. (old Sports Illustrated magazines work great)
2. On paper, do a gesture line drawing. Begin by indicating the strong, bolder lines of direction. (the skeleton of the body) This way the proportions will be accurate. Think of the organic shapes as geometric, and simplify them. Sketch quickly. You may add shading to indicate values. Fill the space quickly. Check the proportions.
3. With marker, go over the lines you definitely want to emphasize, capturing the movement.
4. If time allows, do more gesture sketching.

EVALUATION:

Yes No

Are my proportions correct?

Is my technique sketchy and quick looking?

Have I indicated shaded areas?

Does the drawing suggest some type of movement?

Comments:

TITLE: ONE POINT PERSPECTIVE

OBJECTIVE: Learn the rules of linear perspective by creating shapes and forms into space.

MATERIALS: 12" x 18" white drawing paper, pencil, eraser, ruler

TERMS:

Linear Perspective- a technique creating the illusion of depth on a flat surface. All parallel lines receding into the distance are drawn to converge at one or more vanishing points on the horizon line.

Aerial Perspective- the diminishing of color intensity to lighter and duller hues to give the illusion of distance.

Vanishing point- a point on the eye-level line, toward which parallel lines are made to recede and meet in perspective drawing.

Horizon line- where the sky meets the earth, or the sky meets the sea.

Converging lines- imaginary lines that lead to the distant vanishing point.

PROCEDURES:CREATING SHAPES IN PERSPECTIVE

1. Place vanishing point on paper.
2. Lightly draw lines from the vanishing point to the edges of the paper. These are the converging lines.
3. Draw horizontal and vertical lines to indicate planes to connect the converging lines. Use the edges of the paper as a guide, and not the ruler.
4. By folding the paper, the lines will be straight.
5. Erase the lines that do not comprise the planes.
6. Point out: vanishing point, converging lines.

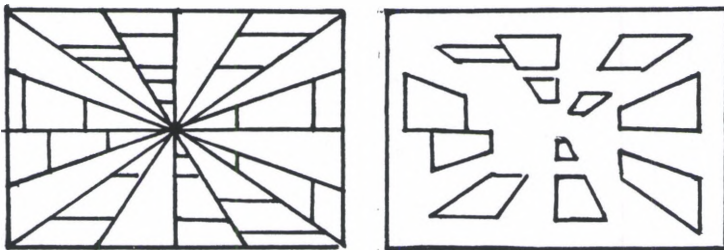
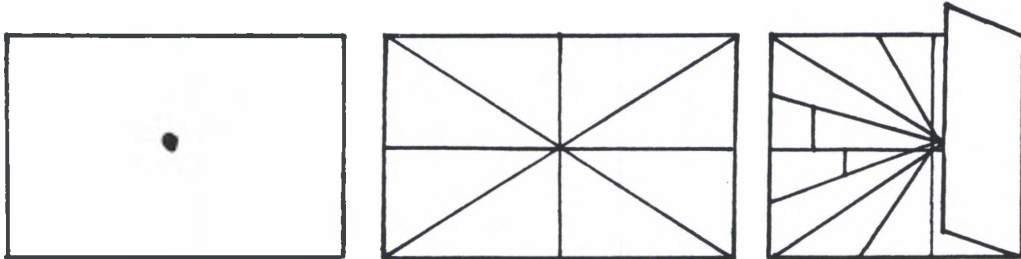
CREATING FORMS IN PERSPECTIVE

1. Make a vanishing point somewhere close to the paper center or to the right or left.
2. Draw many different squares and rectangles.
3. With a ruler, lightly in pencil, connect the vanishing point to the edges of all of the shapes. (corners)
4. Add horizontal and vertical lines only, to indicate the depth of the boxes, depending on how short or long you want to make them.
5. Erase the lines in space (converging lines).
6. Darken the box lines.

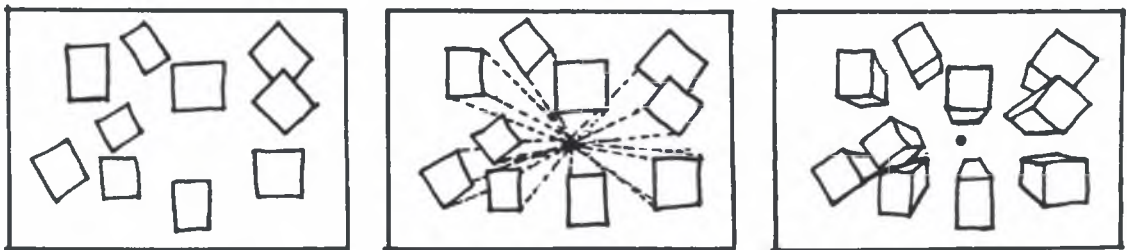
7. Label the boxes as to which eye level you are seeing it from: bird's eye view (from above)
 worm's eye view (from underneath)
 eye level (no top or bottom seen)

8. Optional:

Design a busy downtown city street. Draw it from a view using one point perspective using forms. Include buildings, signs, sidewalks, etc. The buildings may run off the right and left sides.



Creating
 Shapes
 in
 Perspective



Creating Forms in Perspective ↗

TITLE: IMAGINATION STATION

OBJECTIVE: Do creative spontaneous drawing by thinking of your responses to what if.....situations.

MATERIALS: Pencils, erasers, markers, crayons, oil pastels, soft pastels, colored pencils, watercolor paints and paper and brushes, old magazines for references, paper 9" x 12" or 12" x 18"

PROCEDURES: Draw any of the following challenges using any of the above materials.

1. Illustrate this story, "It was a dark and windy night....." Finish the story through your illustration.
2. Draw a means of transportation or many different modes of ways to get from here to there.
3. Draw things with FLAVOR.
4. Do a cartoon (or caricature) of a famous person. Simplify your drawing, by capturing the most important characteristics of that person.
5. Illustrate a day that you would enjoy.
6. Tell a story using only dots. (markers)
7. Illustrate a famous saying.
8. Draw yourself in a particular mood.
9. Draw things that make noise and illustrate their sound.
10. Draw things that roll.
11. Draw some trash from a trash can.
12. Draw things that close.
13. Illustrate yourself many years ago. (and the environment and the activities)
14. Design a desk you'd like to have at school.
15. Design your own ride at a fair or amusement park.
16. Create a poster telling about your school.

17. Create a comic strip with your own characters.
18. Draw or design your dream room.
19. Design your own coat of arms.
20. Make a WANTED poster about yourself.
21. Design your own personal stationery then write a letter to someone on it.
22. Design your own bike bumper sticker.
23. With simple lines, illustrate the following words:
up down inside outside
together apart crazy peaceful
confused excited happy depressed
Have someone guess the word you have illustrated.
24. Design a method of transportation not yet invented.
25. Design a record album cover, or CD cover, or a video tape package cover.
26. Design a spaceship. Include the floor plan.
27. Design the floorplan of your dream home. Also draw how the outside would look.
28. Illustrate things that smell sweet, sour, rotten, or fresh.
29. Draw concentric lines around a shape, making it grow, after drawing a shape in the center of the paper.
30. Make optical illusions (with lines, pattern, and by altering them to create movement)
31. Make a design on paper by repeating your favorite numbers or your initials or your name.
32. Invent a new alphabet. (label and classify)
33. Do a scribble on paper. Let your lines run off the edges and back on. Let them cross over and connect. When the lines are balanced color inside the sections with any materials.
34. Imagine you are walking through a jungle. It is eerie and scary. Suddenly out jumps the strangest creature you have ever seen! Draw it.
35. Make a story of an adventure. Illustrate it in several steps after dividing your paper into sections.

36. Design a greeting card for someone. It could be a thank you note, birthday card, get well card, or an anniversary card, or just a thinking of you card.

37. Collect samples of several letter styles out of magazines by cutting out words and sayings. Write your own slogan using a specific letter style, or write your name in many different kinds of letter styles. Color.

38. Find a photograph of a face in a magazine. Tear it out, cut it in half. Glue one half on a piece of paper. Draw the half in that you took away.

39. Find any magazine photo. Cut evenly around all edges. Cut up into six sections (any shape). Put the puzzle back together on a piece of white paper. Take away three sections. Draw in the missing parts. Try to match color and proportions.

40. On a piece of paper, create an interesting design. Cut it up into random shapes. Try to put it back together as a puzzle. Let others try it. (For strength, you can glue the paper to white cardboard before cutting the puzzle pieces up).

41. Design a new fashion haircut, or outfit you would like to wear.

42. Draw your tennis shoe. Color it in an unusual color scheme. Make up a new logo for it.

43. Design costumes for a specific party you would like to have.

44. Create an interesting design with stencils and templates. Repeat, overlap, color in a specific color scheme.

45. Invent a creature that may have landed from another planet. Draw it in detail, color.

ART SYNECTICS

TITLE: FANTASY CARD

OBJECTIVE: Through symmetrical design, express a fantasy theme similar to a large playing card.

MATERIALS: 12" x 18" white drawing paper, 9" x 12" drawing paper, pencil, markers, Bic roller pen, eraser, ruler

TERMS:

Symmetrical- the organization of the parts of a composition so that one side duplicates or mirrors the other.

PROCEDURES:

1. On the 9" x 12" white drawing paper, with a pencil and ruler, make a 1/2" border on the sides and top only. Measure in 1 1/2" more from those edges. (total 2" from the edge of the paper, sides, and top.) Round the edges of the 1/2" very outside one. See diagram.
2. Look at Jacks, Queens, and Kings, on old playing cards. Think of animals. Design a fantasy creature (cartoon like) on your paper. Let it overlap the border if necessary in certain places.
3. Turn your drawing over, and with a pencil, blacken over your lines.
4. Line up the drawing on top of the 12" x 18" paper and go over the lines (transfer the design).
5. Turn the paper around (bottom to the top), and transfer the design again. Your design should look similar to a playing card.
6. Outline lines with a black marker.
7. Put a J for Jack, Q for Queen, or a K for King on the top left and bottom right corners. Also put a diamond, cube, spade, or heart beneath it.
8. Color the design, making sure it is balanced, the same shapes are colored the same on top as bottom.



9" x 12" paper ↗



12" x 18" paper →



TITLE: SYNECTIC DESIGN

OBJECTIVE: Create interesting designs within a square by combining 2 simpler designs. (overlapping)

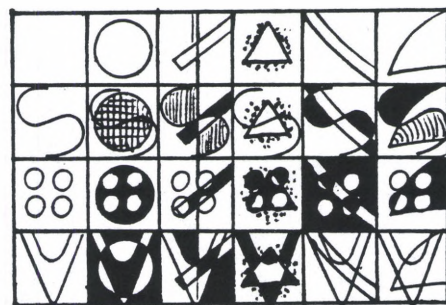
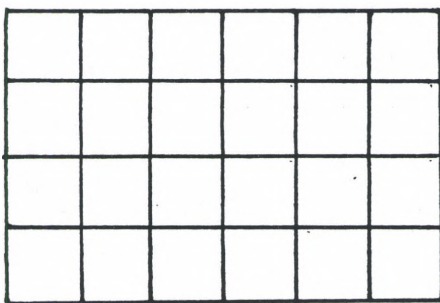
MATERIALS: 12" x 18" white drawing paper, ruler, triangle, pencil, eraser, Bic roller pen, black marker, tracing paper, stencils, templates

TERMS:

Synectics- producing unified or cohesive structures and ideas from seemingly incompatible elements.

PROCEDURES:

1. Divide a 12" x 18" paper into 3" squares, using a pencil, ruler, and triangle. You should have 24 total squares when finished.
2. Look at the paper. The upper left square will remain blank throughout this project. In the horizontal top squares, create an interesting design, using stencils, templates, rulers, or your own shapes. Make each square different, with a different design.
3. Do the same with the vertical squares down the left. (below the blank square in the corner)
4. Trace with tracing paper, all of the designs within the square (and the square lines), separately. Now it is time to overlap the two designs when they meet.
5. Blacken the back of the tracing paper over the lines created, turn over and redraw it in the correct square. Trace over the vertical and horizontal ones.
6. Make sure each design is different. Make sure all squares are filled, except the upper left hand corner one.
7. Go over all lines with a Bic roller pen. Use the black marker for filling in solid black areas.
8. Pointilism may be used to show value change.
9. Have fun creating designs within a limited space!



A different design will be created in each square.

TITLE: IMAGINE THIS OBJECT HAS FEELINGS!

OBJECTIVE: Draw a non-living object. give it feelings by writing statements this object might say if it were alive.

MATERIALS: Ruled writing paper, white drawing paper 9" x 9" or 12" x 12", pencil, Bic roller pen.
Optional: soft pastels, markers, or colored pencils

TERMS:

Empathy- intellectual identification of oneself with another.

Inanimate object- destitute of life or spirit.

Cartoon- pictorial caricature

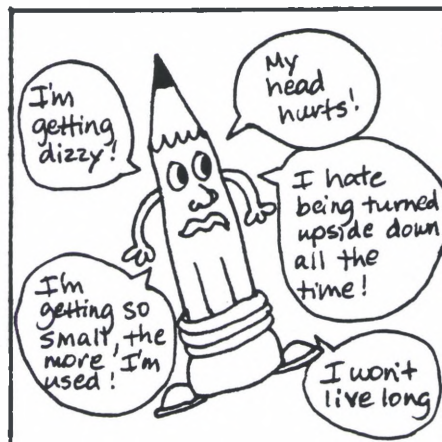
Caricature- ludicrous exaggeration of peculiar personal characteristics.

PROCEDURES:

1. On ruled writing paper, write down 25 everyday objects that you come in contact with. Now go back over your list, and imagine if that object had feelings. How would the object react to the world around it?
2. Choose one and develop a dialogue (conversation) which that object might say to you.
3. Draw the object in the middle of the paper. (Cartoonlike, or realistic. You may add eyes, etc.. to make it look life like.)
4. In "Bubbles" surrounding the object, write your dialogue. (what the object is saying to you)

IDEA SPARKERS:

Curling iron, scissors, car, a bicycle, a mop, hair dryer, a clothing item, a sweeper, a computer, a pencil!



TITLE: METAMORPHOSIS

OBJECTIVE: Transform a real object (organic) into a geometric shape (inorganic), or in other words, from one physical state to another.

MATERIALS: 9" x 12" white drawing paper, pencils, eraser, magazine or file on animals, plants, ruler insects, people, Bic roller pen, black marker.

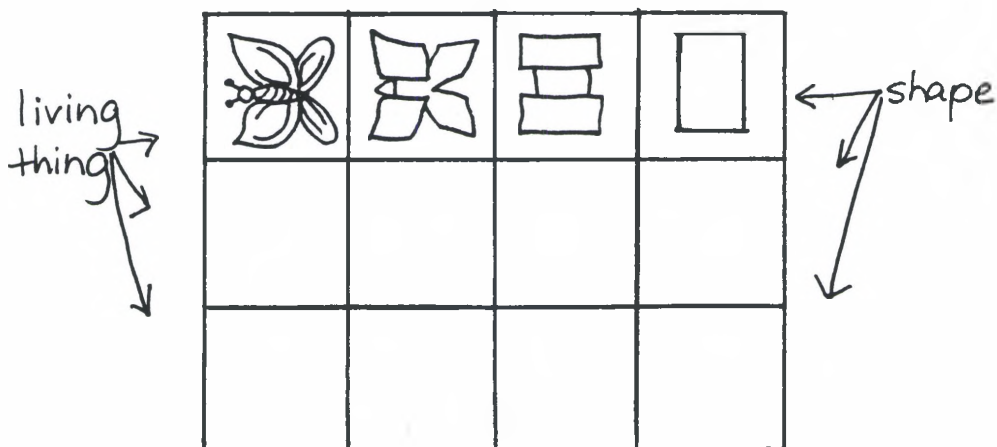
TERMS:

Metamorphosis- a change of form or structure, evolution.

Transform- to change form, nature, or disposition, to be changed.

PROCEDURES:

1. Divide a 9" x 12" paper into 3" squares using a pencil and ruler. You will have 12 total squares.
2. Find 3 photos of living objects you would like to transform.
3. Look at them closely, and imagine what basic geometric (or close to geometric) shape does it most closely resemble.
4. On the far left, draw each living object realistically.
5. On the far right, draw the shape.
6. Gradually, draw the transformation from shape to shape, organic to inorganic.
7. Outline with Bic roller pen and black marker. Erase pencil marks.



TITLE: SYMBOLIC GEOMETRICS

OBJECTIVE: Look at a reproduction of a famous art work, or a photo from an old magazine. Redraw it using geometric shapes, only.

MATERIALS: White drawing paper, pencil, eraser, BIC roller pen, Shorewood Fine Art catalog or old magazines (optional: markers, colored pencils, soft pastels)

TERMS:

Symbolic- representation by symbols.

Pattern- mathematical study of lines, angles, surfaces, and solids.

Shape- outline.

PROCEDURES:

1. Select an art reproduction or a magazine photograph.
2. Look at it closely and try to derive basic geometric shapes from the forms you see.
3. Lightly sketch these in pencil on the paper, trying to match correct proportions.
4. When the drawing is complete, go over lines and shapes with Bic roller pen.
5. Optional- color in warm colors or cool colors using the materials listed above.



TITLE: RECONSTRUCTION

OBJECTIVE: Re do an old masterpiece by changing colors
media, characters, technique, etc.

MATERIALS: Yarn, fabric, glue, construction paper
paint, markers, old magazines, scissors, glue
stick, 9" x 12" white paper, pencil, eraser

PROCEDURES:

1. Select an old masterpiece from the Shorewood Fine Art catalog that many people are familiar with.
2. Redo it by:
 - painting or drawing it in different colors
 - modernizing it with updated hair styles, fashions
 - redo it in another artist's technique
(Example: Van Gogh's thick, short pasty paint strokes on a smooth Mona Lisa)
 - using old magazines, clip color sections, and use this for part of a collage of the masterpiece
 - redo it in fabric and yarn, or other textures or papers



CREATIVE WRITING THROUGH ART

TITLE: DESCRIPTIVE STATEMENTS

OBJECTIVE: Write a descriptive statement about a work of art.

MATERIALS: paper provided, pencil or pen
Shorewood Fine Art catalog

TERMS:

Noun- a word used as a name of a person, quality, or thing.

Adjective- a word used with a noun to qualify, limit, or define it.

Verb- a part of speech which expresses action or state of being.

Phrase- a small group of words forming part of a sentence.

Sentence- a combination of words, which is complete as expressing a thought.

PROCEDURES:

1. Select one masterpiece in the Shorewood catalog. Look at it closely.
2. Make a list of objects you see in the painting. Put these in the Noun column.
3. Make a list of 2 different adjectives describing each noun. in the labeled column.
4. Make a list of verbs that tell what the nouns are doing or their state of being.
5. Make a list of descriptive phrases that describes the way you feel about the work of art. (colors, lines, shapes, movement, pattern, balance, etc.)
6. With these lists of words and phrases, create sentences about the masterpiece. Combine sentences with a related theme to create paragraphs.
7. The last paragraph should contain a description of your own personal feelings about the masterpiece.

TITLE: MASTERPIECE INTERPRETATION

OBJECTIVE: Answer the following questions regarding a masterpiece selected.

MATERIALS: pencil or pen, Shorewood Fine Art catalog

Masterpiece Title_____

Artist_____Page_____

1. Classify: (circle)

painting

sculpture

print

drawing

photograph

collage

2. How do you think the artist felt when he or she created this work of art?

3. Why do you think the artist created this?

4. What materials, techniques, and style were used in creating this work of art?

5. What does it tell you about history, society, values?

6. If you were to give this work a title, what would you call it?

7. If the artist were here in this room right now, what would you ask him about his art?

8. What qualities does this work of art have?

9. How does it make you feel?

10. What interests you most about his work of art?

TITLE: NOW AND THEN

OBJECTIVE: Write how a work of art created long ago would look if it were done today.

MATERIALS: Ruled writing paper, pen or pencil, Shorewood Fine Art catalog

PROCEDURES:

1. Choose a work of art from the Shorewood Fine Art catalog that looks like it was done long ago.
2. Write a few paragraphs describing how it would look if it were done today, in 1992. (same subject matter and same location)

IDEA SPARKERS:

What kind of clothing would be worn?
 What would the people be doing today, instead? (same or different activities)
 Would the environment change because of modern technology?
 What other changes would occur in the work of art?



Masterpiece Title _____

Artist _____ Page _____

TITLE: ONE COLORED OBJECTS

OBJECTIVE: Make a list of objects that are the same color.
Create a drawing and magazine picture collage of one selected color with its objects.

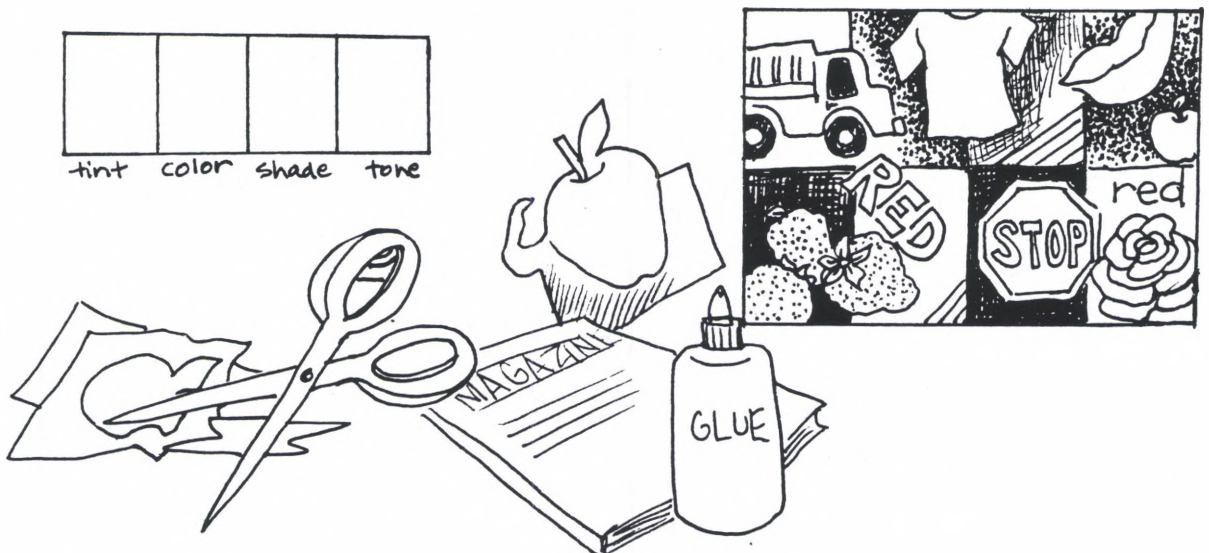
MATERIALS: Colored construction paper, old magazines pencil, glue, markers, soft pastels, ruler, scissors, attached paper

TERMS:

Monochromatic- One color from the color wheel and also tints (adding white) and tones (adding gray) and shades (adding black). Example: A monochromatic color scheme with red could include red, pink, maroon, white, gray, and black.

PROCEDURES:

1. Fill out the attached paper.
2. Label, at the top of each, a primary and a secondary color. Beneath, list as many objects that color as you can.
3. Choose a color. Find magazine photos of those objects and/or draw those objects in a collage manner on 9" x 12" or 12" x 18" colored construction paper (on that particular color of paper). The objects can be small and large in size and run off the edge of the paper.
4. Balance the pictures and drawings. You may overlap them. Using pastels and markers, fill the background space to give variety to the collage. A ruler may be used to break up the background space.
5. Keep the artwork MONOCHROMATIC.



PRIMARY	PRIMARY	PRIMARY
SECONDARY	SECONDARY	SECONDARY

EVALUATION:

Yes No

Did I complete the lists categorized one color?

Did I use the proper supplies available?

Did I use a monochromatic color scheme?

Did I include objects that are the same color?

Did I balance everything (objects, values)?

Is this completed to the Best of my ability?

Comments:

TITLE: COMPARING ART

OBJECTIVE: Look at and learn about an artists work.
Compare by telling how they are alike and how they are different.

MATERIALS: Shorewood Fine Art catalog.
paper provided, pen or pencil

COMPARING ONE ARTISTS WORK

Look at Pablo Picasso's work on pages 134 through 139.
Choose 2 different works.

Title _____ page _____

Title _____ page _____

How are they alike?

How are they different?

In summary, what could you say about Picasso's work by looking at these works?

COMPARING TWO DIFFERENT ARTISTS WORK

Look at Andrew Wyeth's paintings on pages 182 & 183.
Look at Joan Miro's paintings on pages 126-128.

How are they alike?

How are they different?

Summarize Wyeth and Miro's work. (back)

COMPARING ANIMAL STYLES

Select 2 different paintings that include animals.

1. Title _____

Artist _____ page _____

2. Title _____

Artist _____ page _____

How are they alike?

How are they different?

COMPARING PORTRAITS

A portrait is a work of art created to portray a particular person. Select two of your choice to compare.

1. Title _____

Artist _____ page _____

2. Title _____

Artist _____ page _____

How are they alike?

How are they different?

COMPARING STILLLIFES

A stilllife is an arrangement of objects there for the purpose of an artist to give his/her representation. Select 2 different stilllifes.

1. Title_____

Artist_____page_____

2. Title_____

Artist_____page_____

How are they alike?

How are they different?

COMPARING LANDSCAPES

A landscape is a drawing or painting of nature outdoors. Select 2 different landscapes to compare.

1. Title_____

Artist_____page_____

2. Title_____

Artist_____page_____

How are they alike?

How are they different?

COMPARING TWO SPECIFIC LANDSCAPES

Look at J.M.W. Turner's painting, *Rockets and Blue Lights* on page 43. Look at Vincent Van Gogh's painting, *Starry Night* on page 78.

How are the two alike?

How are the two different?

CHOICE COMPARISON

Choose two artworks that are similar in many ways.

1. Title _____

Artist _____ page _____

2. Title _____

Artist _____ page _____

How are they similar?

Are there any differences?

BIBLIOGRAPHY

- Alee, John Gage. Webster's Dictionary. Baltimore, Maryland: Harbor House Publishers, Inc., 1985.
- Basso, Robert. "Whirling, Swirling Non-objective Design." Arts & Activities (January 1985): 5-7.
- Carli, Nanette. "Portfolio: Perspective, A Piece of Cake." School Arts (September 1989): 36,37,48,49.
- Edwards, Betty. Drawing on the Right Side of the Brain. Los Angeles, California: Jeremy P. Tarcher, Inc., 1989.
- Hobbs, Jack and Salome, Richard. The Visual Experience. Worcester, Massachusetts: Davis Publications, Inc., 1991.
- Hume, Helen. A Survival Kit for the Secondary School Art Teacher. West Nyack, New York: The Center for Applied Research in Education, Inc., 1990.
- Ocvirk, Otto G., et al eds. Art Fundamentals. Theory and Practice. Dubuque, Iowa: Wm. C. Brown Company, 1970.
- Roukes, Nicholas. Art Synectics. Worcester, Massachusetts: Davis Publications, Inc., 1982.

CHAPTER V

SUMMARY

The research for this project indicated a need for developing activities for students who finish their regular classroom projects early.

A student prepared handbook was designed for them to use with complete lesson plans. Students may selectively choose an area of particular interest.

The researcher believes the handbook will also become useful in situations when a planned classroom project cannot be done on a particular day. It also could be useful when planning projects for substitute teachers, it could be used for extra credit assignments and it could also provide opportunities for the gifted.

More sections could be added to broaden the activities and provide more variety. The researcher feels prepared to offer challenges and meet the needs of individual students as they make valuable use of classroom time.

APPENDICES

APPENDIX A

October 16, 1991

Dear Fellow Art Teacher,

I am working on a project in a graduate program through the University of Dayton. I would greatly appreciate your response to the following questions, regarding individualized activities for junior high students who complete their regular classroom projects early.

I am surveying other junior high art teachers to aid in this study. Please indicate at the end of this survey if you would like a copy of the results of the questionnaire. Your help will be invaluable in the completion of this study and project.

Terri Bev
155 N. Hanover St.
Minster, OH 45865
St. Henry Art Teacher
Grades 8-12
St. Henry, OH 45883

APPENDIX B

QUESTIONNAIRE

1. Which statement BEST describes your Junior High Classes?

I begin a new project when half of my class is ready to move on.

I begin a new project when 3/4 of my students (majority) are ready to move on.

I begin a new project when ALL students are finished.

Other _____

2. Presently, what activities do the students who are finished work on? (check all that apply)

use as a study hall

help others

odd jobs (hang up

artwork, etc.)

free choice drawing

do another project

planned workshop

(art games, etc.)

Other _____

3. The majority of students who finish before others are...

ones who quickly complete assignments with a short attention span.

ones who are so interested and motivated, they finish early.

Other _____

4. Do you feel there is a need for a structured activity file or workshop for students who complete projects earlier than the rest?

Yes No

Why or why not? _____

5. Would you be able to use a structured individualized learning/activity center completed for the purpose of enrichment for those students who finish early?

___ Yes ___ No If yes, consisting of.....
(check suggested)

- ___ 1,2, and 3 day projects/activities
- ___ Art History, vocabulary, & Elements/Principles of Design
- ___ Art Games and puzzles

Other _____

6. Should these additional activities be.....

- ___ Extra Credit
- ___ Graded and averaged in with the regular grades
- ___ Not graded at all

Other _____

7. Is there any other information you think would be useful in this study?

Would you like to receive the results of this survey?

___ Yes If so, Name _____
___ No

Address _____

Phone # _____

Please use the self-addressed stamped envelope enclosed and return the survey by October 25,1991. Thank you for your time and effort. Your expertise will help in the completion of this project.

APPENDIX C

December 11, 1991

Dear Fellow Junior High Art Teacher.

Thank you for responding to the survey concerning activities for students who finish their major art assignments early. Your expertise has been helpful in justifying my concern for the need for such a system.

Based on the survey, I will be developing a file system to use personally, for the following reasons:

1. To make use of valuable time for students when major assignments have been completed to the best of their ability.
2. To allow the students to choose a specific area of interest. According to the survey, both highly motivated and quick finishers with lack of interest both finish before others. This would allow enrichment for the gifted, and all other students.
3. To allow for self instruction, putting responsibility on the student to read directions, and proceed. (then many students will not consecutively ask the same questions when finished.)

The following are file categories that I plan to include in the collection: Imaginative Drawing, Creative Writing in Art, Art History, Right Brain Drawing Strengthening Exercises, Elements and Principles of Design Activities, Art Synectics, Art Careers, Creative Lettering, and possibly Cartooning.

Included in each section will be : Title (Concept), Procedures, Vocabulary Terms, Materials, and Self-Evaluation.

As with any other new attempt, I'm sure situations will arise, where I may have to make changes or adaptations. I plan to add to the file system, providing I have the time.

The survey results are included with this letter. Thank you, again, for your participation.

Sincerely,



BIBLIOGRAPHY

Works Cited

- Brookes, Mona. Drawing for Older Children & Teens. Los Angeles, California: Jeremy P. Tarcher, Inc., 1991. p. xiii.
- Chapman, Laura. Art: Images and Ideas. Worcester, Massachusetts: Davis Publications, Inc., 1992. p. 22.
- Clark, Gilbert A. "Art Kits and Caboodles. Alternative Learning Materials for Education in the Arts." Art Education (September 1975): 27-30.
- Edwards, Betty. Drawing on the Right Side of the Brain. Los Angeles, California: Jeremy P. Tarcher, Inc., 1989. pp. 29,32,37.
- Lowenfeld, Viktor. Creative and Mental Growth. New York, New York: Macmillan Publishing Co., Inc., 1982. pp. 5,355,367.
- Roukes, Nicholas. Art Synectics. Worcester, Massachusetts: Davis Publications, Inc., 1992. p. 22.
- Stansfield, David. "The Importance of Being Different. The Case for Diversity in Education." Media & Methods (April 1971): 32-36.
- Sternberg, Robert J. and Lubart, Todd I., "Creating Creative Minds." Phi Delta Kappan (April 1991): 608-614.

Works Not Cited

- Allee, John Gage. Webster's Dictionary. Baltimore, Maryland: Harbor House Publishers, Inc., 1985.
- Basso, Robert. "Whirling, Swirling Non-objective Design." Arts & Activities (January 1985): 5-7.
- Carli, Nanette. "Portfolio: Perspective, A Piece of Cake." School Arts (September 1989): 36,37,48,49.

- Clark, Gilbert and Zimmerman, Enid. "Identifying Artistically Talented Students." School Arts (November 1983): 26-28.
- Collins, Earl L. "Art Education and the Rapidly Changing World." Art Education (Vol. 24, No. 8 1971): 9-11.
- Copeland, Betty D. "Art and Aesthetic Education Learning Packages." Art Education (May 1983): 32-35.
- Costanzo, Nancy. "Introducing Abstraction to Junior High Students." Art Education (January 1981): 37-38.
- Eisner, Elliot W. "What We Don't Know About the Teaching of Art." Phi Delta Kappan (May 1980): 598-599
- Hobbs, Jack and Salome, Richard. The Visual Experience Worcester, Massachusetts: Davis Publications, Inc., 1991.
- Hollingsworth, Patricia. "Brain Growth and Spurts and Art Education." Art Education (May 1981): 12-14.
- Hume, Helen. A Survival Kit for the Secondary School Art Teacher. West Nyack, New York: The Center for Applied Research in Education, Inc., 1990.
- Ocvirk, Otto G., et al eds. Art Fundamentals. Theory and Practice. Dubuque, Iowa: Wm. C. Brown Company, 1970.
- Smith, Nancy R. "Drawing Conclusions: Do Children Draw From Observation?" Art Education (September 1983): 26-28.
- Susi, Frank D. "Developing Academic Games and Simulations." Art Education (January 1988): 18-24.