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A SUGGESTED COURSE OF STUDY IN THE VISUAL ARTS IN
EDUCATION ON THE JUNIOR HIGH SCHOOL LEVEL

BY

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B.S., Florida Southern College, 1949

A Thesis
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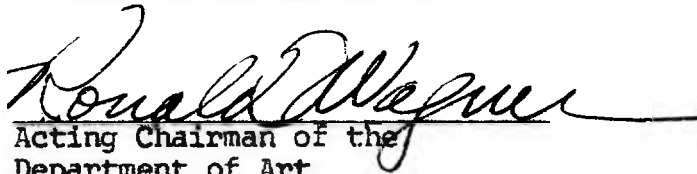
A SUGGESTED COURSE OF STUDY IN THE VISUAL ARTS IN

EDUCATION ON THE JUNIOR HIGH SCHOOL LEVEL

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CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

The methods used in teaching art are an important and vital part of education and have far-reaching effects. They have a deep and lasting effect upon the attitudes, habits, thinking and behavior of the child and carry over into adult life and become standards by which the adult functions.

THE PROBLEM

Statement of the problem. It was the purpose of this study to present the objectives, the types of methods used, and indicate the selection of activities that contribute to art in education on the junior high-school level.

Importance of the study. Art is taught to develop intellectual growth. Individual art expression requires many intellectual decisions and problem solving. Wickiser¹ states that art activity demands effort, and although the child creates freely, he must think clearly and plan carefully as he works.

. . . When art teachers realize that words are tools of the trade fully as important as the brush or chisel, when they acknowledge that there are skills

¹Ralph L. Wickiser, An Introduction to Art Education (New York: World Book Company, 1957), p. 12.

to be acquired and subject matter to be studied, when they demand that experimentation be the basis for further development and not an end in itself--when in short, they help their students to stretch mind and body, to grow in skill and understanding, the art program will have nothing to fear. . . .²

Seeing is a way of thinking that touches all children whether they take art or not; however, art educates the eye and develops greater powers of observation and visual judgment. Wickiser³ adds that when we see, we feel with the muscles, we hear, smell, or taste; we use our sense of balance. All of these accompany the art of seeing; therefore art develops perceptual growth.

Aesthetic growth is fostered through the art experience. Jefferson⁴ writes that aesthetic judgment is a process of education--a matter of understanding and appreciation. Learning how to make such judgments is so necessary to better art expression, deeper appreciation of art, and more qualitative selection of art products.

Creative growth is a name given to the process of emerging ideas which entails apprehending new possibilities, sensing unprecedented solutions, and conceiving unique concepts

²Patricia Ann Lee, "Art an Academic Respectability," School Arts, 60:28, January, 1961.

³Wickiser, p. 27.

⁴Blanche Jefferson, Teaching Art to Children (Boston: Allyn and Bacon, Inc., 1959), p. 32.

according to Keiler.⁵ Finding the most adequate expression constitutes a problem for which each student has to discover a new solution each time; he will not be able to express creatively the identical situation twice in an identical manner. We know that self-discipline and concentrated effort as well as imagination and experience are particulars which are constituents of creativity. "To be creative," Wiedmann says, "means to be deeply involved."⁶ To be involved means to try harder than you would if you remained unconcerned. The results of a creative attitude in any endeavor must eventually supersede those based merely on application of fact.

Art contributes to social growth through group work, as well as individual work. McFee⁷ stated that an art program can supply children an opportunity to work together. The contribution of each child can be seen in group-planned and group-executed projects in art, in social studies, and in science.

There are four aspects of Mead's conception of personality development which appear particularly important for art education. First, an individual communicates to other people, and he also receives communications from others. . . . Second, communication

⁵Manfred L. Keiler, "Creativity: Core of Art Education," Educational Leadership, 18:29, October, 1960.

⁶Nora Zweybruck Wiedmann, "Creative Art, A Catalyst for Learning," School Arts, 60:6, November, 1960.

⁷June King McFee, Preparation for Art (San Francisco: Wadsworth Publishing Company, Inc., 1961), p. 175.

is the process of social interaction through which an individual's personality develops. . . . Third, this process of social interaction is continuous; the personality of the individual changes, and it is potentially open to change through social experience. Fourth, an individual's personality develops because he is able to become aware both of himself and of others around him.⁸

Through activities involving construction, the child's physical development is encouraged. Modeling, weaving, and other activities develop his physical sense of space, as well as his ability to use muscles properly to co-ordinate through rhythmic movements, and effectively to manipulate tools and materials.⁹ Barkan¹⁰ shows a child's neuromuscular control and his conceptual understanding interact one with the other. This helps him to organize materials with purpose. The way a child organizes forms and places objects in his paintings is an index to his control and his understanding.

Procedure. The research process concerning this course of study in the arts on the junior high-school level is historical. The basic instrument for collecting data regarding this technique is based on related literature and past experience. Investigation included books, periodicals, dictionaries, and

⁸Manuel Barkan, A Foundation for Art Education (New York: The Ronald Press Company, 1955), p. 157.

⁹Wickiser, p. 12.

¹⁰Barkan, p. 57.

encyclopedia. The researcher also noted problems of similar nature in classroom teaching.

DEFINITIONS OF TERMS USED

Many viewpoints are maintained regarding the interpretation of terms relative to art; however, Good's¹¹ definitions have a suitable meaning for the purpose of this thesis.

Course of study. An official guide prepared for use by administrators, supervisors, and teachers of a particular school or school system as an aid to teaching in a given subject or area of study for a given grade, combination of grades, or other designated class or instruction group; may include the aims of the course, the expected outcomes, and the scope and nature of the materials to be studied, with suggestions as to suitable instructional aids, textbooks, supplementary reading, activities, teaching methods, and measurement of achievement.¹²

Art education. Formal instruction and practice in the visual and space arts, both pure and applied, as organized in schools; frequently recognized major areas are fine, industrial, graphic, advertising or commercial, domestic or household, civic, and theater arts, minor subdivisions include drawing, composition, design, color, construction, history of art, and art appreciation.¹³

Activities. Productive or appreciative participation in an experience of aesthetic nature by an individual or group; includes activities in all the fine and

¹¹Carter V. Good, Dictionary of Education (New York: McGraw-Hill Book Company, Inc., 1945), p. vii.

¹²Ibid., p. 109.

¹³Ibid., p. 31.

industrial arts and, in the broad sense, the arts of literature, drama, music, and the dance.¹⁴

Creativity. Art based on creative effort rather than reproductive skill and involving original thought, imagination, structural organization, and personal interpretation.¹⁵

¹⁴Ibid., p. 7.

¹⁵Ibid., p. 30.

CHAPTER II

METHODS OF PRESENTATION

The stages of art education were concentrated in the years 1870 to 1885. The beginning of the kindergarten in America, the industrial-drawing exercises of Walter Smith, and new growth in American art schools, were engaged in by people scarcely known to one another. However, all of these activities have had an influence on present-day art education.

The history of public-school art from 1870 to 1917 is of particular significance. The nature of the art instruction was based upon social conditions prevailing at the time, and the circumstances under which the vast American school system took shape.

Two central themes stand out in the theory and practices of art education. The first was the effort to understand the child and his natural methods of learning, and the second was the attempt to understand better the nature of art and thus to improve teaching in art. Francis W. Parker was influential in advancing the cause of the first study. His famous "Talks on Pedagogics" is logically constructed as a curriculum pattern.

Chapter One is on "The Child" and dwells upon the natural spontaneity of children. Parker insisted that learning is not only likely but unavoidable

if teaching makes use of the obvious physical, emotional, and intellectual activities and curiosities of young children. The child to be taught is not important to Parker. Curriculum organization is needed, however, and Parker developed a logical plan, based on the most advanced child study; also he was careful that his scheme was capable of change and growth depending upon mutual circumstance.¹

Arthur Wesley Dow was the dominant influence in advancing the second theory, the nature of art.

The 1899 edition of Dow's book, Composition, is prefaced as follows: "The title 'Composition' has been given to this book because the system of art instruction which it represents has come to be commonly known by that name. The term composition is, however, too limited, as the system in its full development includes not only so-called composition, but all the stages of the creation of a work of space-art."²

Only much later in life did his writing and teaching turn to educational methods in which student ability and interest determined the kind of work used to develop an idea.

In the nineteenth century art came into the curriculum of American schools as instruction in drawing. Good³ defines this traditional curriculum as a vague term frequently applied to the academic, culture type of curriculum. "To fit into the accepted curriculum," wrote Wickiser,⁴ "it became a graded

¹Frederick M. Logan, Growth of Art in American Schools (New York: Harper and Brothers, 1955), p. 105.

²Ibid., p. 109.

³Good,

⁴Wickiser, p. 140.

subject and was taught like other subjects in the curriculum." Drawing lessons and exercise in detail were presented with color gradually added as an art problem.

In the 1920's three concurrent developments made sharp impacts on art education suggesting new directions in purposes and procedures for the teaching of art. French painting, which had heralded a revolution in the visual arts early in the century, began to have a massive popular impact in this country; developments in education by men like John Dewey demonstrated the need for a redefinition of the purposes and methods of education; Frank Cizek's work with children through the arts became known.⁵

According to Wickiser⁶ in a curriculum of this type the school day was divided into small time periods, each covering a special subject. Art was divided into specialized problems such as color, design, painting, sketching, and rendering. Activities were devoted to mastering each phase of the art problem because in teaching art as a subject the students must know about art before they could do it. Barkan⁷ writes, "There was no opportunity for them to study the use of expressive color combinations in the process of painting ideas that were meaningful to them." Here ideas were ignored, and the students were asked to learn a set of authoritarian and, to them, meaningless rules.

⁵Barkan, p. 47.

⁶Wickiser, p. 140.

⁷Barkan, p. 49.

Authoritarian curricula with their rigid allocation of small period of time for the study of separate subject matter areas impedes the interaction of children with the ideas they are being taught.⁸

The subject curriculum is compartmentalized and fragmentary. Smith, Stanley, and Shores⁹ stated the learner acquires scraps of information, which in his mind have little or no association with any of the great divisions of human knowledge. Wickiser¹⁰ further relates that art taught as a subject, tends to pigeon-hole the art process into compartments. This type of curriculum exemplifies attitudes in the subject approach which has been criticized as fragmentary. It neglects the students' interest and the attitude he will develop toward art. Since fragments of knowledge and processes presented in the subject curriculum tend to never quite add up to a complete art experience. One of the most important of all the criticisms is that this type of curriculum fails to develop habits of effective thinking. Smith, Stanley, and Shores state, "This curriculum places emphasis upon mastery of the conclusion of thought rather than upon mastery of the processes by which the conclusions were derived and confirmed."¹¹

⁸ Ibid., p. 205.

⁹ Smith, Stanley, and Shores, p. 230.

¹⁰ Wickiser, p. 142.

¹¹ Smith, Stanley, and Shores, p. 249.

. . . art teachers should reverse their usual procedure in the planning and selection of art experiences. As indicated by this study of art curriculums, the teaching of art skills, techniques and processes is a usual starting point. How these could be related to the satisfaction of needs was only a secondary concern in the majority of examples cited in the analysis of subject-matter content.¹²

Howlett¹³ further related that in her analysis of art curriculums in terms of the developmental needs of youth most of the curriculums were subject-centered in the organization of content with the emphasis on the teaching of technical knowledge and skills.

Serious efforts have been made to improve the subject curriculum; it has resulted in at least two modifications of this curriculum--namely, the correlated curriculum and the broad-fields curriculum.

The advantage of the correlated curriculum indicates that children and youth show greater interest in the conventional subjects when they are correlated and learn more readily than in the conventional program. Jefferson¹⁴ places some possible limitations to the values of correlation. One limitation that teachers need to guard against is that art becomes merely a

¹²Carolyn S. Howlett, "An Analysis of Art Curriculum in Terms of the Development Needs of Youth," Research in Art Education (Washington: National Art Education Association, 1959), p. 151.

¹³Ibid., p. 150.

¹⁴Jefferson, p. 252.

tool for further study of the other area. The demands of the other subject encroach on and supplant the type of learnings and judgments that are unique to art.

The development of creativeness, inventiveness, and originality is a vital purpose of art education. When this is discouraged or forbidden, the child loses the type of experiences that were meant for him when art was included in his school life.¹⁵

The broad-field curriculum varies from the conventional subjects by dissolving certain subject-matter boundaries, by creating a few comprehensive categories to take the place of the multiplicity of specialized subject. The first complete broad-fields curriculum was introduced at the University of Chicago between 1923 and 1925¹⁶ and one of the courses consisted of the Meaning and Value of the Arts. True, the art curriculum has, certainly, become more student oriented, but Selz¹⁷ intimates that at the high school level, students are certainly ready to understand the relationship between a work of art and the culture which produced it. Seeing the art of the past in relation to its total culture may also help the student to respond to the art of his own time; perhaps by approaching contemporary art he will even learn to explore the deeper meaning

¹⁵Jefferson, p. 252.

¹⁶Smith, Stanley, and Shores, p. 257.

¹⁷Peter Selz, "Is It Art?" School Arts, 60:4, January, 1961.

and values of modern life. The artist has always been the spokesman articulating the values of his time, and yet we keep this whole world from our students.

Art as an activity developed out of ideas and from teachers' interest in the nature of art experiences. The first curriculum of this type was established at the Laboratory School of the University of Chicago in 1896.¹⁸

This program was based on four basic human impulses: (1) the social impulse exemplified by the child's desire to share experience; (2) the constructive impulse manifest in his make-believe world of play, his desire to shape raw materials and to engage in rhythmic movements; (3) the child's impulse to investigate and experiment, to discover what happens as he does things; and (4) the child's artistic impulse, which is a development of his constructive and sharing impulses.¹⁹

Good also very aptly describes this curriculum as:

A curriculum designed in which the interests and purposes of children determine the educative program; selection and planning of activities are cooperatively done by teacher and pupil; problem solving is the dominant method.²⁰

Art learning activities provide the child with motivating experiences to encourage his creative development of ideas for expression in art, and he also has the opportunity to become familiar with the uses of many materials and tools. During the

¹⁸Wickiser, p. 146.

¹⁹Smith, Stanley and Shores, p. 305.

²⁰Good, p. 149.

self-directed activities the child can exercise his ability to make choices and act upon them at his own speed. However, Smith, Stanley and Shores²¹ criticize this curriculum since the interest categories do not provide adequate preparation for the future, and there is an apparent lack of continuity of experience. McFee²² brought forth that concepts are evolved from experience, but if the experience is limited by lack of visual awareness, the quality of the concept will be poor. The laissez-faire approach in which children are given materials and left completely alone to let their interests determine the activity lack the experience to motivate themselves continuously and to differentiate between creative and non-creative expression. D'Amico²³ says when left alone, children often repeat themselves or tend to imitate the cliches and stereotypes they see in motion pictures or television programs. Therefore, each class should have a progressive program which allows for a variety of choices flexible enough to permit any change inspired by current group or individual interests.

As the activity movement helped define a new function of art in the curriculum, several purposes for art activities

²¹Smith, Stanley and Shores, p. 298.

²²McFee, p. 205.

²³Victor D'Amico, Experiments in Creative Art Teaching (New York: Museum of Modern Art, 1960), p. 23.

were revealed. The qualitative experience or core curriculum developed out of an awakening social consciousness in the 1920's.²⁴ The structure is fixed by themes of social living or broad social problems.

Sociological analyses (such as those reported by Lynds in Middletown and by Albert Blumenthal in Small Town Stuff) patterned after studies in cultural anthropology, focused attention upon the common activities of men and how well these activities were performed. . . . The studies re-emphasized the importance of building the curriculum around the persistent social problems that arise in the course of carrying on the common social processes of a society.²⁵

Activities are planned by both teacher and pupils so that children share in the location, selection, definition, and assignment of problems to be studied.

Art is a natural in any English-social studies, or life problems core. Such a core as Making the Most of One's Self, or Personal Living, . . . offers great opportunities for art understandings and activities. Such cores involve an understanding of design and color as they apply to clothing, home designing, the selection of everything from stationery to automobiles, and understanding of good functional architecture and city planning, an ability to understand and enjoy the art of one's own and other times.²⁶

The children also help plan how to study the problems and how to evaluate learning. In an art class, there is no

²⁴Wickiser, p. 152.

²⁵Smith, Stanley, and Shores, p. 314.

²⁶Ann M. Lally, Art Education in the Secondary School (Washington: National Art Education Association, 1961), p. 14.

right "answer." McKibbin writes, "There is only what is right for the child as he brings his mind, his feelings, and his manipulative skills to bear on a problem."²⁷ It is only as he works to realize his own concept that he develops as a person, that he feels himself an individual capable of creating something unequivocally his.

Evaluative activities have a critical educational value for both the pupil and teacher. Learning in art really is basically a relative evaluative activity. That is, creative learning is essentially learning through action, which means that progress can occur only when action has a constructive direction. . . . When the reasons for our failures are discovered and understood, the act of evaluation tends to give to seemingly negative experiences the new and positive value of knowledge. Knowledge of this sort is an important guide for further growth and development.²⁸

The teacher clarifies goals and problems of value by encouraging critical thinking in terms of democratic needs. This type of curriculum makes special provision for special needs and interests as they arise and provides problems and experiences which provoke student needs. Skills are taught when students are motivated to feel a need for them.

Actually subject and content play a vital role in helping people to realize their personal needs. The

²⁷ Mary Adeline McKibbin, "What Is a Good Art Program?" NEA Journal, XLIX (January, 1960), 19.

²⁸ Robert C. Burkhardt, Spontaneous and Deliberate Ways of Learning (Scranton, Pennsylvania: International Textbook Company, 1962), p. 7.

major problem is one of inversion of means and ends. Instead of starting with content and then seeking out the needs of the students to motivate their interests, more directly meaningful learning would take place, if the need were used as the starting point for the choice of art activities.²⁹

Art experiences in the qualitative curriculum serve a two-fold purpose: They function as a more efficient means of teaching a unit of work, and also as a means of developing the child creatively. This type of program integrates art with all experience so that learning situations develop naturally. In this way children solve problems occurring in experience. Art experiences co-operatively planned by pupils and teacher thus develop aesthetic sensitivity, social understandings, and values. Common learnings are thus provided for, skills are taught when needed and special provision is made for special needs. McFee states that:

Our objectives in developing creativity are (1) to give children wider ranges of experience and understanding, (2) to give them opportunities and rewards for developing flexibility, fluency, and originality, (3) to help them develop the communicative skills in art, which include (a) perceptual skills as a contribution to the creative base of the other skills, (b) eye-hand coordination as they are ready to develop it, and (c) familiarity with a wide range of tools and materials and opportunity to explore their possibilities.³⁰

Guilford and Lowenfeld³¹ arrived at almost exactly the

²⁹Howlett, p. 151.

³⁰McFee, p. 142.

³¹Vicktor Lowenfeld and Kenneth Bittel, "Interdisciplinary Criteria in the Arts and Sciences: A Progress Report," Research in Art Education (Washington: The National Art Education Association, 1959), p. 38.

same eight criteria of creativity which significantly differentiate between creative people and those who are less creative. The eight attributes are: sensitivity to problems, fluency of ideas, adaptive flexibility, originality, redefinition, spontaneous flexibility, closure, and associational fluency. The promotion of creativity in the arts may not only be an important part of the aesthetic experience but may ultimately be responsible for more creativeness in the science and elsewhere according to the many studies conducted by Guilford,³² Lowenfeld, Beittel, Gordon, Morris, and Lark-Horovitz. However, McFee further relates:

The factors that appear to hinder creativity are (1) rigidity in response to familiar material, to unfamiliar material, and to extreme shifts in motor-cognitive tasks; (2) too narrow a range of experiences and understandings; (3) limited development of information-handling skills; and (4) inadequate means of expression.³³

Regardless of the type of curriculum with which teachers work, each teacher must constantly analyze the curriculum and the place art has in it. To prevent art in the educative process from becoming merely a time for tension release and purposeless activities, the teacher as the key person, with enthusiasm, interests, and awareness of the need for expression, will be

³²Ibid., p. 39.

³³Ibid., p. 143.

concerned with the use of flexible procedures to meet the varying personal and social needs of the child. This allows the child to be expressive when the needs arise by providing the necessary time, materials, motivation. Curriculum area is chosen as needed.

Evaluation is used as a continuous learning process because through evaluation the student learns to see and to appreciate the efforts of others as well as his own continuously and in each art experience. Also, it is a valuable instrument for the teacher to keep the art program constructive and abreast of the new concepts and practices in art in order to further implement the role of art in education.

Experiences with purpose emerge from student interests and lead to more active and meaningful participation when art activities allow and encourage the development of creative imagination.

Chapter III sets forth areas of work, in no particular order of importance, that will indicate that art in education must not be conceived as a subject, or as an activity, or as a qualitative experience, but rather as a vital educational process in the curriculum.

CHAPTER III

SELECTION OF ACTIVITIES

A program of art education for young people must be governed by the characteristics and requirements of the age groups concerned. Adolescence is most remarkable for its peculiar sequence of rapid physical growth. It is unlike anything which has occurred in their lives before, this growth pattern beginning with girls eight to twelve years of age and with boys nine to thirteen years of age. Physical development of individuals occurs in fits and starts and not as an even progression. Difference in development are cause for anxiety and as defense the adolescent tends to adopt similar dress, speech and generally the same behavior pattern. Actually they are quite dissimilar individually and the art program must be geared to help the student be personal and original in his choice of activities.

At the junior high-school level the curriculum should meet the special needs and interests of the young adolescent. Art experiences here must not be a dull repetition of what has been experienced previously. It should recognize the interests and drives of adolescence and make use of many three dimensional materials, especially those that offer resistance--wood, stone, plaster, metals. Also the program

should offer many opportunities to explore untried media, but at the same time encourage more demanding uses of familiar materials. On this level while they should challenge the student, they would also afford maximum of opportunity for success and a sense of accomplishment so necessary for this age of insecurity. With the fore-mentioned objectives in mind the following activities should be included in the junior high-school art program.

PLASTIC ARTS

Experiences in the plastic arts are necessary in that the student must overcome problems in space, explain a wide selection of materials, and become aware of daily contact with three-dimensional experiences. Demonstration and discussion help students discover structural qualities of materials, whether it stretches, compresses, bends, cuts, and how it may be fastened. Experimentation in three-dimensional activities will be a natural outcome for projects such as construction, mobiles, collages, papier-maché, and sculpture. Through activities of this nature the student must face problems requiring research and knowledge in other areas. Materials that offer resistance aid in muscular control along with the development of three-dimensional vision which is required for modeling and other forming in the round processes. The student adopts a

respect for materials and tools, and becomes aware of the limitations of the various materials and just how far he will be able to go with each.

DRAWING AND PAINTING

Drawing and painting are considered one of the more flexible activities in art by which the student may express himself. Work habits tend to be erratic and attention span may sometimes be very short while at other times the adolescent will work in a concentrated manner for longer periods of time. Their attitude may vary from inattention and actual dislike for drawing and painting to considerable interest and concentration in this activity.

Subject matter selected by students is wide and generally little concern shown for design and technique. At sometime during this period improvement in skills may be noted. Areas within the composition become more related and arrangement consciously made because the older adolescent becomes more adept at handling line, mass, and color. Style or technique becomes more distinct though the student may alter his style somewhat from time to time. Skill continues to develop in composition and technique.

A wide selection of art materials must be provided in order to encourage students to explore and experiment,

and subject matter selection made by the student.

DECORATION AND DISPLAY

Class discussion leading to classroom arrangement and decoration has practical as well as aesthetic merit. Students are made aware of space concepts, and how to use space to its best advantage. The purpose is to help in the development of taste and aesthetic judgment. Group activity may be encouraged in beautification of classroom, administration offices, and the school area in general. Continuous display of art work throughout the school plant stimulates interest and affords valuable experiences for all students.

Bulletin boards with two and three dimensional work may be used to show progress of projects and methods. It is also an effective teaching tool by the introduction of new materials and may be used by the teacher to have pupils put into words what is "said" on the bulletin board. Other uses vital to the students are activities that encourage inventive construction, creative problem-solving through display, and increase their awareness of design as a means of communication.

GRAPHICS

Through the integration of art activities with other subject areas and other extracurricular activities the need for graphic design arises. Posters, program leaflets, announce-

ments, and advertising art are also considered graphic experiences because they include drawing and design problems.

Social studies integrated with art offer experiences in graphics through historical parallel and current advertising, industry, poster making, etc.

Through discussion and demonstration, students are encouraged and stimulated to pursue purposes and impact of advertising as to how our daily life is influenced and affected through this graphic medium.

Another graphic activity is concerned with individual expression. Students are encouraged to create freely through etchings, wood cuts, silk screen, and print making. They are guided to experiment and explore with new materials and mediums and to participate in exhibits and displays in the school and community.

ART APPRECIATION

Art expression and art in every day living are combined because it is virtually impossible to have one and not the other. Individual development starts with personal problems and art considerations in the daily lives of students.

However, as children's experiences are limited, to broaden this knowledge, the works of artists of the past and present may be presented. This may be accomplished in a number

of ways by the teacher calling attention to different works or discuss them informally with a single student or a group; it is often used as motivation for creative activity. If the class is interested in doing portraits, the instructor can present many artists to demonstrate that there is no particular way to do a portrait, the possibilities are almost unlimited and depend on individual interpretation. What used to be called "art appreciation," memorizing dates and historical facts have little meaning unless it can be associated with the expression of our time.

It is best to mention that if art is to achieve the goal of making the pupil aware of the importance of art in their daily life, then art activities must consider these influences of the student's daily visual experience. In order to have an opportunity to critically examine these experiences, discussions with others help form opinions about the function and value.

The attitude of the teacher to set art experiences in real-life situations, assist the students to see the many ways that art influences their lives. It helps them to visualize the wealth of possibilities for individual art experiences in daily living. It will always remain the teacher's task to grow in his own vision and judgment and to guide his students' growth with all the materials that can be found.

But no amount of these materials frees him from the responsibility of finding qualitative distinctions for the child to grasp among the buildings in his town, the automobiles on the street, the movies shown, as well as the objects in the local art museum.

The five areas mentioned in this chapter overlap considerably, which is desirable as art should be a continuing process, not one that is compartmentalized into specific units. Therefore, the author feels that art is a subject, art is an activity, and art is a qualitative experience.

Activities and materials offered to encompass a broad program rather than specialized courses are included in the following:

SEVENTH GRADE

- Print Making - use a variety of materials
- Story Illustration - use a variety of materials
- Stencils - positive and negative
(Tools - brush, mouth sprayer, etc.)
- Silk Screen - one and two color prints
- Monoprints
- Crayon Etchings
- Book Binding and Cover Design
- Mural Making - individual and group
- Diorama - peep boxes
- Model Making and stage sets

Bulletin board and tack board display

Problems in color arrangement

Classroom decoration

Crayon, charcoal, and pencil sketching

Pastels

Combination of media, water color, tempera, crayon, etc.

Life drawing with students as models

Outdoor sketching

Problems in color

Pen and ink sketches

Collage

Construction - plaster, wood, paper and wire

Modeling - plasticine

Ceramics - coil and slab method

Sculpture - plaster, clay

Mosaics - colored construction paper

EIGHTH GRADE

Print Making - materials not used in seventh grade

Linoleum Block Printing

Dry Point

Wood Cuts

Cover Design

Book Binding and Illustration

Silk Screen - more than one color and textile design

Poster Making

Monoprints

Picture matting and hanging

Wall and floor display involving problems in
lighting arrangement

Problems in surface enrichment of objects -
ceramics, etc.

Diorama

Classroom decoration

Collage and Montage

Rug Making

Sketching - varied media

Wash drawing - pen and ink

Painting - tempera and water color

Problems in design and space concepts - composition

Gouche - earth pigments

Encaustic

Picture Matting

Collage

Construction - wood, wire, and metal

Mobiles - papier mache, wood, plastic, and enameled
copper

Ceramics - slab, coil, and wheel

Ceramic Glazing

Mosaics - ceramic and vinyl tile

Sculpture - clay, plaster
Relief Panels - clay, plaster
Stage design and decoration

NINTH GRADE

Stencils
Print Making
Silk Screen - one to four color prints
Textile Design
Dry Point
Linoleum Block Printing
Wood Cuts
Picture matting, hanging, and frames
Murals - group work
Collage and Montage
Plant and flower arrangement
Three dimensional display involving arrangement
and lighting effects
Rug Making
Poster Display
Sketching - mixed media
Painting - tempera, water color, tempera with lacquer
Composition - oil crayon with turpentine wash
Problems in composition, design
Individual exploration using paints and other
materials in composition

Picture Matting

Construction - scrap material

Mobiles - papier mache, wood, plastic, and enameled copper

Ceramics - handbuilding and wheel

Ceramic Glazing

Sculpture - clay, plaster, wood, and metal

Mosaics - ceramic and glass

Relief Panels - clay and plaster

Beginning Lapidary and Jewelry Design

Color reproductions

Film, filmstrips, and slides as they pertain to the interest and needs of students

Field trips

Discussions and lectures by local artists

Clippings, motion pictures, and TV programs - as can be assimilated

Discussion pertaining to community, state, and federal levels

This last area should not be considered as a unit of work, but must be considered as a necessary part of all areas within the art program.

The writer feels compelled to mention demonstrations, and how far they should be carried. The demonstrator should do just enough to arouse the students' interest. Too much instruction tends to reduce art activities to the mere production of

objects with little attention to creativity and original effort. The teacher must be there to assist when questions arise but only to suggest ways and means to the problem.

ART ACCOMMODATIONS

For a school to offer an adequate art program certain facilities must be provided:

1. Art Room

The art room should be located on the first floor of a building for convenience in handling supplies and for outdoor activities. If possible, the room should face north in order to take advantage of the constant natural light. A minimum of forty square feet per student is desirable. Of course, the overall size of the art room will vary depending on enrollment and the types of activities offered. As to physical features in the art room artificial light should approximate the color of day light so that a minimum amount of shadow is cast. It is desirable to have the room equipped for projection with the installation of black-out curtains and electrical outlets conveniently located. Proper wiring needs consideration with regard to electric kiln and power tools since these do not usually operate on standard 110 volts.

A sink is necessary and should be large and easily accessible to several students at a time. Although not of prime importance, hot water is a convenient feature. The floor should have a practical covering which is easy to clean and will eliminate as much noise as possible.

2. Storage Space

Storage space for supplies, equipment, and partially completed work of students is necessary in order to avoid haphazard cluttering.

3. Display

Display facilities for two and three dimensional work should be provided within the art room and elsewhere in the school. The writer considers the practice of display technique a vital part of an art program where students engage in setting up displays and changing them frequently in order to keep interest at a high level.

4. Accessories

Work tables and counters should have covering which is water proof, resists scratching, and is easily cleaned. Tables should be adjustable in height in order to provide maximum comfort for the ever changing adolescent.

Other large accessories and equipment needed are:

Potters wheels

Electric kilns

 One small kiln for testing and enameling

 One large kiln

Graphic press

Damp closet for clay storage

Portable easels

Movable chalkboards

CHAPTER IV

SUMMARY AND CONCLUSIONS

A good art program includes a variety of media and materials, a wide diversity in teaching procedure and in children's art products.

It provides depth as well as breadth. With the student, the problem is not always limitation of experiences; rather, it is shallowness of experience. The art program must be flexible to provide for differences in readiness of children.

Art experiences are in the realm of the sensory; a good art program can develop sensory awareness, a source for enriched living. The tactile quality of surfaces, the plasticity of clay, the subtle variations in color and line--these blend together to provide experiences for developing individuality at an age when group conformity is an overpowering force.

When art is seen as a means of intellectual, perceptual, aesthetic, creative, emotional, social, and physical growth, art then becomes an important part of the educative process.

Effective art growth takes place in the child's life when the art program is set up with definite objectives and the teacher sees that they are met. To do this, the art teacher

and administration must unite to see that there is a positive aesthetic atmosphere within the classroom. A successful culmination of the above will be evidenced in the use of art within the school to provide for the development of each student's creative potential to function constructively in terms of himself and society.

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