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S.T.A.R.S. IN THE MIDDLE SCHOOL
(SUCCESS THROUGH ART-RELATED SKILLS)

A Project
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Education: Middle Grades Option

by
Mary Beth Wight
June 1996

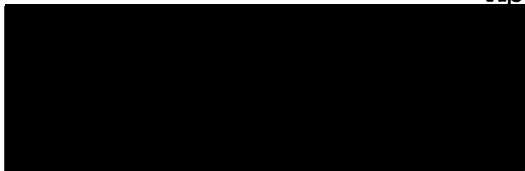
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Approved by:


Dr. Irvin Howard, First Reader


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Date

ABSTRACT

A visual arts program should be included in the middle school curriculum due to its ability to promote essential skills for overall middle school student success. Through the implementation of an effective exploratory visual arts curriculum, a review of related literature has identified skills promoted through the arts which are necessary for academic and social success. These skill include creativity, critical thinking, problem solving, effective communication, self-esteem and cultural awareness. I contend, and middle school experts agree, that instructional practice should emphasize active learning strategies which possess the potential to respond to the wide diversity of learning styles, while systematically empowering students to become responsible for their own learning. This project is a plan for implementing an exploratory visual arts program into the middle school curriculum as a twelve week elective course. It recognizes and addresses the uniqueness and shifting interests of adolescents in an effort to motivate them to respond to art, culture and society in a personal way that will foster a desire for lifelong learning and create responsible contributors to the 21st century.

ACKNOWLEDGMENTS

I wholeheartedly dedicate this project to my true companion Jason, whose support, humor, and unselfishness made it possible. You gave me wings when I wanted to fly. To my three beautiful daughters, Courtney, Jill and Samantha, who took on tasks that "moms are suppose to do" and were understanding the many times they heard me reply to them, "I can't...I'm too busy!" Girls, I hope I have modeled for you that you can achieve anything you put your hearts and minds to. To my father, Jerry, who instilled in me the drive and desire to work a little harder than anyone around me and to be the best that I can be. To my mother, Jo, who by her example showed me it was possible to successfully be both a mother and a teacher, and demonstrated to me the dedication and patience which enables me to work with middle school adolescents. And finally to my friend and colleague Rosalee, who made doing this project a lot more fun. We are going to have a little too much time on our hands now, and that worries me!

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Chapter One: Introduction

Current educational research strongly supports the teaching of the visual arts to every child in every classroom (California Department of Education, 1989). My ongoing experiences and study of middle school adolescents leads me to believe that inherent in the nature of an effective arts education are important skills essential for overall middle school student success. Included in these skills are creativity, self-esteem, organizational abilities, critical thinking, problem solving, communication skills and cultural awareness. These art-induced skills, along with a critical need for an art program at my school site, Etiwanda Intermediate School, are the basis for the importance of my project.

Creativity is an outcome of a successful arts program. Due to growing curiosity and expanding interests of adolescents, this is particularly important for the middle school student (Georgiady, Romano, 1994). According to Kent and Steward (1992),

Creativity belongs to the artist in each of us. To create means to relate. The root meaning of the word art is to fit together and we all do this everyday...Each time we fit things together we are creating - whether it is to make a loaf of bread, a child, a day. (p. 53)

Creativity promotes assimilation of originality, curiosity, and strong involvement in ideas which empower a learner to seek out activities that provide personal satisfaction which in turn creates a sense of accomplishment.

This sense of accomplishment helps to fulfill a student's need for acknowledgement (Gallas, 1991). A visual arts program creates many opportunities for student acknowledgement due to its project outcome-based characteristic.

Successful art experiences enhances a positive self-image in a student. The development of a healthy self-concept is critical for a middle school adolescent (Georgiady, Romano, 1994). This is important because increased self-esteem encourages a student to pursue new areas which in turn create more possibilities for success. Self-esteem is also important during adolescence because it will help in coming to terms with a changing body and acceptance of a new self-concept (Georgiady, Romano, 1994).

One of the best ways to prepare a student for college and employment is through a serious study of the arts (Perrin, 1994). Even before high school, the future needs of adolescents must be addressed. At no other age level is education more paramount because the determinants of one's adult behavior, such as self-concept, learning interests, values and skills, are greatly formed and instilled during this period of life (National Middle School Association, 1993).

An effective visual arts program promotes and fosters organizational, critical thinking, problem solving, and communication skills (Kinghorn, Lewis-Spicer, 1993). These skills coincide with the recommendations of the National Association of Secondary School Principals (1985) for program

development which state that middle school curriculum must balance skill development with intellectual skills and an understanding of humankind. This allows students to gather information, organize it in a meaningful way, evaluate its accuracy and usefulness, form reasonable conclusions and create a plan for action (Stevenson, 1992). Thus inherent in a well planned arts program are the competencies necessary for the development of fully literate citizens.

Significant connections can be made between knowledge in the arts and a sense of understanding the cultural heritage and values of different ethnic groups. Enhancing cultural awareness in an adolescent offers them a sense of what it might be like to be someone else, or live in another time or culture. This stretch of the imagination enriches experiences and increases ones human potential (Smith, 1994).

The need for a comprehensive visual arts program at Etiwanda Intermediate School became evident as I became aware of the criteria set forth for a "true" middle school by the National Middle School Association in their 1993 publication This we believe. They recognize several essential elements including a balanced curriculum based on the needs of young adolescents, varied instructional strategies and a full exploratory program. Lacking a visual arts program, my school falls short of meeting these requirements.

We currently offer elective courses daily in a limited amount of student interest-based classes. We have three performing arts' disciplines which include drama, chorus and band. Upon inquiring about our lack of a visual arts program,

I was informed we had an arts program at one time, as well as a fully equipped art room. Unfortunately, the one teacher who made this a reality lost interest long ago. I later discovered our so-called arts program never really existed due to a lack of art curriculum objectives and lessons. With no one stepping forward to establish an actual arts program, the art room was converted into a teacher workroom and the potter's wheel and drawing tables mysteriously disappeared.

The opportunity was thus there for me to create a visual arts program. What I soon discovered shortly after deciding to undergo this project made my task even more exciting. As the oldest school site in our district, we were given the go ahead to make some major structural and internal changes. I readily signed up to be a part of the Design Committee, a group of administrators, teachers, other school personnel and architects interested in being a part of the changes. Our task has been to decide on and prioritize the changes we agreed would most benefit our site, as well as have some input into what these changes will actually look like. This has given me the opportunity to establish and plan an art room for our school. This further validates the need for an art curriculum at Etiwanda Intermediate since the physical space has now been provided.

I am designing a twelve week exploratory elective course in the visual arts, which is appropriately suited for the middle school adolescent, keeping in mind that they are curious and enjoy both intellectual and manipulative activities and prefer active involvement in learning rather

than passive recipience (National Middle School Association, 1993). I have named this program S.T.A.R.S. IN THE MIDDLE SCHOOL (SUCCESS THROUGH ART-RELATED SKILLS). This title is consistent with my contention that middle school adolescents can greatly benefit from skills taught in an exploratory arts curriculum.

S.T.A.R.S. will consist of three phases which are to be implemented chronologically. The first phase will include assessment of student's prior knowledge and skills in art, as well as their attitudes toward art. It will also include introductory lessons in the elements of art as well as the principles of basic design. A master artist and a different medium will be explored in each lesson. Once the students have experienced various elements, artists and mediums, the second phase will be implemented. I consider this phase the heart of the course as it offers students the opportunity to individually explore a topic or topics of interest. The content will include art forms such as drawing, painting, sculpture and crafts. An important component will be the forming process which will include media, tools, techniques and safety practices. The context will include culture, time, place, purpose, influence, style, function and genre. Subject matter and themes will be explored. Aesthetic effects and affects will be explored and interpreted as meaning is searched through both interpretation and evaluation. Ongoing assessment, as well as a culminating activity involving student portfolios and presentations will be employed.

An art curriculum is pertinent due to its ability to create opportunities in every learning activity for adolescents to explore the multiple avenues in which they hear, see and feel (Sautter, 1994). The theory of multiple intelligences posited by Howard Gardner, Piaget's cognitive development stages and numerous other studies conducted on intellectual development and learning styles reiterate the need for varied instruction. New understanding about intelligence and how adolescents learn needs to be applied to curriculum and styles of teaching (Oddleifson, 1994). S.T.A.R.S. will be a program which keeps this in mind. My hope is to create a visual arts program which will meet the needs and be of interest to the middle school adolescent while promoting the competencies necessary for the development of fully literate and life-long learning citizens of the future.

Chapter Two: Review of Related Literature

Skills essential for academic and social successes for the middle school student are inherent in a cohesive visual arts program. Through an exploratory course in art, these skills which include creativity, critical thinking and problem solving, effective communication, self-esteem and cultural awareness can be fostered. Experiences in art also help to fulfill an adolescent's need for success through its natural ability to address a variety of learning styles. I present here a review of the literature which supports these contentions.

Art for Exploration's Sake

Sautter (1994) poses the question, "What would happen if we spread the arts across the curriculum of the middle school years, when many students so dramatically lose interest in classroom activities?" (p. 433). Middle level students have important emotional, intellectual, social and physical needs that set them apart from elementary and high school students (Ogan, Rottier, 1991). Due to these various needs, middle level education should be exploratory. A stereotype often believed by educators is that adolescents avoid intellectual challenges. This belief came about, according to Epstein

(1978), due to several studies which suggested that between the ages of twelve and fourteen, an adolescent's mental development is at a plateau between growth spurts. Educators buying into this claim believe that the curriculum should provide mainly horizontal enrichment and more formal conceptual material should be delayed until the next growth spurt occurs. Many teachers view their students' reactions to this type of curriculum and methodology as disinterest in learning.

Perhaps it is not the learning they are disinterested in, but how and what is being taught. The educator's goal should be to combine instructional techniques, activities and evaluation to inspire genuine learning. According to Lawton (1993), professor of Education at the College of Charleston, people generally retain 10% of what they hear, 50% of what they see, and 90% of what they experience. The very nature of art lends itself to many opportunities for students to "experience" and thus retain what they are learning.

Exploration is one of the basic developmental tasks of young adolescents (Messick, Reynolds, 1992). At all ages we are engaged in discovering who we are and how we relate to the world. As adolescent learners become aware of and interested in new things, their capacity for exploring their curiosities in order to achieve a degree of mastery is at a new high (Stevenson, 1992). The hands-on, learn-by-doing characteristics of art encourages and offers this type of exploration. It is Sautter's (1994) contention that 25 years

of experience demonstrates involvement with art helps to bring out the curiosity, energy and imagination of students as well as build basic academic skills.

Middle school supporters advocate for an exploratory curriculum at this level of education (National Middle School Association, 1983). Exploration can be described as a process or perspective, not just a certain exploratory content, with the purpose of exploration to help adolescents know themselves, discover their interests, aptitudes and capabilities while satisfying their natural curiosity (Lounsbury, Vars, 1978). It is important to note that the student should be the originator of the exploration and not the teacher. In the middle grades, the teacher must increasingly share instructional management responsibilities with their students. This will enable them to successfully take part in active learning strategies. The teacher must continue to guide and monitor student progress toward this goal (California Department of Education, 1987).

According to Stevenson (1992) curriculum should be organized as much as possible around exploratory and firsthand experiences. He attests that whenever an adolescent actively explores personal interests and curiosities, learning will be assured. Stevenson adds that learning occurs in increments as a result of a variety of experiences. It is the teachers role to provide an array of activities and inquiry through questioning, in order to get the student to start thinking about, exploring and identifying what interests them.

Art for Creativity's Sake

Ellen Harris (1992), the associate provost for the arts at the Massachusetts Institute of Technology, and a C.A.B.C. (Center for Arts in the Basic Curriculum) board member recently wrote about the benefits of an education in the arts as it relates to preparing M.I.T. students in business. She retells the story of an alumnus at a large New York accounting firm who said at an M.I.T. alumni meeting that his firm interviews about forty M.I.T. students a year. Of the 10 they recently hired, 4 presented minors in the arts. The latter fact so significantly set the candidates apart from the others in terms of creative thinking, flexibility, and presentation that his firm is now using the arts minor as a screening criterion.

The quality of creativity is important at any age level, but particularly in the middle school years. According to Romano and Geogiady (1994), creativity is a blending of originality, curiosity and strong interest in ideas which enable the student to pursue an activity that gives him personal satisfaction and a feeling of accomplishment. Unfortunately, many schools fail to recognize the importance of providing opportunities in curriculum for the exercise of creativity. This is especially true in middle schools, where it is often held that the curriculum must be geared towards preparing students academically for high school in a traditional way. Forte and Schurr (1993), state that young

adolescents have unique interests and varied abilities. However, the traditional core subject based curriculum does not address these interests and abilities. They need opportunities to express their creativity. An exploratory arts program provides adolescents with these necessary and essential opportunities (1993).

The visual and performing arts framework (1989), contends that the creative experience of producing artwork brings about intrinsic satisfaction that outlasts the immediate moment and becomes a part of one's system of values. According to Wagner (1995) this "creative work" enables students to more fully pursue their own interests, use leisure time productively, have emotional vitality as well as the inner discipline required to truly understand another person. As if these creativity enhanced qualities were not important enough, Gowan, Khatena and Torrance (1981) state that the development of creative thinking abilities is at the heart of the achievement of the most fundamental educational objectives, including the acquisition of the three R's and is certainly not a matter of specialization. Through an arts program, as stated in the Guide and criteria for program quality review (1994), students gain the skills necessary to creatively express their ideas, values, feelings and imagination as they produce works through the arts.

Jenkins (1986) states that creativeness in all fields has common attributes, thus promoting creativeness in one promotes creativeness in general. For instance, if the student is allowed to experiment in art, he or she is more

likely to do so later in the science lab. It becomes clear that the foundation is laid for future contributions to society. Smith (1967) states that creativity can be developed through art only if the concept of creativity is kept perpetually in mind. He emphasizes that art provides the most accessible avenue to creative development in the current school program.

According to the National Art Education Association (1994), the educational success of adolescents depends on creating a society that is both literate and imaginative, both competent and creative. To do this we must provide learners with tools for understanding the world and for contributing to it while making it their own. Without art to help shape student's perceptions and imaginations, they stand every chance of becoming culturally disabled adults.

Art for Critical Thinking and Problem Solving's Sake

Oddleifson (1994), in his article "What do we Want our Schools to Do?" states that art-related intelligences are the source of concepts and concepts are essential for the construction of meaning. Art represents organized forms of perceptions and a higher level of abstract thought, such as critical thinking capabilities, which are dependent to a significant extent on artistic thinking. Unfortunately, according to the National Middle School Association (1987),

recent evidence indicates that the development of critical thinking in the middle grades is far from common practice. It seems reasonable then to promote artistic activities and thinking in our schools in order to promote greater understanding and learning.

Edward de Bono (1991) believes that critical thinking skills which develop from perceptual meaning are more important to success in life than are the more rational skills of logical reasoning. He contends that perception is the basis of wisdom and the Greeks created logic to make sense of the often vague concept of perception. Perception was often left to the world of art, while reason lived in the world of science, math, economics and government.

In a 1993 conversation between Oddleifson (1994) and Morton Tavel, a physicist at Vassar College, Tavel revealed that he believes the future of sciences is dependent on the arts. But what does art have to do with the collecting of scientific facts about the world? Oddleifson states that according to Albert Einstein, the very purpose of the sciences is to understand the senses. Art has a very similar goal. The sciences and the arts are both investigations into the nature of reality. Scientists and artists both rely on critical thinking skills to investigate and express the ways interlocking pieces of reality can fit together to form meaning (1994).

Creativity, imagination and critical thinking of both students and teachers according to Sautter (1994) are at the core of an art curriculum. Traditional subjects often

minimize imagination and creativity on the part of the students and teachers. An arts program embraces these traits and encourages the development of creative and critical thinking among those involved. As a result, teachers and students do not lose interest in their lessons because each situation in the art room becomes a novel way of using imagination and critical thinking to create new routes to personal curiosities and understanding (1994).

Perrin (1994) states that one characteristic gained from the arts is the capacity for discrimination and judgment. According to the California Department of Education (1994), as students create art, their written reflections and evaluation of their own work in the arts, and the work of others, develop and refine their critical judgment. They also learn how to apply standards in order to evaluate and improve their own work and preserve and improve the quality of their own lives, the environment and their community. Students must be taught how to sift through complex information, how to understand different points of view and think critically and creatively about a range of social issues (Wagner, 1995).

Peter Drucker (1989), one of our country's most respected management guru believes that humankind is in the midst of a transformation in which life's organizing principle is evolving from rational thought to perception. Societies which are information-based are structured around meaning and meaning at its very essence requires perception. Thus it is essential to include skills which teach and

reinforce higher level abstract thought, such as critical thinking and problem solving.

Middle level students are generally poor decision makers, yet they are faced daily with making important decisions. They must be taught how to make good decisions. Any activity that incorporates decision making and problem solving is extremely appropriate for these students (Ogan, Rottier, 1991). Art provides many opportunities to practice decision-making skills as students are required to make countless decisions as they arrange, paste, paint, draw or model. They must first decide such things as subject matter, materials, tools, and then shape, color, size, value and texture. As this is going on they are constantly evaluating what is being created (Jenkins, 1986). Florence Cane (1951) reminds us that most of the problems the students meet in their artwork have their parallels in life. Thus in facing them and solving these problems in art, the students grow as human beings (1951).

Art for Communication's Sake

According to the California Department of Education (1987), students can and must learn to think and to communicate effectively. The California Department of Education's Visual and performing arts framework (1989) states that instruction in art is designed to aid students to

communicate ideas and feelings as well as images and symbols in visual forms. The visual arts communicate forcefully and directly. Students who identify and then master the symbolic structure of art have the ability to speak to that part of themselves and others that does not depend on the coding and decoding of verbal language. This is important in our society, where more information is transmitted visually than verbally. An effective visual arts program at the middle school level can help develop and promote communication skills in adolescents. Elliot Eisner of Stanford University summed it up beautifully in the National Art Education Association's Visual arts education reform handbook (1995), where he wrote,

...the meanings that are engendered through choreography, through music, and through visual arts are unique or special to their forms. There are some meanings that can be grasped through visual form that cannot be described in language or in quantitative form. Toshiba, IBM, Apple, and other computer companies have long recognized that spreadsheets, pie charts, scatter grams, and visuals in living color increase the meaningfulness of some kinds of information; they know that the way in which we construct meaning depends upon that way in which forms of representation are configured. Not everything that we want to convey can be reported in number. The moral here for school programs is clear: those that neglect or marginalize the fine arts, for example, embrace an educational policy guaranteed to graduate students who are semi-literate. (p. 14)

Middle school students need programs which allow peer interactions (Georss, 1993). According to Messick and Reynolds (1992), experts see art as a basic subject that should be part of every student's educational program. Through experiences in art, students learn to communicate

ideas. This communication of ideas creates opportunities for peer interaction as well as teacher/student interaction. Gallas (1991) stresses the need to communicate with every child in the classroom, for we cannot teach them well, unless we know them. According to Sautter (1994), adolescents who actively participate in a visual arts program learn new ways to express ideas and are given many more opportunities than those not participating, to practice their communication skills. In general, middle school students prefer active over passive learning experiences and favor interacting with their peers during learning activities (California Department of Education, 1987). Art promotes the social interaction necessary to fulfill this need and improve communication skills.

Art for Self-Esteem's Sake

Schurr (1989) contends that to be an effective middle school, success for all students must be ensured. Stevenson (1992) believes our life's instinct is to become accomplished in whatever ways matter and feel right to us and that adolescents are growing rapidly in self-awareness and aspirations. They need to find expression for those gifts and accomplishments that validate their existence (1992). Through exploration in art, an adolescent can begin to get to know the person they are becoming as well as aspiring to be.

Self-esteem is a critical issue for middle school students. The National Middle School Association (1993) maintains that at no other age level is it of greater importance because the determinants of one's behavior as a adult, self-concept, learning interest, skills and values, largely formed during this period of life. Kinghorn and Lewis-Spencer (1993) believe that by participating in art activities, students can attempt to put themselves into an artist's mind and heart, and thus inevitably learn more about themselves. Skills learned through art support the learner's self-expression and self-esteem.

It is important, according to Messick and Reynolds (1992) to develop self-esteem and self-sufficiency during adolescents when they are gaining foundational knowledge and skills, establishing patterns of interaction with ideas and other people and setting personal life goals. A sense of success is the critical ingredient for building positive self-esteem and maintaining motivation to learn. Middle school adolescents typically have low self-esteem, but self-concept can improve with growing successes in academic, creative and physical education (Lawton, 1993).

It is the personal connection that is made with art that leads to self-discovery (Gardner, 1991). During adolescence, a new synthesis occurs in which the student joins his technical faculty with a more personal vision so that artwork becomes an occasion for expressing, in a symbol system suited to youth, needs, wishes, and anxieties of importance (1991). Art programs are the ideal settings for independence within

structure since the opportunity for self-expression is the cornerstone of art.

Art for Cultural Awareness' Sake

Cultural pluralism has replaced the concept of the melting pot in the late twentieth century (Cooper, Ryan, 1988). It calls for an understanding and appreciation of the differences that exist among our country's people. Multicultural education represents one approach to meeting the educational needs of an increasingly diverse student population. It aims to seek the cultural enrichment of all students through programs dedicated to the extension and preservation of cultural alternatives (1988).

All civilizations throughout history have been nourished by the arts. Experiences in art give us some commonality with other cultures. Art helps define us as humans (Smith, 1994). At no other time in a person's life is a sense of belonging more important than during adolescence. Crowds and cliques are the major group types in the adolescent culture (Smart, Smart, 1973). According to Stevenson (1992), the crowd offers group identity, while the clique provides the need to belong. Exposing visual art experiences to adolescents helps put them in touch with people from other cultures as well as their own. Art, by its very nature is multicultural.

Art strategies provide opportunities to include multicultural perspectives in the curriculum and to link school with the larger community. According to former National Endowment of the Arts chairman, Frank Hodsoll (Martorelli, 1992), a basic art education is needed to understand civilization. The California Department of Education (1989) states that studying works of art from world cultures provides students with an understanding of the important role that art plays in communicating the values, beliefs, rituals, desires and hope of a particular group of people.

A guideline for creating an effective visual arts program, as established by the California Department of Education's Guide and criteria for program quality review middle level (1994) states that the arts program should demonstrate that each of the arts transcends all cultures and leads to multicultural understanding. Through an arts program, a school can actively promote recognition of and respect for achievement, cultural diversity and personal accomplishment. The cultural heritage of all students can be acknowledged, respected and incorporated into an arts curriculum.

Art for Learning Style's Sake

The students in any given class will have variations in interests, talents and intelligences, which necessitates

variation in learning styles (Messick, Reynolds, 1992). Howard Gardner's theory of multiple intelligences states that we have a minimum of seven intelligences, not just the two, verbal and logical/mathematical, that schools cater to (Oddleifson, 1994). Multiple intelligences include visual/spatial, musical, kinesthetic, interpersonal and intrapersonal. Gardner now states that the arts represent these other intelligences and that they are cognitive domains that are as important as the domains that have been traditionally emphasized. According to Oddleifson (1994), the arts, when taught during school and not after, when offered to all students, not just the talented and when presented as serious subjects with high standards, are producing young people who are indeed educated. Besides achieving academically in all subject areas, students who study art respect their peers, enjoy coming to school, working hard and succeeding.

Children must be treated as whole people with many needs and many ways to learn, according to Lewis, Schapp and Watson (1995). Sautter (1994) contends that active participation in art creates opportunities for young adults to explore the multiple avenues in which they see, hear, feel, move and think. It creates more ways to read, write and calculate, while it empowers them by providing multiple perspectives and languages with which to think and act creatively and critically. This coincides with Messick and Reynolds (1992) contention that middle level curriculum should be exciting and meaningful to the students in terms of content. It

should provide an environment for broadened exploration of content areas that serve as a transition from skill-based elementary curriculum, to in-depth subject matter in high school.

The visual arts enable all students, regardless of their differences, to fully participate in the process of education (Gallas, 1991). Art is universal and has no cultural boundaries. Using the arts to expand awareness and create new environments is different from the traditional classroom method in which only the intellectually perceived students are sought out for recognition (Geoghegan, 1994).

Instructional Theory at the Middle Level

Theory seeks to explain why some practices work while others do not. It is based on patterns of observable behavior, such as what adolescents do and how they think in certain situations and settings (Messick, Reynolds, 1992). Knowing the principles of theory enables educators to create devices that will have the highest success rate when working with middle school students.

In their document, This we believe, the National Middle School Association (1993) states that,

The unique characteristics of young adolescents provide a foundation for instructional methods, just as they do for curriculum content. The skills and achievement levels of middle school students are distributed across a broad continuum. Students experience plateaus, rapid progress, and regression

in physical coordination and skill achievement. Achievement simply does not proceed uniformly. They also possess varied levels of readiness. Therefore, different methods of instruction are needed to serve adequately the diverse levels and condition. (p.17)

An important dichotomy to the nature of instruction is the teacher-centered instruction as compared to the student-centered instruction. The first, teacher-centered, involves lectures, teacher-led discussions and direct instruction with guided activity. The teacher is in control and student-teacher interaction dominates. With the second, student-centered, students make choices, plan their time and choose resources to use. Control is predominately with the student and student-student interactions occur. The optimum use of this dichotomy is a balance between the two. Middle school students experience the most success when given the opportunity to make their own decisions with guidelines set by the teacher (Messick, Reynolds, 1992).

According to Eichhorn (1966), one must consider the two interrelated forces involved in an adolescent's life. There are forces from within, caused by internal body changes, which affect how the adolescent reacts to their environment. There are also external forces, caused by the environment, which affect the adolescent. These two forces form an "inter-related socio-psychological model which may be used as a foundation when planning an educational program" for adolescents (Eichhorn, 1966, p. 7).

The primary goal of the model is to determine intellectual characteristics of adolescents. Eichhorn relies on Piaget's stages of intellectual growth, particularly the

formal operations stage as it usually comes into existence during adolescence. This stage is characterized by the reversal of mental operations, propositional thinking in which the adolescent has the ability to make logical connections, and a new capacity for combining all possible variables. According to Eichhorn, this kind of reasoning has many curricular implications.

"Piaget's learning theory emphasizes activity, curiosity, flexibility, exploration, and other related areas as substrates of the educational process" (Eichhorn, 1966, p. 34). A favorable learning environment occurs when the curriculum is based on an awareness of the changing patterns of intellectual growth as well as various needs during adolescence. Eichhorn warns that failure to recognize these changes will likely result in creating emotional stress for the adolescent. This stress will in turn interfere with the student's ability to learn.

Peer relationships become increasingly important at this time and as such, small group and cooperative educational methods should be used to provide the opportunity for peer interaction (National Middle School Association, 1993). These types of peer based learning activities aid in accomplishing three strategic objectives critical to middle school education (California Department of Education, 1987). First, the time available for active participation in the learning process is increased. Within small groups, the percent of time available for a student to actively contribute is much higher than if that student were in a

whole group setting. Also, there is an increase in the feedback time for each student while working within a peer group. This affords more opportunity for encouragement and affirmation than would a larger group setting. Lastly, as students interact with their peers in a smaller, more focused setting, their needs and interests are better addressed than in a larger, broader setting. This is extremely important in that it promotes the development of a more positive attitude toward learning (1987).

The affirmation received from productive collaborations enhances the adolescents's main developmental task of forming an identity (Stevenson, 1992). The more adolescents are given the opportunity to experience this mutual satisfaction of working with peers, the more quickly and perceptively they will develop as social beings. A sense of identity is important for many reasons, but particularly as it enriches a sense of inner peace and contentment with who we are.

Sylva (1993) is concerned with the present state of art education. He admits that discipline-based art education has added more substance and academic respectability, but all too often making art has meant "projects" and "art activities" with no substantial participation in the other three dimensions of engaging with art, which are art history, art criticism and aesthetics. He asserts that in an effort to overcome this, there has been a tendency to over promote these at the expense of an education *in* art. He warns,

Designing an art program that avoids a genuine engagement in the creation of art is a serious mistake. An essential quality of art is that we create it. In a world of objects, environments,

ideas and feelings that are manufactured for us and merchandised to us, the quality is one that can be lost if there is not a continued demonstration of its importance in the life and education of human beings. (p. 9)

The middle school educator has the ability to influence directly the experiences of adolescents, but the problem with traditional education is the lack of consideration to the other factor in creating an experience, the powers and purposes of the students (Dewey, 1963). According to Mullineaux (1993), the art teacher's concern should be with the particular students, their ideas, their intrinsic motivation and emerging self-direction, and their interactions with life and art. The teacher's role should be to make connections between high interest resources and materials and students. Once this is achieved and the art room is full of resources and stimuli for student use, the teacher becomes engaged in observing, reflecting, listening and discovering the situation. By asking questions, the teacher prompts students to study, design, doodle, make notes, do research, ask questions and draw. The teacher then discusses and reflects with the students to find out what the students' powers and purposes are. The teacher fosters independent and collaborative problem solving. The teacher draws out content, meaning, technique or other information related to the situation. As the term unfolds, the teacher is guiding and leading students, sometimes as a whole group, or a small group or an individual, to interact with the resources and with each other. As this is occurring, the teacher gradually becomes aware of the students' hearts and

minds and the students gradually become empowered to learn for themselves (1993).

Chapter Three: Implementing S.T.A.R.S.

Current Situation

The visual arts curriculum I am presenting is designed for teachers interested in teaching art as an elective course at Etiwanda Intermediate School, in Etiwanda, California. Etiwanda Intermediate is one of two middle schools in the Etiwanda School District. The enrollment is approximately 900 students in grades six through eighth. The teaching staff comprises approximately thirty teachers. Each teacher has a homeroom class with an advisory period and teaches two core subjects (Math/Science) and team teaches with a teacher who teaches the other two core subjects (Social Studies/Language Arts). Each teacher also teaches an elective class everyday.

Art as an elective class is currently being taught by two eighth grade teachers to seventh and eighth grade students. These classes have no established curriculum. Both classes are taught during the same period each day, but there is no collaboration between the two teachers. Each teacher has established and developed his/her own lessons based on personal interest and experience.

The two teachers have expressed frustration over the current situation. Elective classes occur during sixth period which is scheduled immediately after lunch. This time

block is obviously not the most desirable teaching/learning time. Getting the students interested in what is being taught, keeping them on task, dealing with disruptive behavior, and inspiring students to create quality work are among the concerns of these teachers.

The concerns are intensified due to the current "physical" situation of teaching art at Etiwanda Intermediate. With no specific art room, the two elective art classes are taught in the teacher's homerooms. These classrooms are currently portable units set on concrete. They consist of two windows, a door and four walls. With no sinks, counters, shelves or storage areas, teaching art creates a real challenge.

Since these classrooms are also the teacher's homerooms and core-subject rooms, they are understandably hesitant to explore all of the creative possibilities inherent in an effective arts program. First of all, it is virtually impossible for them to do any set-up or prep work to get ready for an art lesson because they are teaching their core subjects in these same rooms prior to sixth period. What they are often forced to do is give up their lunch time to transform their Math/Science or Language Arts/Social Studies classroom into an art room.

In addition to preparing for an art lesson, a major hindrance in exploring effective art for these teachers is clean-up. The tables that are used for creating da Vinci-like masterpieces must quickly be transformed to school desks for the last period of the day, a thirty minute advisory

block in homerooms. A major problem is the lack of sinks in these classrooms. Equally frustrating is storage space for student work in progress, as well as keeping all the necessary art supplies accessible.

These teachers have found it necessary to keep their art lessons more structured and scaled-down than an effective program should be. Large scale art projects are extremely difficult to complete due to size and storage constraints. Exploring all the various art mediums is also difficult. Tables are too close together in the regular classroom to allow for the easy movement necessary for working with and supervising certain mediums.

In summary, the current opportunity to effectively teach art at Etiwanda Intermediate is lacking in two areas. The first is an appropriate middle school level curriculum that addresses the needs, interests and abilities of adolescents in transition. This curriculum must be based on an understanding of the middle school student, physically, mentally and emotionally. The second is an environment that is conducive to such exploration. An art room's environment has a profound effect on how and what is being created (Pyle, 1995). To effectively meet the needs of such a curriculum, the environment needs to be equipped with such things as sinks, counters, storage space, shelves, large tables, as well as instructional items such as an overhead projector, TV and VCR.

This space should be a separate, inclusive place, away from the core curriculum courses. This would make it

possible for art teachers to set up in advance for an art activity, as well as leave the room set up for in-depth lessons that require more than one class period. Students will tend to creatively experiment more in art if they have ample materials readily available and know in advance that things can be left out while still in use (Jenkins, 1986).

Proposed Situation

The current restructuring of Etiwanda Intermediate allowed me the opportunity to address the issue of an independent art room. Through work and planning as a member of the Design Committee, I have been able to voice my opinions and express my concerns for the need of an art room. After several meetings with the committee, the space was designated. My next opportunity came when I was asked to work with the architects in effectively planning what this space will look like (Appendix A).

The California Department of Education's Visual and performing arts framework (1989) states that the quality of programs in the arts will be proportional to the appropriateness of the physical facilities at hand to accommodate and support the type of arts program being offered. The space I was able to designate for art instruction is appropriately suited for the S.T.A.R.S. program. It will be located away from the core curriculum

classroom, along a row with other elective classrooms. Sinks, counters, and large cupboards will align the east and west walls. Large, movable tables will serve as student work areas. A teacher work and instruction area is planned for the center front of the room with its own sink, counter and electrical outlets. A lower, computer desk will be attached to the teacher work area with a large screen monitor above. Long, high windows will align the north and south walls, allowing plenty of natural light, while providing plenty of wall space for shelving and bulletin boards to display student work. What I really love about the new art room is its "backyard." The north facing door opens to an enclosed patio/grass area. This offers endless possibilities for usage and implementation into the visual arts curriculum. I plan on putting some additional tables and chairs in this area for student use.

Knowledge of and sensitivity to how adolescents function is essential for designing and implementing a middle level course (Anglin, Sargent, 1994). S.T.A.R.S. is based on the fact that adolescents are truly unique and need to have experiences in school which will address and enhance this uniqueness, while at the same time move them towards the next stage of their development (1994).

According to the California Department of Education (1994), teaching, as well as learning in the middle school, is designed to take advantage of young adolescent's heightened curiosities about themselves, as well as the world they live in. It continues that at this age adolescents

possess increasing capabilities for abstract thought while their increasing abilities and interests are the foundation of most major assignments and discussions. With this in mind, I am creating an art curriculum that is more than just a set of ready-made lesson plans in which the teacher instructs and demonstrates and the students listen and model. S.T.A.R.S. does include lesson plans and modeling, but the critical part of this program is the exploration element which gives it the style, the mood, the exploratory nature that should be taught to middle school students. This program contains three phases which should be implemented in chronological order. The first is the Introductory Phase, followed by the Exploratory/Creation Phase, and finally the Presentation Phase. A overview of the program is included (Appendix B).

The Introductory Phase includes a diagnostic assessment (Appendix C) to determine each student's basic entry level and present attitude towards art. This will also assess any skills the student has already acquired. This observation helps set the stage for the path each student will choose to follow in the second phase of the program. It will also serve as an effective tool for assessment later in the course. The main focus of this phase will be the Introductory Phase Sample Lesson Plans (Appendix D) that focus on the basic elements of art. Incorporated into each lesson will be a profile of a famous artist from the modern period, taken from the second half of the eighteenth century to the present. The specific art period will be explored in its own

right as well as how it relates to other world events of that time. A different art medium and art form will be introduced in each lesson. The lessons are basic in their content but are unique in their approach to meeting the needs and interests of middle school students. Their main function will be to set the groundwork for the Exploratory/Creation Phase by giving students the necessary experience with skills and knowledge of historical and artistic events to locate a field of interest to explore. Included is a list of the art terms used in each lesson, as well as their definitions (Appendix E). Also included is a materials list for all lessons (Appendix F).

To meet the needs of individual teachers with regards to teaching style and experience level, this program has been designed to adapt to adjustments and additions without losing its essence and effectiveness. The lessons presented are meant to be starting points, launching pads to further studies and explorations. Each teacher who uses this visual arts curriculum will and should create very different paths for each student to follow. In addition, the same teacher will experience different twists and turns along the way from year to year. As each individual adolescent is unique, so should each classroom art experience be. These lessons are meant to be overviews of concepts and skills, as well as providing samples of how the art class should be experienced by the middle school adolescent.

Stevenson (1992) states that when establishing methodology, it is important that school work accommodate

individual differences of development and talent. In other words, students need a variety of paths, and some parts of curriculum content must accommodate individual choices. S.T.A.R.S. is designed to be developmentally responsive through the implementation of the second phase of the program, the Exploratory/Creation Phase.

During this phase, students will determine, using previous knowledge, acquired skills obtained during the Introductory Phase, and personal interest, the path they will follow for the Exploratory/Creation Phase. A full description, along with ideas and suggestions for implementing this phase are offered (Appendix G), but the possibilities are open and endless as to how this phase can be presented. It is important that each individual teacher create a method of doing so that is consistent with his/her personality and style of teaching. If this does not occur, it is very likely that the teacher will not enjoy teaching this program, which in turn will be perceived by the students who will lose interest and enthusiasm as the teacher has. For example, some teachers can handle a great deal of noise and movement in the classroom, while others tolerate less. The Exploratory Phase can be modified to meet both teacher's needs as long as the exploratory basis is still intact. It is the concept behind this phase that is important.

Greene (1995) believes that the arts are the best way to encourage imagination. But this does not occur naturally. Without time spent, without tutoring and without dialogue regarding the arts, the right labels are merely sought.

However, mere exposure is not enough. What is needed is conscious participation in the work, a putting out of energy by both teacher and student. The majority of time students spend in the S.T.A.R.S. program should be in this phase of exploring and creating. It is through this freedom that active participation and learning can occur. As stated by Sartre (1949):

The work is never limited to the painted, sculpted or narrated object. Just as one perceives things only against the background of the world, so the objects represented by art appear against the background of the universe...The creative act aims at a total renewal of the world. Each painting, each book, is a recovery of the totality of being. Each of them presents this totality to the freedom of the spectator. For this is quite the final goal of art: to recover this world by giving it to be seen as it is, but as if it had its source in human freedom. (p. 57)

Sartre is suggesting the many ways classroom encounters with the arts can inspire the adolescent to imagine, and to extend themselves. The Exploratory/Creation Phase is designed to promote just such encounters with visual art.

Two types of knowledge are taught in schools, according to Cardellicchio (1995). The first is factual, or the knowledge of "what." This type includes passive involvement, seeing and hearing, declarative teaching by an authority, and use of one modality with convergent outcomes. The second type of knowledge is procedural, or "how." This includes active involvement, trial and error, coaching and modeling, and use of several modalities with divergent outcomes. The relationship between these two is that procedural knowledge cannot be taught using declarative methods. For example,

teaching someone how to ride a bike by telling them how is not an effective method. On the other hand, factual knowledge can probably be taught with procedural methods. For example, teaching a scientific fact by actually experiencing and exploring it in a lab is quite effective.

Cardellichio goes on to say that the traditional school structure is not designed to facilitate learning of procedural knowledge. When you learned how to ride a bike, you did not have to take a test nor did you have a desire for an "A" to motivate you to learn how. For this reason, the visual arts classroom should be almost exclusively procedural, where students are doing and teachers are coaching. Evaluation is necessary, but grades should not be emphasized and should be pass/fail in nature or based on effort.

As stated in the California Department of Education's Visual and performing arts framework (1989), evaluation of student progress should be constant and ongoing, individualized, with emphasis on both subjective and objective aspects of the learning process and expressed both verbally and visually by the student. The assessment I have developed for this program consists of formative as well as summative evaluation. The ongoing assessment will occur throughout the Introductory and Exploratory/Creation Phases. It consists of teacher observation and interaction using the Clipboard Evaluation Form (Appendix H). Several students can be evaluated daily using this method on a rotating basis periodically throughout the first two phases.

This form includes teacher observations of skills, both new and acquired, as well as individualized questions the teacher will prepare ahead of time and students will respond to verbally. Questions regarding the student's entry level attitude toward art should be included. This can include questions such as asking the student to give you a definition of the word "art" as well as inquiring about past experiences the student has had in art classes. They will also be encouraged and prompted to ask questions. According to Cardellichio, 50-80% of the typical classroom time is spent with teacher talking, including the typical question-answer routine. It is human nature to want and need to make meaning. If something is unclear, students will construct their own meaning. This motivational drive can be used to inspire students to delve deeper into meaning and true understanding. By training students to ask questions and keep asking deeper questions, we are encouraging them to create meaning. This teaches them how to investigate a topic as they proceed through the Exploratory/Creation Phase. By first building a model in their minds of what it looks like, they are investing it into their own meaning.

The Clipboard Evaluation is structured to encourage behaviors that produce this kind of thinking as well as give the teacher meaningful insight into how and in what direction the student is progressing. Students should be allowed to see and participate in their evaluations. By allowing them to understand and actively participate in their own progress, some of the anxiety typically associated with being evaluated

will be minimized. This evaluation is meant to be as nondisruptive as possible to the art environment. Seeing the teacher with clipboard in hand should become a common, non threatening sight to the students.

The final phase of the S.T.A.R.S. program is the Presentation Phase. As with the Exploratory/Creation Phase, there are many ways to implement this element. What needs to remain constant is that this phase be the culmination of the experiences encountered throughout this program. This phase should also be used as the summative assessment. This ending evaluation should consist of a student portfolio as well as the presentation of the Exploratory Project to an audience. Ideas for implementing the Presentation Phase (Appendix I) are included.

Goals for S.T.A.R.S. IN THE MIDDLE SCHOOL

1. To recognize the uniqueness of middle school adolescents by addressing their particular needs in the areas of independence, responsibility, motivation and socialization.

Students at this level need a balance of guidance and independence (Anglin, Sargent, 1994). My experiences have shown me that they express their need for independence much louder than their need for guidance! Nevertheless, students like to have boundaries set. Once set, they like to be left alone to "do their own thing" within those boundaries. The

arts program is a perfect place for independence within structure since the opportunity for self-expression and response is the cornerstone of the arts (1994).

Middle school adolescents also have a need to be responsible for themselves. They want some control over what happens to them. Their maturing abilities to reason leads them to the desire to become decision makers (Stevenson, 1992). But their desire to move toward increasing levels of independence and personal decision making is in contrast with their need for the security of adult reassurance and direction (National Middle School Association, 1993). The teacher should communicate procedure, but the students can take responsibility and be self-directed. A study by Anglin (1985) found that as much as 21% of time spent in a forty minute art lesson was spent on preparation, setup and clean up. This problem could be addressed by having students take responsibility for their own work space after being instructed how to do so.

The upper limits of attention span duration for most students in middle school is seven to eight minutes (Stevenson, 1992). Students have a need to be motivated in their learning environment. Art has the ability to liberate the positive energies of young adolescents. It awakens the learning mechanism by touching the true inner being and thus becomes a powerful stimuli for motivation and inspiration (Fowler, 1989).

The socialization needs of early adolescents shift from family-centered to including their peer group. It is

increasingly important for them to have opportunities to interact with their peers (Messick, Reynolds, 1992). The social nature of art meets this need for adolescents. According to Langer (1969), art and the creative process should be shared with others at the appropriate time and in the appropriate manner. Class and peer critiques, as well as journal entries are appropriate ways to share the excitement of process and product (Anglin, Sargent, 1994).

2. To recognize that students are developmentally unique and accommodate individual differences of talent, development and personal interest to ensure successful experiences for all.

Caught in the middle (1987), explains the intellectual development of middle grade students as displaying a wide range of individual intellectual development as their minds go through transition from the concrete-manipulatory stage to the capacity for abstract thought. It also states that they prefer active over passive learning experiences. Teachers often complain about apathy, boredom, and rebelliousness in the classroom. This is evidence that adolescents are not learning about things they really care about at the time or that instructional methods are not compatible with how they best learn (Stevenson, 1992). In the art room, the sense of discovery and learning through experimentation is exhilarating for students. This happens daily and often minute by minute in the process of art (Anglin, Sargent 1994). Once a particular art skill is mastered, a student can move on to apply this new knowledge and skill in another way,

as opposed to the more traditional alternative of practice and drill. This movement creates a "spiral curriculum" where students keep revisiting content and skill with increasing complexity (1994). In this way, students are working at their own pace in relation to their particular developmental needs while experiencing successes along the way.

3. To recognize the dynamics within each class of students as being unique and different from the next class and appreciate the authentic learning experiences that are not always reapplicable.

The significance of teaching any content area is in the teacher's ability to appreciate the uniqueness of each situation, and to encourage the student's own personal motivation. Art, in particular, seems to meet this approach (Mullineaux, 1993). My own teaching experience has shown me that no two classes are exactly the same. I actually discovered this my second year of teaching when I found that things that worked with my previous group of students were not working with my current group. This was an important reality for me in my efforts to create an art curriculum that will be interesting to the students and at the same time promote authentic learning. In view of this, the S.T.A.R.S. curriculum is created to be individualized to each unique and varying group of students.

4. To recognize learning as exploratory, as a way of accommodating the shifting interests of middle school adolescents while motivating them to respond to art, culture

and society, while empowering them to learn for themselves.

According to Mullineaux (1993), content is important, but the context of the content should be how it relates to a particular student's present and future. The teacher must recognize the student's need to participate in their own learning. The teacher's role is to provide appropriate and relevant stimuli and resources for the student's inquiry, reflection and response. Likewise, Stevenson (1992) states that adolescents are beginning to test the waters of independence in new ways. In earlier elementary grades, teachers have to be responsible for a child's learning for they are more geared towards doing what they are told to do. It is during the middle school years that we must gradually but deliberately help them to become more responsible for themselves and their own learning. S.T.A.R.S. assessment is designed to include the students in the evaluation process, giving them a sense of control over what and how well they are learning.

Inclusion of Teachers

In implementing the S.T.A.R.S program, it is important that all teachers be included in the process, even though only a small percentage of them will actually be teaching it. The exploratory nature of S.T.A.R.S. will carry it across the curriculum into various core subjects of study. For example, a student choosing to explore Leonardo Da Vinci's sketch entitled "Proportions of the Human Figure" (c. 1485-1490) may

seek help and advice from a math teacher on the topic of symmetry. An overall awareness of what the program is all about and how it will be presented to the students will better help all teachers meet the students' needs.

The art student can in turn assist the core subject teacher in a variety of ways if the teacher is aware of the content of the program. That same math teacher who assisted the student in symmetry may elicit the aid of the art student to help explain and visually demonstrate the concept of symmetry to the math class through works of art. Not only has the art student and math teacher benefited from this exchange, but the entire math class has a better understanding of the concept of symmetry. Through experiences such as these, S.T.A.R.S. can benefit the entire school.

To introduce S.T.A.R.S. to the teaching staff, an overview of the program will be presented at a regular staff meeting or as part of an in-service day. This overview will inform teachers of the purpose and goals of the program as well as the expected benefits of the program. A mini-exploratory art lesson will be included to remind teacher how much fun art can be. A question and answer time will follow. Lastly the teachers will be asked to respond to a questionnaire (Appendix J) which will help in identifying other teachers interested in teaching S.T.A.R.S., those with special talents and interests who can become a resource to the program. It will also help to identify those who would be interested in creating an Art Committee which will begin the

implementation process and continue through the evaluation and recommendations, into a long term commitment of maintaining an effective visual arts program for our middle school.

The Art Committee

This committee will be instrumental in the successful implementation of the S.T.A.R.S. program. It will be formed as a result of the responses on the inservice questionnaire. An on-site administrator will be asked to join. As stated in the Visual and performing arts framework (1989), the responsibility for maintaining quality programs in the visual arts falls to the individual teacher, with strong help as well as support from site administrators.

It will be the function of the Art Committee in the early stages of implementation to plan funding for the program, prepare the art room with adequate materials and supplies and create a plan for acquiring community support and resources. As the program is implemented, the committee will be responsible for evaluating it on a regular basis to ensure that it is staying true to its original purpose. They will plan promotional activities such as art shows and assemblies to prompt student, parent and community support and interest.

Time Schedule for Implementation

The time schedule for implementing the S.T.A.R.S. program at Etiwanda Intermediate School is based on the renovation schedule for the 1996-97 school year. The following is a time schedule with suggestions for ensuring a successful implementation, as well as a maintenance process.

September through December, 1996: It is suggested that the teacher inservice for the S.T.A.R.S. program occur early in the school year. This will ensure the formation of the Art Committee and begin the process of making the program a reality. The Art Committee, once formed, can begin meeting and establishing its role at Etiwanda Intermediate. One of their first assignments will be to plan a calendar of events and deadlines which coincide with the general school wide calendar. Early inservice will also provide an opportunity for the current elective art teachers to begin exploring some of the concepts presented in S.T.A.R.S. with actual art classes. This will provide excellent insight and feedback into the program as well as gradually promoting the concept behind the program.

January through June, 1997: The Art Committee will begin to assess the supply and material needs, as well as plan some funding activities to begin raising monies to meet these needs. The committee will also create an evaluation form that will be completed by every student who participates

in the program next year at the end of their trimester. Promotional plans should begin to gain community support and business partnerships formed. Towards the end of the year, teaching assignments can be issued. Visual arts teachers can begin planning their S.T.A.R.S. program. It is my desire to have one teacher from each grade level teach the art elective class. If this is the case, they will need to coordinate the Introductory Phase of the program. Different activities and lessons, with varying degrees of involvement and skill level, can be developed for teaching the elements of art and principles of design for each grade level. The remaining phases of the program do not need to be adjusted since they are geared toward individual choices and talents.

July through August, 1997: Supplies and equipment will be ordered for the new art room based on the needs assessed by the Art Committee and those requested by the art teachers. Promotional activities can be planned for September to announce the new program and the opening of the new art room. These activities should include public recognition of parents, community support groups and business partnerships. The art teachers will meet before September to plan scheduling, proper usage and clean up procedures as well as restocking procedures of consumables for the art room. Teacher storage space will be assigned and keys will be issued to the art teachers. Art-related curriculum and special events will be coordinated and scheduled between the grade levels.

September through December 1997: S.T.A.R.S. will begin as an exploratory elective. Promotional activities will occur. Members of the Art Committee will be given release time to observe art classes in session. The committee and the art teachers will meet monthly to evaluate the progress of the program and plan upcoming events. In November, parents of students enrolled in the program will be informed of the Presentation Phase date and time (if this format is chosen). In December, the first Presentation Phases will take place. Parents and community members attending will be sent evaluation cards to critique the event. The Art Committee will meet to discuss and evaluate the overall response and success of the first Presentation Phase event.

January through June 1998: The second group of students will begin the S.T.A.R.S. program. Adjustments will be made as agreed upon by the Art Committee and art teachers. Committee members will be given release time to observe art classes in sessions and continue to meet monthly with the art teachers in evaluating the program. Student art work will be collected and displayed throughout the community. As the second session comes to a close, the Presentation Phase will again be implemented, taking into account any adjustments agreed upon by the committee and art teachers. Parents and community members attending will again be sent evaluation cards to critique the events, which will be reviewed by the committee and art teachers. In April, the third and last

group of students will begin the program. Adjustments agreed upon will be implemented. Release time will be given to committee members to observe art classes. Monthly meetings will continue to evaluate the success of the program. Planning will begin for an end of the year culminating activity involving all of the students who have completed the S.T.A.R.S. program during this school year. As June approaches, the last Presentation Phase of the school year will be planned and implemented. The end-of-the-year culminating activity, such as an art fair, will occur. Special guests will include community members and business partnerships who have supported the program. Student artist awards will be given.

Note: Upon completion of the first year of implementing the S.T.A.R.S. program, the Art Committee will decide on the direction their committee will take with regards to the second year of implementation. There are many variables to consider here and much will depend on the experiences of the first year. It is my hope that this program will remain strong both in the school and the community.

Chapter Four: Results, Recommendations and Future Plans

Evaluation of S.T.A.R.S.

Once S.T.A.R.S. is implemented into the elective program at Etiwanda Intermediate School, it will be important to evaluate it on a regular basis to ensure that the program stays true to it's form, original design and intentions. The three different phases of the program will each be evaluated and adjusted as needed separately, as will the program's overall success.

During the first year of the implementation of S.T.A.R.S., the Art Committee will meet with the art teachers on a monthly basis to discuss any problems and concerns with the program. The committee will also observe art classes in progress on an alternating basis, first trimester at the beginning during the Introductory Phase, second trimester in the middle during the Exploratory/Creation Phase and third trimester at the end during the Presentation Phase. This will help the observer get an overall impression of each of the phases. Weak or problem areas of a particular phase can then be dealt with on a more focused level without disturbing other elements of the program that are running smoothly.

Along with the Art Committee and the art teachers, the art students will also be involved in the evaluation process. At the end of each twelve week exploratory course, students

will be asked to fill out an anonymous questionnaire in which they express their opinions and thoughts about the class. The Art Committee will be responsible for developing, evaluating and implementing these questionnaires as tools for improving overall program success.

Results and Reevaluation of Program Goals

Almost midway through the program development process, I found the need to change my focus. I originally set out to create an art curriculum for our school much like all of the other art programs I had seen. My focus was mainly on the content of the lessons, with little focus on the content of the students. As I delved into reading everything I could about art, about teaching art, about curriculum planning and assessment, I became exposed to various books and journal articles specifically about middle school adolescents. I have taken classes and read several books previously about middle school adolescents, but somehow it had all gotten pushed back behind Leonardo da Vinci and my new art room design.

As I continued to read and work on this project, I sat down one day and picked up a copy of my master's in progress and read it for the first time as a whole product, not just the bits and pieces I had been gathering and researching. I realized, after trying to access my work as objectively as I

could, that my arts program was typical and dull. I also realized that not only would my eighth grade students be disinterested in it, but it was not even representational of my style of teaching. I began with flair to adjust, modify, add and delete the work I had already completed. The more I read, the more I adjusted. I also spoke with students in my class who gave me some further insight into what type of activities they enjoyed doing most in the classroom and under what circumstances they felt they learned the best. I wanted to create a curriculum that would be usable and fun for both students and teacher. I did not want this to be just another art curriculum collecting dust in the back of a teacher's file cabinet.

After a change of focus and much revision, I feel I have created something different. The sample lessons for the Introductory Phase may appear at first to be typical. But have you ever been in an art class where the teacher lets you explore in an art room full of fun "art stuff" without any instruction on how to use any of it, or any preplanned packaged project to copy, while the teacher walks around the room with a video camera recording the event and asking you questions? Definitely not typical!

But then again, neither are these middle grade adolescents I spend so much time with everyday. They need to be active, they want to be responsible for their own learning, they want me to respond to them often and with sincerity. They complain to me sometimes about teachers who "don't teach," but just sit behind their desks and pass out

work and yell once in awhile when someone gets out of his/her seat. They are very social and want to interact with someone. Another student, a teacher, the wall! An unresponsive teacher is the last thing they need or will respond to positively.

Using this insightful knowledge I have acquired about middle school age adolescents, I have created an exciting, exploratory art program that is full of possibilities. It has the potential for growth and personalizing within each individual teacher's realm. It will stimulate the various learning styles of all middle school students.

In readdressing my goals for S.T.A.R.S., I feel I have accomplished the first goal of recognizing the uniqueness of this age group with regards to independence, responsibility, motivation and socialization. All four of these needs are strongly met in the Exploratory/Creation Phase. Students will be working independently or with a peer throughout this phase. My role as teacher during this phase will be to guide, question and inspire. As in "real" life, with independence comes responsibility. Students will be responsible for themselves throughout this program and particularly in this phase. Students will be instructed and expected to clean up their own work areas, as well as making sure they get their projects turned in on time.

S.T.A.R.S. was designed to be highly motivating. Lessons have minimal teacher-talk (lecture) time during the Introductory Phase. Concepts will be uncovered and discovered through interaction and questioning between

teacher and student as well as student and student. The majority of time spent in S.T.A.R.S. is activity-based. The activities are open-ended enough to allow for creativity and individuality. During the Exploratory/Creation Phase, students will be highly motivated due to the fact that they were given the opportunity to choose their own topic of study and the method by which they want to further explore and create it.

Socialization is recognized in the allotted discussion time in large, as well as small, student groups. The nature of art has the capability of being very social and at the same time, very private and personal. The idea is to use both of these aspects to bring out the best in the students.

My second goal for S.T.A.R.S. was established early on in the creation process and involves implementing a curriculum that addresses the individual differences (talent, developmental and personal interest). One way I have met this goal is by creating a personal assessment plan. Since students are assessed early in the program, and continuously throughout the course, students can be assessed for their individual growth as identified by the teacher as well as the student. This means that a student of below average ability and experience in art has the same potential for success as the student of high ability and experience. The below average student would have to work hard and put in effort to reach his/her goal. The above average student would have to put in just as much effort because assessment is based on personal growth regardless of the starting level of the

student. If that advanced learner masters a technique perfectly and can not improve on it, then instead of moving upward, they move outward, by expanding their interests and talents.

This goal of recognizing individual differences of talent, development and personal interest is also addressed in the Exploratory/Creation Phase. As students reflect on their experiences and acquired skills learned in the Introductory Phase of the program, they develop their own personal or possible peer partner project to pursue, explore and create. General guidelines should be established and presented to the students prior to beginning the project. Each student will be expected and prompted to work up to his/her highest potential. To ensure that this will be taken seriously by students, teachers may require that students present a plan of action to them before they begin their projects. This will give the teacher the opportunity to question and further expand upon student's intentions. A written plan may also be required, which can be used as part of the assessment plan during the final phase of this program. Expectations should be high and teacher guidance should be provided often throughout this phase.

In addressing my third goal for the S.T.A.R.S. program, I have established a format design that is virtually free from time constraints. The perimeters are that the program is designed for twelve weeks. The three phases, as long as they are implemented chronologically, can be manipulated with regards to incremental time limits any way the teacher

chooses. Topics, skills, and activities that become of high interest to a particular class can be extended and built upon within the program while still maintaining its integrity.

Also, the Introductory Lessons are designed to be flexible. The lessons presented here were created based on my style of teaching as well as knowledge and experience of how adolescents respond to different learning methods and learning environments. To stay true to the program, the basic elements and principles of art need to be included. Also, various forms and mediums need to be used, as well as integration of art history in context. Exactly how this is accomplished and how long each particular lesson takes is flexible. Some groups may master skills quickly and spend most of the twelve weeks in the Exploratory/Creation Phase, while others do the exact opposite and spend more time working on skills and mediums. Whichever occurs, the intended goals behind this program have been achieved as long as it remains exploratory in nature, allowing authentic enjoyment in inquiry and learning to occur.

Recommendations

I strongly recommend that the users of this program have a good sense of humor and an abundance of patience. To be successful, this program must be taught by those who truly know, understand and forgive young adolescents. This is not

a prepackaged curriculum that just anyone can successfully teach. There is a lot of "attitude" that goes along with the S.T.A.R.S. program. It is not based on the way most teachers were taught to teach. It can take many different directions. It also requires some personal involvement and self-exposure that many teacher are not comfortable or willing to provide. It is more of a way of responding to a situation than it is about informing and manipulating a situation.

I also recommend that the art teacher establish and maintain high standards for all student work from the very first day of class. Most students have a preconceived notion of art as not being a serious subject. Many students at this age will initially choose to put forth the bare minimum of work that is required to get by. It is amazing how skilled some have become by middle school in working the system both in school and at home with their parents. Push them, prod them, inspire them, befriend them, beg them, whatever it takes to get them to put forth that initial best effort. Then, do not accept anything less. But watch out...once they begin to discover and explore and take responsibility for their own learning, there is no stopping them!

Carry over your high standards in how the students care for, handle and put back their materials and care for the art room. Spend time in the beginning informing and instructing the students of your expectations and exactly what you require them to do. Do not assume anything when it comes to cleaning up. Do not just lecture them about this. I have had a lot of success with making this initial instruction

time as entertaining as possible. Have former students act out in skit form what is expected of an art student enrolled in your art class. It makes it memorable and a lot of fun to have them exaggerate the process. To make sure that the class gets your point, follow up with a handout explaining their responsibilities. Discuss this as a whole group, with questions and answers following to check for understanding and clarification. Again, remember you set the limits and expectations. It is amazing how responsible these students can be when they are instructed properly, have a clear understanding of what is expected of them, and get a little praise from you for a job well done. A smile and a thank you go a long way. From my experiences, it actually becomes a sense of pride with many students as they become very protective of their art "space".

And finally, keep it fun for yourself. If you lose interest and become bored, you can bet your students will too. They are amazingly perceptive of these things and will tune out or put their energies elsewhere and often towards undesirable behavior. If run correctly, you should not have a spare moment to get bored in the S.T.A.R.S. classroom. You should constantly be involved in what your students are doing. Circulate around the room, questioning them, guiding them and praising them for their individual achievements. Be careful not to give generic praise, for they will detect your insincerity and it will fall on deaf ears. Individualize your comments and praises, while leaving them open for response. For example, a statement such as "Gee Johnny, I

really like your choice of color here. It looks great! It really brings out the other colors around it. Was that your intention or did it happen by chance?" is much more powerful than "Gee Johnny, you did a good job in choosing that color."

Future Plans

My first plan is to work on incorporating some additional elements into the existing S.T.A.R.S. program once it is successfully implemented. I would like to include field trips to art museums, invite guest speakers in on a regular basis and preview art-related computer software to incorporate technology into the program.

Then I would like to build on S.T.A.R.S., expanding the program into a three year series that students would enter into in the sixth grade and progress through to the end of eighth grade. It will be designed to build and extend skills taught the previous year. I will carefully plan it to ensure that it is not just a repeat of the same experiences in a different format. There are so many skills, methods, masters, mediums and historic interests involved in the visual arts that it would be criminal to reexpose students to the same old thing.

Another thought I have regarding expanding the S.T.A.R.S. program involves integrating it across the curriculum of the sixth, seventh, and eighth grades for

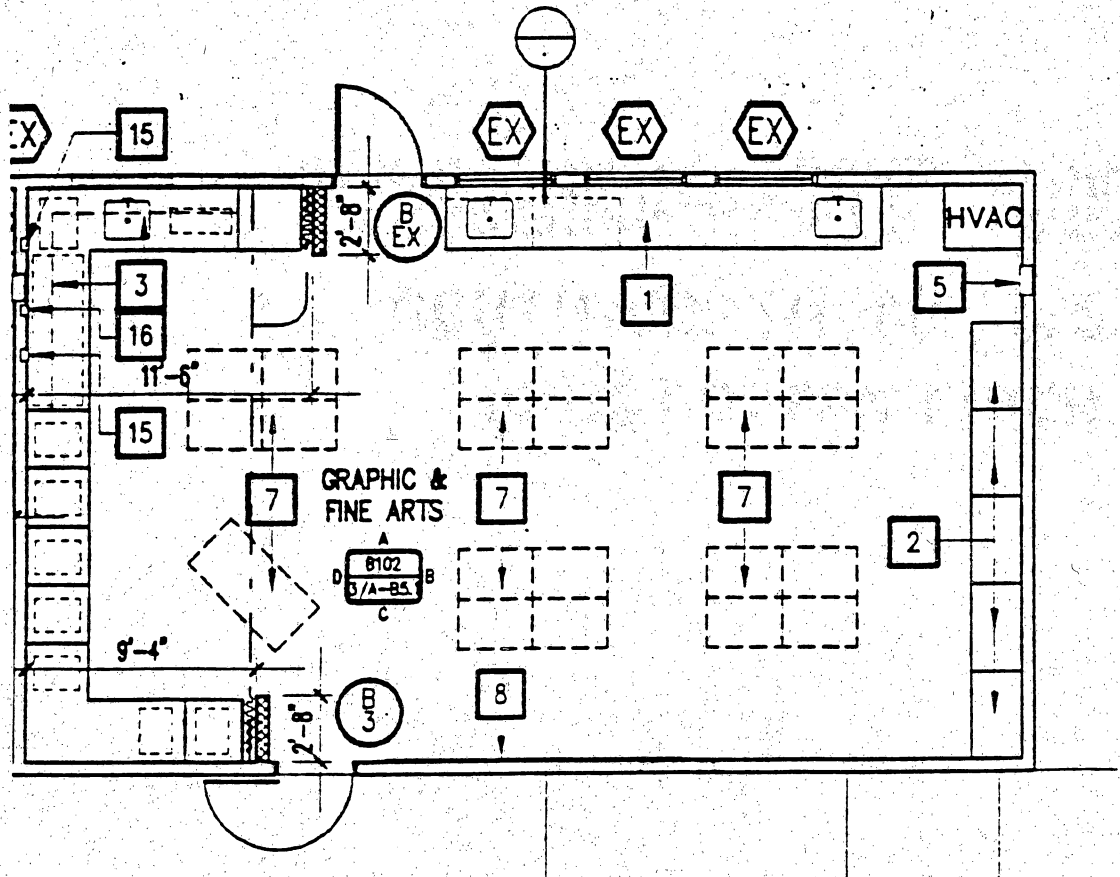
classroom use. I would like to create a series of grade level and curriculum appropriate exploratory mini-art lessons for middle school science, math, language arts and social studies teachers. As a math and science teacher, I am quite familiar with the amount of material we need to cover in nine short months. These lessons would be sensitive to this by incorporating the same basic objectives that the teacher would use in the core subjects, but with an artistic twist. I would incorporate one art lesson into each unit of study. Teachers could choose to skip the lesson altogether (although I do not know why!), assign it as an extended activity or incorporate it into the assessment process for that particular unit. They could also be used as Friday after-testing-activities to help rid students of the anxiety often associated with taking tests.

I do have future plans for S.T.A.R.S. I believe in this program I have worked so hard to create and am proud of my efforts and the efforts of those involved with me whose lives were affected also. I think this is a valid program, true to its goals and innovative in its approach to meeting the needs of adolescents during those all important middle school years. I hope those who use this program enjoy it, personalize it and take advantage of the positive implications it has in creating successful experiences for middle school students.

CLASSROOMS - NEW FLOOR PLAN



ETIWANDA INTERMEDIATE SCHOOL CAMPUS RESTRUCTURE ETIWANDA SCHOOL DISTRICT



Appendix B: Program Overview

S.T.A.R.S.

(SUCCESS THROUGH ART-RELATED SKILLS)

IN THE MIDDLE SCHOOL

Introductory Phase

Lesson 1: Introduction to the Visual Arts

This is a basic, general overview of the visual arts. Students will learn how to find the content and form of a work of art. They will then actively participate in various art experiences using various mediums. This process will be videotaped by the teacher to use as a diagnostic assessment tool.

Lesson 2: Introduction to Line

Students will identify line as an element of art as they explore powerful impact produced by the various types of lines, as well as manipulation techniques used by artists to create a desired effect. Incorporated in this lesson is insight into the life and times of

Vincent Van Gogh. They will also experience working in the form of drawing through the medium of pencil and ink.

Lesson 3: Introduction to Color

Students will experience the wonders of hue as they explore color as an art element. They will enlist in the manipulation of color to achieve various effects as they are introduced to artist Auguste Renoir and the Impressionism Period. They will work in the form of painting, using the medium of tempera paint.

Lesson 4: Introduction to Shape and Form

Students will explore the era of Cubism as they are introduced to shape and form as art elements. Pablo Picasso will serve as the expert here as students explore the Cubism style as they manipulate cut-out geometric shapes using the technique of overlapping, to create the visual effect of perspective. They will also fold, cut and score paper to create three-dimensional works of art based on form.

Lesson 5: Introduction to Space

Students will discover that space is also an element of art as they manipulate clay to create objects in the style of Henry Moore. To truly understand how something invisible can have a dramatic effect on a work of art, they will experience the form of sculpture through the medium of clay as they explore the effects of positive and negative space.

Lesson 6: Introduction to Texture and Balance

Students will compare Edgar Degas' "Prima Ballerina" to another work of art to discover the element of texture and the principle of balance. They will enlist in creating various textures through the use of texture plates as they explore the concept of balance through the creation of a symmetrical design.

Through the culmination of the above activities, as well as any additional activities incorporated into this phase, students should have a portfolio consisting of their art productions. Included in their portfolios should be teacher assessment sheets as well as their individual, personal analysis.

Exploration/Creation Phase

After the students have explored the basic elements and principles of art, experienced the handling and effects of various art medium, and encountered various artists in their historical context, they are ready to begin a more in depth and personal study into an art topic of their choosing. They will create an exploratory project based on research and individual artistic skill and style. They will experience the emotional and social aspect of art as they work alongside their peers to create visual meaning that speaks of who they are and what they want to say to the world.

Production Phase

This final and culminating phase in the S.T.A.R.S. program is a celebration of art as well as a final assessment tool. The degree to which this phase is implemented is up to the parties involved. It can vary from a personal one-to-one encounter between student and teacher to an evening art show and presentation in which students are the stars of their own art show, as they present their final projects to their friends, family and community. Their art portfolios will be on display and a videotape of activities completed throughout the course will be shown. Students will even have the opportunity to teach their parents an art lesson!

In Conclusion

With all this fun going on, can students actually be learning anything through involvement in this program? Absolutely! And surprisingly, most of the learning will have nothing to do with art perse. Creativity, critical thinking skills, problem solving skills, effective communication skills, self-esteem, and cultural awareness are all promoted through this exploratory, middle school approach to the visual arts. While focusing on varied activities, the issue of learning styles will be addressed. The implementation of exploration particularly focuses on the unique needs and personal interests of middle school adolescents as it offers them control and responsibility for their own learning. S.T.A.R.S. IN THE MIDDLE SCHOOL was created in an effort to produce lifelong learners and contributing citizens for the 21st century.

Appendix C: Diagnostic Assessment

INTRODUCTORY PHASE

Diagnosis is a clinical term which, when applied to education, refers to determining where a student is in relation to predetermined goals.

Methods of Accessing Differences for the S.T.A.R.S. Program

1. Teacher-created Diagnostic Test. This should be easy to score and based on basic skills in sequential order from easiest to most difficult. Included in this assessment tool should be inquiry into the student's incoming attitude toward art as well as a reflection of any prior experiences in art.
2. Teacher Observation. Consciously or subconsciously, we as educators are frequently using this method. To systemize this approach for record keeping's sake, as well as future assessment comparisons, you can either make notations into a student log or journal, or use a video camera to record your observations,

Procedure

Diagnostic assessment should occur as soon as possible. Teacher-created diagnostic tests are simpler to use because they can be given the first day of class with little preparation. Observation and recording gives you a truer diagnosis, but takes more planning due to the simple fact that the student must be doing something observable.

I recommend that the art room be set up ahead of time with the various media/oriented activity centers. As groups of students rotate from a water coloring to a charcoal drawing center, the teacher is moving about the room, videotaping the experience. Individual questions and responses will add more insight into the diagnosis. Various famous works of art should be placed around the room and used as a springboard for art-related conversations and questions. Through this method, the teacher can gain insight into the entry level ability and attitude of each student in terms of manipulating various mediums, verbal response, art history, as well as how they interact with their peers.

And lastly, this method can be repeated at the end of the term and then viewed in comparison to the introductory tape to assess for growth. Students enjoy watching themselves on T.V. and they can become actively involved in their own assessment as they write about and respond to their observations of the two videotapes. These tapes can also be used at the end of the term during the Presentation Phase.

Appendix D: Introductory Phase Sample Lesson Plans

Lesson 1

Title: Introduction to the Visual Arts

Objectives: Students will

1. Gain insight into the overall purpose of the visual arts.
2. Begin to define art in a personal way.
3. Explore and participate in unguided practice with various art mediums for the sake of diagnosis.
4. Express either verbally or in writing what is meant by the terms content and form in the work of various artists.
5. Express either verbally or in writing the intended content and form in their own art work.

Materials/Resources: Various media-based centers should be set up in advance. Each center should provide adequate space for small groups of students to fit and work comfortably without infringing on each other's space. Each center will contain a different art medium, which may include, but not be limited to watercolors, tempera paint, clay, crayons, markers, pastels, charcoal, pencils, ballpoint pens, construction paper, white art paper, scissors, glue; video camera; various art prints or slides. Optional:

several tape recorders and a personal blank tape for each student.

Art Terms: visual arts, form, content, art history

Motivation: Write the word "visual art" on the chart and ask for volunteers to explain its meaning. Accept all meanings at this point, then lead the discussion to address both the "visual" and "art" terms separately first, then together. Write the definition on the chart (see Appendix F for reference to "the chart"). Inquire as to why students think artists create works of art. Guide the inquiry towards the fact that humans have a need to formulate their experiences as a way of making sense of their life in this world and that we recognize in art its power to give shape to human experience.

Add the words "content" and "form" to the chart. Inform students only that creating art involves these two concepts. Ask for volunteers to explain what they know, in a general sense, about the meaning of these two words. For example, for "form", they may relate it to "forming" something or "form" in terms of athletics, as it relates to an individual athlete's style in movement. Guide them to the realization that "form" in artistic terms is similar. As "form" describes *how* an athlete executes a certain movement, in art, "form" is *how* the artist interprets the subject, *how* the chosen medium is used and *how* the visual elements are built into the work. Add the definition to the chart.

For "content" they may relate it to what something "contains" as in a table of contents. Guide them to the realization that this is similar to "content" in art. The table of contents in a book refers to all aspects and information contained in that book that work together to give the book its meaning. The "content" of a work of art is what the artist wants to express and is created through all of the qualities together in a particular work of art. Add the definition to the chart.

Display various prints or slides of works of art. Have the students break into smaller groups to identify the form and content of each. Remember that "what" the students say with regards to this is not as important as "how" they say it. They should be able to explain, in personal terms, their response. Videotape the group discussions.

Creation: Inform students that they will remain in their same groups to work in the various activity centers. Before they begin, go to each center and identify the medium. Be careful not to give them too much information at this time or tell them how to use it. Inform them that they are to create a piece of art work at each center and that you will be walking around videotaping the activities. As you proceed through this diagnostic assessment, respond verbally to what students are doing. Ask questions that will inspire higher-order thinking. Follow a response with an additional question to the same student that will enable them to clarify, expand and explain their response. Make sure all students are included

in this process.

Closure and Assessment: Students write about their experiences with the various mediums. Instruct them to include what they liked and/or disliked about each, which they felt they were most successful in and a description of the form and content of each. This should be done in a quiet, reflective environment, away from the high energy of the art centers. An outside area can be used or this may be completed at home. An alternative may be to discuss this first in large or small group form. Also, instead of writing their responses, students may work with a partner(s) and record their response on a personal audio tape. Each tape should be labeled with the student's name and used continuously by that student throughout the course. Collect reflective papers and/or audio tapes for student portfolios.

Lesson 2

Title: Introduction to Line

Objectives: Students will

1. Identify line as an element of art.
2. Identify and give examples of the various kinds of lines.
3. Identify and describe the effects of various kinds of lines on a work of art.
4. Recognize and describe Vincent Van Gogh's contribution to art and locate him in his historical context and art period.
5. Create and express a visual effect through various mediums of drawing using the element of line.

Materials/Resources: A print of Van Gogh's "Starry Night" and a reference source of his life; white drawing paper; tissue; pencils (soft and hard); black, thin felt tip markers; black ink ballpoint pens; charcoal

Art Terms: line, implied, Post Impressionism

Motivation: Guide students through a discussion of what a line is. Point out various objects around the room and inquire if they have a line. Make a heading entitled "Elements of Art" on the Art Terms Chart. Write the word "line" under the heading and define. Describe the various

kinds of lines and give examples of each on the chart. Lead students to the reality that lines do not exist in nature and that lines are always "implied" by the edges of shapes and boundaries of areas of color. Add the term to the chart (see Appendix F for reference to "the chart"). Display a print or slide of Van Gogh's "Starry Night" and ask for volunteers to describe it. Guide the discussion to the observation that this drawing has no straight lines. Ask students to describe what affect this gives the picture. Inquire into how this picture makes them feel and why. Ask how the images of objects such as the houses, hills, and trees were created by Van Gogh (using lines). Ask what affect these lines have on the image of the sky (turbulence). Give a brief history of the life of Van Gogh. Include the term "Post Impressionism" and add to chart. Inform students that this picture was painted in 1889 and is now in the Museum of Modern Art in New York City. Ask a volunteer to place his name tag in the proper position on the time line (see Appendix F for reference to the time line), and to identify for the class what events were going on in the world at this time according to the time line.

Creation: Instruct students to create a picture of the subject matter of their choice, using various types of lines to convey a certain mood or effect. Present the types of media they may use and encourage them to experiment with each. A felt tip marker gives a bold, decisive look which can vary in thickness by shifting from point to side. A

ballpoint pen is extremely versatile, can produce both dark and light lines depending on the pressure used and does not smear. A pencil is the most versatile tool and can be adapted to sharp lines, soft tones and ranges in between. Charcoal gives a strong effect with bold lines and is good for working large as well as blending with tissue. Give them extra paper and encourage them to practice and explore many combinations before choosing one.

Closure and Assessment: Give students the option of either writing a description of their picture and their usage of line and media to express a mood or feeling, or to orally presenting it to the class, describing the same. This can either be audio or video taped. Display the art work or use for student portfolios.

Lesson 3

Title: Introduction to Color

Objectives: Students will

1. Identify color as an element of art.
2. Identify verbally the value and color in various works of art.
3. Recognize the expressive qualities of color artists use to create meaning.
4. Recognize and describe Auguste Renoir's contribution to art and locate him in his historical context and art period.
5. Manipulate the use of color to create various visual effects.

Materials/Resources: Print or slide of Renoir's "The Luncheon of the Boating Party" and a reference source of his life; Artist's name tag; example of a color wheel and a value scale; large white art paper, tempera paint of various colors; standard 1/2 inch long-handled tempera brushes as well as smaller ones for detail; 1/2 pint empty, clean milk cartons.

Art Terms: color, hue, color wheel, primary colors, secondary colors, intermediate colors, intensity, value, value scale, shade, tint, Impressionism

Motivation: Review the concept of line and identify it as one of the elements of art. Display Renoir's "The Luncheon of the Boating Party" and ask students to silently observe it for a minute. Give a brief history of the life of Renoir. Include the term "Impressionism" and add to the chart (see Appendix F for reference to "the chart"). Give a brief history of the life of Auguste Renoir. Ask a volunteer to place his name tag in the proper position on the time line (see Appendix F for reference to the time line), and to identify for the class what events were going on in the world at this time according to the time line.

Ask for volunteers to share their observations about the work. Guide the discussion to the color of the work. Add the term "color" to the chart and discuss the meaning of the word. Identify it as the second element of art. Explain that in art, we are actually working with pigments (colored paints) instead of light. Display the color wheel and ask for volunteers to identify and describe it. Add the term to the chart. Identify together the primary, secondary and intermediate colors and add these terms to the chart. Explain what is meant by "intensity" of color and add to chart.

Refer student's attention back to Renoir's work. Lead a discussion into what they notice about his usage of color. Guide the discussion towards the particular colors and their various shades and tints. Add "shade" and "tint" to the chart. Introduce the term "value" and add to chart. Display a value scale and add to chart. Ask volunteers to describe

its characteristic. Point out to student's that Renoir has employed different colors of similar values, as well as similar colors of different values and intensities. He has intermingled dark, bright colors with dull, dark ones and light, dull colors with light, bright ones.

Creation: Instruct students to create a work of art, the subject matter of their choosing, using the medium of tempera paint. Inform them that tempera is an opaque paint which is very versatile in technique. It dries quickly and in time becomes very hard and permanent. Its surface is usually smooth and unglossy. Encourage them to mix colors rather than just using the primary and secondary colors and to experiment with mixing black and white to affect the shade and tint of the color. Provide lots of empty, clean 1/2 pint milk cartons for mixing and storing paint. Open top completely while using. Close and keep top sealed with a clothespin. This will keep the paint usable for up to four weeks. To properly use and care for the brushes, instruct students to always paint the way of the bristles to avoid breaking the hairs. When cleaning, they should never scrub the brushes. Instead, rinse them under running water until the water runs clear. Brushes should be stored in a container, bristle side up, to air dry.

Give the students several pieces of paper so they can practice and explore the effects of mixing color before they actually begin their work.

Closure and Assessment: Collect the paintings when they have thoroughly dried. Have students get into small groups of four or five. Randomly hand out four or five painting to each group. Designate one person in each group to facilitate by displaying a painting one at a time and leading a group discussion in the artist's usage of color and its effects on the work of art. Remind them to use the art terms they have learned in their discussion. The teacher can move from group to group to assist and guide. This activity can also be videotaped.

Lesson 4

Title: Introduction to Shape and Form

Objectives: Students will

1. Identify shape and form as an element of art.
2. Distinguish the difference between shape and form.
3. Recognize and describe Pablo Picasso's contribution to art and locate him in his historical context and art period.
4. Manipulate the effects of shape and form through the medium of collage.

Materials/Resources: A print or slide of Picasso's "Les Demoiselles d'Avignon" and a reference source of his life; various colors and kinds of paper; tag board and poster board; white glue; scissors; pencils; patterns of various geometric shapes; craft knives.

Art Terms: shape, form, geometric, two-dimensional, three-dimensional, Cubism, overlap

Motivation: Review the two elements of art discussed so far, line and color. Display a print or slide of Picasso's "Les Demoiselles d'Avignon" and ask students to quietly observe it for a minute. Point out to them the elements of line and color in the work. Ask for volunteers to describe other features of the work. Guide the discussion to the element of

"shape." Add the term to the chart (see Appendix F for reference to "the chart"). Discuss the meaning of two-dimensional and ask for volunteer to give examples of two-dimensional shapes (circle, square, triangle, rectangle, oval, etc.) Discuss the two types of shapes, "geometric" and free form (natural, irregular, uneven). Help student distinguish between the two by giving several examples of each. Give a brief history of the life of Pablo Picasso. Include the term "Cubism" and add to the chart. Ask a volunteer to place his name tag in the proper position on the time line (see Appendix F for reference to the time line) and identify for the class what events were going on in the world according to the time line. Inform students that this painting is considered to be the first Cubist painting. The style we know as Cubism was invented by Picasso in the process of creating this very work of art.

Identify and define the term "overlap" and ask for volunteers to describe the effect overlapping gives to Picasso's work. Guide the discussion towards the illusionary effect of overlapping. Discuss how the shape whose outline appears interrupted is the shape that will appear to be overlapped, and as a result, behind the other object. Point out the illogical employment of illusions of overlapping in Picasso's work.

Creation: Inform students that they will be creating works of art in both two and three dimensions using shape and form and overlapping. For the two-dimensional work, they can use

the geometric forms to trace and cut out desired shapes and colors, or create their own free form ones. They will arrange their shapes on heavier background paper, planning their compositions carefully. Instruct them to use the technique of overlapping somewhere in their work. Glue shapes in place, using as little glue as possible.

For the three-dimensional work, students will create paper sculptures using the techniques of folding, cutting and scoring. Demonstrate the techniques, emphasizing the proper handling of the craft knife. For scoring, have them practice several times until they get the feel for the correct amount of pressure without cutting through the paper. Demonstrate folding techniques, such as accordion pleats. Demonstrate how folded pleats can be cut and bent. Completed forms may be freestanding or mounted on poster board.

Closure and Assessment: Match each student with a partner.

Each will take turns asking the other questions about their works, in an interview style. Questions should include such things as why they chose a particular shape or form. The teacher can move from pair to pair to assist. This activity can be videotaped or audio taped.

Lesson 5

Title: Introduction to Space

Objectives: Students will

1. Identify space as an element of art.
2. Describe the effects of positive and negative space.
3. Recognize and describe Henry Moore's contribution to art and locate him in his historical context.
4. Demonstrate ability to model shapes into representational figure that enlist the element of space.

Materials/Resources: A print or slide of Henry Moore's "Reclining Figure" and a reference source of his life; modeling clay

Art Terms: space, positive space, negative space

Motivation: Display a print or slide of Henry Moore's "Reclining Figure" Give a brief history of the life of Henry Moore and ask a volunteer to place his name tag in the proper position on the time line (see Appendix F for reference to the time line), and to identify for the class what events were going on in the world at this time according to the time line. Ask students to spend a minute carefully looking and analyzing the picture of the sculpture and then write a brief description of it. When all have finished ask for volunteers to share their responses. If no students

mentioned the "holes" in the sculpture, guide them to this. Add the word "space" to the chart (see Appendix F for reference to "the chart"). Inform students that there is two types of space in the artistic sense. They are called positive and negative space. Add these terms to the chart and have students give several examples of both to check for understanding. Inform students that Moore is known for his ability to emphasize the quality of unfilled, or negative space.

Creation: Inform students that they will be working with the medium of clay to create a sculpture. Instruct them to make their sculpture from one solid piece, not smaller pieces pressed together. They are to sculpt a representational figure of either a person or an animal in the style of Henry Moore. Tell them to be especially concerned with their use of negative space and its effect on their art work.

Closure and Assessment: When the sculptures have dried, students will take turns describing their work and how they used space to create their desired effect. This can be done in an informal setting, such as all students sitting on the ground in a circle. The teacher may add this activity to the video or each student's personal audio tape.

Lesson 6

Title: Introduction to Texture and Balance

Objectives: Students will

1. Identify texture as an element of art.
2. Identify balance as a basic principle of art.
3. Recognize and describe the use and effect of texture in a work of art.
4. Recognize the use of balance in analyzing a work of art.
5. Recognize and describe Edgar Degas' contribution to art and locate him in his historical context.
6. Design and create a symmetrical work, illustrating different textures through the use of texture rubbings.

Materials/Resources: A print or slide of Edgar Degas' "Prima Ballerina" and a reference source of his life; white drawing paper, artist's texture plates (or these can be made by hot-gluing small, textured materials to cardboard squares); pencils; rulers

Art Terms: texture, balance, symmetrical, asymmetrical

Motivation: Display Degas' "Prima Ballerina" along side another work of art whose texture is smoother and balance is

more symmetrical, such as Jan Vermeer's "Lady standing in the virginals." Ask students to quietly observe both art works, paying particular attention to their differences. Ask for volunteers to respond. Guide the discussion to the effect of texture of the paintings. Ask how they would describe both. Add the word "texture" to the chart (see Appendix F for reference to "the chart"). Ask for volunteers to describe the position of the woman in both paintings. Guide them to discover that the ballerina is off-centered. Ask students if this painting is symmetrical. Add the term "symmetrical" to the chart. Inform students that there is another term that is used to describe something that is "without symmetry." Add the word "asymmetrical" to the chart. It is important here to point out to students that because it is asymmetrical does not mean that it is not balanced. Degas has developed, in this work of art, an informal balance that has nothing to do with symmetry. It involves other types of balance, like the balance between the intense color and the rough texture, for instance.

Creation: Inform students that they will be creating symmetrical works of art that incorporate the use of texture. They will first create a symmetrical design on their paper. Tell them the design should fill the entire page and to leave spaces medium to large in size. Provide rulers for those who want them. When they are finished, they will use texture plates to make texture rubbings in the spaces of their design. Instruct them to vary the textures. Give a

demonstration on how to place the plates under the paper and how to use the side of the pencil to get the desired effect. Applied pressure will affect the value.

Closure and Assessment: Have students exchange pictures.

Then have each write a brief story about what each others picture is and how it obtained that particular texture.

Emphasize creativity! Display pictures with stories written about them.

Lesson 7

Title: Introduction to Art Criticism

Objectives: Students will

1. Objectively describe various works of art.
2. Personally interpret the meaning of a work of art.
3. Reinforce identifying the elements of art.
4. Evaluate and criticize a work of art.

Materials/Resources: Various prints or slides of various works of art

Art Terms: art criticism, aesthetics

Motivation: Review the elements of art that have been presented thus far in the course. Display a work of art in either print form or slide. Begin a discussion about it. Lead a question and asking approach in discussing the work. Begin with a description, including the size, the medium used and the subject matter. Next go into an analysis, identifying the elements. Then use an interpretation, explaining the meaning of the work based on observation. And finally make a judgment, evaluating and giving an opinion of the art work. Summarize these four steps for the students.

Write the words "art criticism" on the chart (see Appendix F for reference to "the chart"). Lead a discussion into the meaning and usage of these words and add definition

to chart. Follow the same procedure for the word "aesthetics".

Creation: Break students into small groups. Give each group some art prints to evaluate. Have them take turns within their group using the four steps described previously. The teacher may circulate around the room, videotaping and guiding the procedure. Various art prints may be passed from group to group until it becomes evident to the teacher that students have the basic idea behind art criticism.

Closure and Assessment: Students will pick one of the art prints and individually evaluate it either in writing or audio taping. Make sure they include the title of the work of art they are using.

Appendix E: Art Terms

Lesson 1

1. visual arts - the art forms of painting, sculpture, architecture, drawing, decorative arts, photography, and printmaking.

2. form - the total structure of the work of art and the quality of relationships existing among all of its elements. It has to do with how the subject was construed by the artist, how the chosen subject matter was employed and how the medium was used as well as specific visual elements and their particular qualities were joined into the work of art. Form is inseparable with content.

3. content - the idea or thought behind a work of art. In a sense it is the meaning of the work, as the subject, subject matter, visual elements and their qualities all work together to suggest content. Content is inseparable with form.

4. art history - the study of the visual arts in relation to the civilization that produced them.

Lesson 2

1. line - extension from a point on an identifiable path in

space. Lines do not actually exist in nature, but are a visual phenomenon produced by proximity of elements which, due to their closeness and sequence, establish a direction that in turn implies a line. Lines can be vertical, horizontal, diagonal, curved or zigzag.

2. implied - an indirect expression.

3. Post Impressionism - an art movement that developed out of and in reaction to Impressionism during the latter part of the nineteenth century; a blanket term referring to art that both learnt from and rejected certain Impressionist principles.

Lesson 3

1. color - the illusionary phenomena of light based on its reflection or absorption from a given surface. Black is considered the absence of all color and white, the presence of all color.

2. hue - a visual attribute of color that allows for a sensation of, for example, "reddish" or "bluish", and distinguishes one color from another. Hue involves particular kinds of red, blue, and yellow, as opposed to broad categories of the term color.

3. color wheel - a circle or wheel of colors, used by artists as a tool in organizing and understanding color.

4. primary colors - red, yellow, and blue pigments; pure colors from which other colors are mixed.
5. secondary colors - orange, green, and violet; obtained by mixing equal parts of two primary colors.
6. intermediate colors - red-orange, yellow-orange, red-violet, blue-violet, yellow-green, blue-green; obtained by mixing primary and secondary hues.
7. intensity - the purity of a hue; may be bright, dull or neutral.
8. value - an element of art that refers to the degree of darkness or light.
9. value scale - a chart that demonstrates the changing values of a tone on a scale of steps running from dark to light.
10. shade - a dark value of a hue; made by adding black.
11. tint - a light value of a hue; made by adding white.
12. Impressionism - a style of art originating in late nineteenth-century France in which the goal is to capture the fleeting moment by evoking sensory impressions in the viewer. This is achieved through the use of strokes of unmixed

pigments in order to simulate the effects of actual reflected light.

Lesson 4

1. shape - element of art that is a two-dimensional area which is defined by an edge or outline.
2. form - an object with three dimensions - length, width, and depth.
3. geometric - forms that can be measured mathematically.
4. two-dimensional - lacking depth.
5. three-dimensional - having depth.
6. Cubism - a style of art in which forms are reduced to geometric planes, allowing the viewer to see multiple views of the same object at the same time. Originated by Pablo Picasso and Georges Barque in Paris in the early 1900s.
7. overlap - the physical or implied superimposition of one area or shape upon another.

Lesson 5

1. space - element of art, in both two and three dimensional art, referring to the area within, around, between, above, or

below an object.

2. positive space - (or figures) the areas of a surface occupied by a shape or form.

3. negative space - (or ground) the empty spaces within or surrounding the shapes or forms.

Lesson 6

1. texture - the tactile quality of the surface of an object or material; an art element that refers to the way objects or surfaces feel or look like they feel. Textures can be rough or smooth, dull or shiny, hard or soft. There are two types of texture - real or actual texture and visual or implied texture. Real or actual texture is texture that can be perceived through touch. Visual or Implied texture is the two-dimensional illusion of a three-dimensional surface. The two kinds of visual or implied texture are - simulated (the imitation of a real texture by using a two-dimensional pattern to create the illusion of a three-dimensional surface) and invented (the creation of a texture by repeating lines and shapes in a two-dimensional pattern).

2. balance - principle of design concerned with the arrangement of the elements of a composition. Three types of balance are symmetrical(formal), asymmetrical(informal) and radial.

3. symmetrical - having equal distribution of elements and their qualities about a central line or point.

4. asymmetrical - without symmetry, but may still have balance through the use of unequal elements.

Lesson 7

1. art criticism - the act of forming and expressing judgments about a work of art.

2. aesthetics - the study of the qualities perceived through the mind and emotions.

Appendix F: Program Materials List

Historical Time Line

This can be store-bought or teacher-created. I recommend making your own as it will better meet your needs. This time line will be posted at student eye level, on a wall in the art room. It needs to cover at least the modern era of art (mid-18th century to the present) for the purpose of the lessons, but ideally should cover more time so it can be used during the Exploratory/Creation Phase also. It needs to include major world events so that as students locate an artist or artistic era, they can get an idea of what was going on in the world during that particular time. It is my intention that perhaps if an artist or artistic era being explored occurs at a time in history or during a particular event in history that a student can remember studying, it will spark a connection and will forever be instilled in the learner's knowledge. Name tags of famous artist, particularly the ones included in the sample lessons, need to be made for posting on the time line.

Large sheet of butcher block paper

This will also be hung in the art room in a highly visible location. This will serve as a visual are displaying the art terms introduced in each lesson. It should be labeled "Art Terms." In the Introductory Phase Sample Lesson

Plans, this is referred to as "the chart."

Art prints or slides

You will need the following for use with the Introductory Phase Sample Lessons, but get as many as you can. These are an absolute necessity for the art room.

Vincent Van Gogh's "Starry Night"

Auguste Renoir's "The Luncheon of the Boating Party"

Pablo Picasso's "Les Demoiselles d'Avignon"

Henry Moore's "Reclining Figure"

Edgar Degas' "Prima Ballerina"

Additional Items

An example of a color wheel and a value scale

Half pint milk containers (ask students to save lots!)

*watercolors

*craft knives

*ball point pens

*white art paper

*poster board

*tissues

*texture plates (made or bought)

*rulers

*scissors

*pencils (hard and soft)

*construction paper

*tag board

*glue

*charcoal

*clay

*pastels

*tempera paint

*brushes

*markers

*crayon

Appendix G: Exploratory/Creation Phase Implementation

The second phase of this program involves the student in using the knowledge and skill acquired in the first phase, as well as individual prior knowledge and personal interest to complete an exploratory-based project. It is not my intention to give detailed instructions and step by step directions on how to do this and what it should look like. I have made reference to implementation ideas for this phase elsewhere in this project. I designed this curriculum with consideration towards individual teacher's own unique talents and style. I will, however, offer the following suggestions:

*It is important that you fill the art room with as much reference materials (books, art prints, magazines, videos, etc.) as you possibly can. A computer with a CD-ROM and modem is essential. At the heart of this phase is exploration and the more avenues for exploration you have, the more they'll explore!

*Remember that your role during this phase is that of facilitator and guide. Allow your students to struggle a little bit. It won't hurt them a bit and they'll really gain from the experience of working through a problem on their own. (Of course if their safety is in jeopardy jump right in!)

*Set the ground rules early in this phase. If you are requiring a written analysis along with a visual art piece, make this and the requirements known from the start. By this stage in the course, and after all of the observation you did in the Introductory lessons, you should know these students pretty well and be able to know what they are capable of doing. It is a good idea to relay this knowledge and your expectations to the student.

*Make a point to speak to each and every student on a daily basis during this phase. The idea of being "on their own" in a classroom is new to most students and many, in the beginning, may need daily guidance. Ask lots of questions of your students start them and keep them thinking.

*Stress the importance of exploring something that they are truly interested in. It could be a certain artist, art form, art medium, period in art history, art theme, ect. It may help students to get into small groups and "bounce" ideas off each other. Once the idea is struck and the exploring begins, this should be the most rewarding activity you and your students have ever participated in.

Appendix H: Clipboard Evaluation

[illegible]

Appendix I: Presentation Phase Implementation

This phase is the culmination of a series of instruction in the basic elements of art, a brief look into the history of modern art and artists, encounters with various art mediums and art forms and some interest-based exploration in the form of a final project. The final phase of the S.T.A.R.S. program involves a presentation of the project completed in the Exploratory/Creation Phase, the student portfolio, and assessment of individual growth. As stated in Appendix G, it is not my contention to establish any set criteria for implementing this phase. It is the idea behind this phase that is important, not the method by which it is applied. The approach taken in the previous phases will determine the style of implementation for this final phase. Below are some ideas and suggestions.

*Make sure all work that goes into the student portfolio is dated and commented on by the student in written form at the time of completion. The actual portfolio can take the form of any container you choose. Stacking plastic boxes with lids make excellent portfolios and can be used year after year. At the end of the term, have each student analyze and assess their work, based on progress made from beginning to end. Students are capable of being very reflective and insightful when analyzing their own work. Make sure they include some strengths and positive comments in their assessment.

*In addition to student self-assessment, the teacher should implement an assessment element. This can be a performance or skills test in which the students demonstrate their ability to perform certain tasks and use certain skills while making aesthetic decisions based on these skills. Subjective testing can be used in which students demonstrate their ability, in the form of essay responses, to think through problems by applying their total experience to their solution as opposed to repeating what they have been told. Verbal test can be used as students express orally their opinions, knowledge and judgments.

*Portfolio assessment can take the form of a checklist. In individual conferences, students evaluate their portfolios verbally to the teacher as they identify preferences for certain types of activities, discuss the effectiveness of the program, and demonstrate an ability to use the vocabulary presented in the Introductory Phase Lessons. They also present their likes and dislikes in the total art experience and make suggestions for improving the experience.

*Ideally the Presentation Phase should be a celebration of art. I suggest that an "Evening with Art" be organized to give the students a chance to present their projects to their parents, friends, and community members. The Art Committee can take an active roll in helping plan and organize this event. This can take the casual style of an open-house event

or a more sophisticated evening affair with a more formal flair. Regardless of the theme, this is a great opportunity to display and present the activities and products produced through the S.T.A.R.S. program as a means of promoting further support for the program. It is also the perfect chance to recognize supporters and contributors of the program. The videotape that has been used for assessment throughout the term can be playing during this event and portfolios can be on display. Students can also actively involve their parents in the art process by teaching them an art lesson.

Appendix J: Teacher Questionnaire

Thank you for participating in the brief overview of the S.T.A.R.S. in the Middle School Art Program. In an effort to better implement it into our elective program, please answer the following questions. Thank you for your time!

1. Would you be interested in teaching an art class as an elective course in grades 6, 7 or 8? _____

2. Do you have any special talents, interests, or connections that are art-related and would be of benefit to our program?

If yes, please explain _____

3. Would you be interested in joining an art committee to help implement a strong and successful art program at our school? _____

4. Do you have any suggestions or ideas for the S.T.A.R.S. program? _____

Your Name

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