FIFTH GRADE ART EDUCATION

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FIFTH GRADE ART EDUCATION

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CHAPTER I

INTRODUCTION

Purpose and Importance of the Study

In order to ascertain the potentialities of art as an area for education a survey was made of opinions by prominent authorities in the field of art education. An attempt was then made to propose certain plans and procedures for teaching art in the fifth grade. These plans were used by the writer in her fifth grade classroom, and possible outcomes were evaluated in the light of the objectives of the thesis.

The purposes and objectives of this investigation were three-fold: (1) to justify art as an area for education, (2) to propose certain art activities for the fifth grade, and (3) to evaluate the proposed plans.

Four sources were used in deriving a statement of values to be gained from art experience: (1) "The Objectives of Self-Realization,"[1] the first objective laid down by the Education Policies Commission in 1946; (2) "Pursuit of Happiness"[2] as one of the five ideals of democratic conduct; (3) "The Need for Art";[3] and (4) Munro's "Psychological Approach to Art."[4]

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1 Policies for Education in American Democracy, 1946 (Washington, D.C.: National Education Association), p. 189.

2 Ibid., p. 180.

3 Carolyn S. Howlett, "The Need for Art," (New York: Related Arts Service, 1949) Vol. VII, No. 2.

4 Thomas Munro, "The Psychological Approach to Art and Art Education," Fortieth Yearbook of the National Society for the Study of Education, Section II, 1941, p. 252.

Richard Ellinger develops the idea that the educative values of the learning experience which have been imparted through this branch (the creative arts program) of the curriculum signalize a step forward in education, and have broad implications for all fields of study.[5]

Rosabell MacDonald discusses the possibility that there "may be a new key to education through the arts".[6]

Baxter and Bradley state: "If the elementary school does not make a positive contribution to each individual's responsiveness to and through art, it is failing in one of its responsibilities for orienting children in their cultural environment."[7]

"Broadly conceived, art is an integral part of the entire school environment."[8]

Statements by eminent authors, and the writer's own observations of children in the classroom, indicate clearly that much more effort should be made to correlate art with the basic subjects.

General Aims of Art Education

In the unified elementary school, art aims to meet the general educational needs for art appreciation and art produc-

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5 Richard Ellinger, "Education for Creative Thinking," Education, 66: 361, February, 1946.

6 Rosabell MacDonald, Art as Education. (New York: Henry Holt and Company, 1941), p. 4.

7 Bernice Barter, Anne M. Bradley, An Overview of Elementary Education (Boston: D.C.Heath and Company, 1945), p. 90.

8 Ibid., p. 93.

tion, to further democratic living through ministering to human needs, and to integrate the personality of the child as well as the curriculum of the school.[9]

Major Objectives of the Work in Art[10]

1. Development of a social organization where children learn to respect the rights of others, to work together, to understand democratic ideals, and to work toward attaining them.

2. Increased art knowledge gained through creative activities.

3. Amplification and clarification of ideas gained through general classroom experience.

History of Art Education in the United States

A brief summary of the history of art education in the United States will show a change in objectives.

Two centuries ago art education was almost unheard of in the United States. Credit should be given to four men, among others, for the introduction of art into the curriculum. In 1749 Benjamin Franklin advocated art in his "Proposed Hints for an Academy". William Fowle attempted to utilize art in the public school curriculum in Boston in 1821. Outline drawing, chiefly geometric, by the copy method was used. Rembrandt

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[9] Leon Loyal Winslow, Art in Elementary Education (New York: McGraw-Hill Book Company, Inc., 1942), pp. 7-8.

[10] Ibid., p. 50.

Reale of Philadelphia in 1840 advocated art work as a form of graphics, making use of exercises for the education of the eye and training of the hand. William Menefe, of Baltimore, in 1848 stated that instruction in art could train pupils in taste and serve as a means of discovering art talent for use in the industries.

A broader motive for art teaching was given in 1882 in Boston. Art education was to cultivate the eye to perceive form, the hand to represent form graphically, and the mind to receive and express ideas in regard to form.

There were signs in the early periods that some teachers held strikingly modern concepts of art education.

". . . the instruction is to be varied and rational, the aim being not to make proficients in any one thing, but to impart taste, a knowledge, and a skill of universal utility."[11]

Farnum[12] states that the segregation of drawing was the natural outcome of some four hundred years of separation between art and useful production. Schools of art were started because of the complexity of the society, because the guilds had become less powerful, and because individual expression was fostered in the so-called "Fine Arts". With the coming of mechanized production in the nineteenth century, "the factory

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[11] William G. Whitford, An Introduction to Art Education (New York: D. Appleton-Century Company, 1937), p. 10, citing Records and Awards, Report of the United States Centennial Commission, Vol. 8 (1876), p. 28. Edited by Francis A. Walker.

[12] Royal Bailey Farnum, "The Early History of American Art Education," Fortieth Yearbook of the National Society for the Study of Education, Section XXIX, 1941, pp. 445-47.

despoiled the craftsman of his traditional birthright as an independent creator of beautiful things for the needs of life."[13]

Power machines separated art from the masses. It was no longer a part of the common man's existence.

In 1870, an act passed by the Massachusetts State Legislature permitted "drawing" ("industrial and mechanical") to be "freely" taught in any city and town, and made "free" instruction compulsory in the cities and towns of over 10,000 inhabitants.[14]

In this early period such terms as "correlation" and "integration" were unknown terms in educational philosophy. The leaders[15] who early began to influence art education had their vision broadened by travel and by contact with thinkers in the more general fields of education; they were affected by new teaching methods, by the new approach of child psychology, and by the obvious need for a better understanding of art as it was related to the masses.

The drawing of geometric solids and historic ornament was followed by nature drawing, by the study of form, color, and handwork. Finally came the correlation with manual training, domestic art, and, in "daring" instances, with history and geography.

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[13] Ibid., p. 446.

[14] Loc. cit.

[15] Loc. cit.

There emerged two broad aims in drawing, that of cultural and that of industrial. These two aims pointed the way to a wider understanding of art values. Now it was possible for art to become a general and not a special subject because of these two new aims.

> The child might be taught in individual observation and independent expression. The value of appreciation and understanding in the art of expression of master artists and designers was slowly accepted. Opportunities for closely relating the services of art to other curricular activities became apparent. This was followed by a growing realization that the same values applied equally well and with similar relevancy in the child's home and in his general social environment.[16]

Terminology

Art as a school subject may be defined as an organized body of educational experience dealing with the meeting of human needs as efficiently as possible through the use of materials.[17]

As a subject, art is more than a curriculum area dealing with materials and processes, as it includes experiences with information and with feelings as well as with activity.[18]

Art on the elementary level makes no distinction between the fine and industrial arts.

"Art period" designates a definite period of the day or week in which the child expresses his ideas.

"Art area" includes any situation in which the child uses

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[16] Ibid., p. 447.

[17] Leon Loyal Winslow, op. cit., p. 4.

[18] Loc. cit.

art mediums and principles.

Materials include such articles as paper, wood, yarn, and clay.

Mediums are watercolors, tempera, ink, charcoal, chalk, colored chalk, pastels, and various wall washes.

CHAPTER II

BASES FOR ART EDUCATION

Since the first purpose of this thesis is to justify art as an area for education, the logical place with which to start is the child, who is the one concerned in this area and without whom the area is valueless. In other words, one basic problem in art education is, what is the nature of the individual child? Next, it is obvious that the child's interactions with his environment are vital to any problem concerning the child. It is necessary, therefore, to discuss the nature of the society which largely constitutes the child's environment.

Since the child is the focal point around which this thesis is written, the values to the child in this area of art activities will be considered in the light of art values for the child. Without values to the individual, the whole art program is meaningless.

Nature of the Individual

An approach to the problem of relating of art education to the nature of the individual child may be found through John Dewey's explanation of the primary impulses.[1] These impulses are inherent in the nature of all humanity, and even if there were no art theories, art education, art classes, no art leaders, no art teachers, children uninfluenced in their behavior

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[1] "The Foundations of Curriculum Making," Twenty-sixth Yearbook of the National Society for the Study of Education, Part II, Quotations from John Dewey, p. 167.

would express and continue to express themselves in ways that indicate need for that phase of activity and learning.

One of these common behaviorisms is that all children express themselves by making something. To illustrate, they make toys with which to play, bowls of clay, engines of wood and tin, and all manner of simple things for enjoyment and amusement. It is the constructive impulse[2] that exists within every child. "Every child has some desire to create."[3] "Every human being has within himself some potential ability to create and appreciate aesthetically."[4]

All children draw and represent in order to express themselves. They design, organize patterns, and adorn. John Dewey calls all of this "art impulse", which with young children is connected closely with the desire to tell something.[5]

Thus the very nature of the individual is regarded as the first of the two bases of art education.

The Nature of Society

The second basis for justification of art education is the interaction of the individual with society. Neither can be considered apart from the other.

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[2] John K. Norton and Margaret A. Norton, "Foundations of Curriculum Building," (Chicago: Ginn & Company, 1936), p. 488.

[3] Harold Rugg, American Life and the School Curriculum, (New York: Ginn & Company, 1936), p. 462.

[4] Ibid., p. 168.

[5] John Dewey, Art As Experience, (New York: Minton Blach and Company, 1934), p. 345.

Society is no more than the interaction of man. Man has common drives, interests, goals, ambitions. On the other hand the laws which society has decreed, the customs, attitudes, and the institutions, while made by a group of individuals, in turn influence, inhibit, modify, and tone the individual and his original nature. "Neither the savage nor the civilized man," says John Dewey, "is what he is by native constitution, but by the culture in which he participates."[6]

Art, while individual, cannot be considered apart from the social group. It comes from a single person; yes, but it is of civilization, be that what it may, inasmuch as it is an interpretation of that which is outside of the individual. The creative artist may be regarded as a sort of translator of outer forces tempered by his own inner abilities and aptitudes. Hulme, whom John Dewey[7] quotes in his book Art as Experience, sums it up by saying: "Art cannot be understood by itself, but must be taken as one element in a general process of adjustment between man and the outside world."[8]

It might be said that art is a natural co-activity of civilization because it evolves cooperatively with life itself. The relation of art and civilization is noted in the culture of all ages, as in Egyptian art whose flat designs ornament the temples and burial places erected in faith of life after death.

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6 Ibid., p. 345.

7 Ibid., p. 332.

8 Loc. cit.

In Greek art, much of which glorified the body beautiful, it was executed largely for the state and in worship of the gods. "Every culture has its own collective individuality."[9]

Art, then, though it is a personal portrayal, is a bearer of cultures, and an embodiment of the whole of living.

> Esthetic experience is a manifestation, a record and celebration of the life of a civilization, a means of promoting its judgment, and is also the ultimate judgment upon the quality of a civilization. For while it is produced and is enjoyed by individuals, those individuals are what they are in the content of their experience, because of the culture in which they participate. . .[10] Art is a strain in experience rather than an entity in itself.[11]

Today, as always, the prevailing attitudes and conditions of living set the demands for and control the activities of art. Whether it is industrial, graphic, or plastic art, it is bound to reveal and express prevailing ideas and ideals. Consider the great industrialism and its demands upon art. Printed textiles, stream-lined cars, packages, advertising, skyscrapers, all are called forth by the times themselves and express the culture of the present day. The so-called free style of painting, modernized mural decoration in public buildings, abstractions in the plastic arts, -- these are all expressions of the mode -- they are co-activities of civilization itself.

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9 John Dewey, op. cit., p. 330.

10 Ibid., p. 326.

11 Ibid., p. 330.

"Science is here, and a new integration must take account of it and include it."[12] By way of considering this, note that science gave the housewife a better and lighter electric iron, but art made it streamlined, structurally designed devoid of entangling knobs and protrusions.

Thus, it is the times, the social group, or civilization itself that calls for and finds a natural expression in art. Art is as natural for a group as it is for a single individual. How could it be otherwise? Indeed, it is because of the natural tendencies of society that art education is justified in the school curriculum -- curriculums being planned, if they are planned -- for the needs of society as well as the needs of the individual. Consequently, the second basis of art education is the very nature of society.

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[12] Ibid., p. 332.

CHAPTER III

CURRENT OPINIONS ON PUBLIC SCHOOL ART

Grace Sobotka[1] discusses the "changing emphasis in the school art program" by saying that there is to some extent a theory "art for art's sake", which carries with it emphasis on technical skills in drawing and painting without recognition of the mass of untalented.

There is a reaction toward attempting to recognize the masses in the emphasis on appreciation.

The creative self-expression which is to enrich experience is justified in the lower grades on a basis of joy in the activity of exploring a wide variety of media.

Sybyl Brown in Thomas Hopkins' book Integration concludes that if art did no more for youth than to bring it happiness, this would in itself afford the arts a sufficient reason for being. Organic responses entail work that delights the child as a means of harnessing and directing his exuberance to an end that he desires. They result in the beauty that justly brings gratification. A girl of six when sitting quietly holding her brush before her painting was asked by her teacher if she were tired. "No," she replied, "just satisfied."[2]

Grace Sobotka[3] continues the discussion on changing

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[1] Grace Sobotka, "Changing Emphasis in School Arts Program," Fortieth Yearbook of the National Society for the Study of Education, 1941, p. 452.

[2] L. Thomas Hopkins, Integration, Its Meaning and Application, 1941, p. 452.

[3] Grace Sobotka, op. cit., p. 453.

emphasis by saying that there is to some extent a correlation with other subjects.

The correlation in an activity program increases the recognition of industrial arts, which provides opportunities for manual activities along with the aesthetic.

In an integrated curriculum art is introduced as contributing to enrichment, but at present art is subordinated to, and dominated by, the factual information of social studies.

There are few schools where the objective is integration of art with life.

Recent trends in general education indicate the possibility that art experiences may be used to develop awareness and sensitivity to the presence or absence of beauty, and growth of fine taste may be encouraged through critical evaluation and the opportunity to make choices.

Winslow defines art in this way:

> Art as a school subject may be defined briefly as an organized body of educational experience dealing with the meeting of human needs as efficiently as possible through the use of materials. Yet the subject of art is much more than a curriculum area dealing with materials and processes.[4]

Experiences with information and feelings cannot be left out.

Harold Benjamin[5] says that art is being regarded more

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[4] Leon Loyal Winslow, op. cit., pp. 4-6.

[5] Ibid., p. xiii (Editor's Introduction).

widely as a powerful educational instrument in such fundamental tasks as the promotion of democratic living in the learning group and the integration of the individual learner's personality.

The objectives for handwork are changing with the changing of educational philosophy. Handwork is an integral part of teaching procedure in the elementary school and belongs to all subjects and is not just another subject.[6]

Ella V. Preston[7] sets up the following objectives for elementary school art:

1. To free creative ability in the child.
2. To develop the child's appreciation of beauty in nature and art.
3. To encourage the child to make art a way of life.
4. To give him the joy of experimenting with many media.
5. To give the child help in attaining appropriate standards of workmanship and to help him to appreciate these standards.
6. To give the child an appreciation of true art quality.
7. To give the child an acquaintance with the rich art heritage of the human race, and an acquaintance with some of the best art of his day.

Grabbe comments on the individual as follows:

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6 Louis V. Newkirk, Integrated Handwork for Elementary Schools (Chicago: Silver Burdett Company, 1940), p. 337.

7 Ella E. Preston, "The Role of the Art Department in the Public Schools," Education, Vol. 66. September-June, 1945-46, p. 375.

Self discovery is a process of finding one's self -- finding not only what one enjoys and likes but, also, what one can enjoy and like without foreboding and doubt.

Any endeavor that extends one's range of potential satisfactions makes for a "saner" life. For if frustrated in one direction, the individual can then learn in another instead of being completely stuck.[8]

Morgan discusses:

. . . experience as an interaction between the individual and his environment, as a result of which the individual and the environment are both changed. The change in the individual we call learning; and as a result, his future reactions are modified. Consequently, learning is inevitable. The problem of the teacher is not to make the child learn but to control the things he learns and the manner of his learning. The versatile child learns in various ways, adapting the particular form to the problem in hand.[9]

It is not possible to give all children great intellectual power but it is possible for the school to make each child as it grows to maturity conscious of its own highest power, and to give faith in itself because of its consciousness of that power.[10]

These are possibilities in art area -- especially to recognize individual differences and to care for them.

Hopkins says:

Learning is integrated in that the situation is perceived as a meaningful whole, with the various parts interdependent. Learning is further integrated in that the response mobilizes the various functions of the organisms towards the common end of solving the problem. Learning

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[8] Paul Grabbe, We Call It Human Nature. (New York: Harper and Brothers, 1939), p. 120.

[9] John B. Morgan, Child Psychology. (New York: Farrar and Rinehart, Inc., 1935), p. 309.

[10] James L. Hughes, Froebel's Educational Laws. (New York: D. Appleton and Company, 1897), p. 222.

> is further integrated across time, including events of the past and being affected in its stability by the mental and behavioral events which follow it.--But the most important integration in learnings is that which unites the perception of situation and the response. Each adjusts constantly with the other.[11]

In that integration is continuous, intelligent, and interactive adjusting, so it is vital to the integration of personality. As such it is important as an art value.

Lois Mossman[12] gives readiness, law of exercise, and law of effect as the laws controlling learning. The law of effect - degree of satisfaction or annoyance - has a close relationship in the art area especially.

Because of the great numbers of individuals enrolled in the elementary school, it is here that art education is especially significant in educational production and in appreciation of art.[13]

Winslow[14] gives these peacetime objectives for art education: integration, motivation, enrichment, balance in teaching, and art for use.

The February, 1946, issue of Education[15] had for its theme "Art is Basic to the Structure of a Secure International Peace."

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[11] L. Thomas Hopkins, op. cit., p. 113.

[12] Lois Coffey Mossman, Principles of Teaching and Learning (New York: Houghton-Mifflin Company, 1929), p. 42.

[13] Leon Loyal Winslow, op. cit., p. 7.

[14] Education, Vol. 66, op. cit., p. 388.

[15] Ibid., p. 346.

Jessie Todd[16] gave the example of the individuals in the Japanese prison camps who of necessity were ingenious, and stressed the importance of giving children the opportunity to live and cooperate in school.

Lester Dix[17] stated two facts to show why he thought that intercultural education takes precedence over all other educational aims at this time.

> 1. Half the people ill today are mentally ill. Forty-eight per cent of all hospital beds are occupied by mental cases.
> 2. Atomic power has pushed us into a new world no one yet knows how to live in. As our leaders struggle with this new and devastating threat, using political technique utterly inadequate for the situation, it seems touch-and-go whether we shall learn to create world relations appropriate to the possibilities of destruction now seen.

Meiklejohn says:

> Modern education must teach its pupils to participate, not in an intelligence which makes and controls the universe, but in an intelligence which men are inventing as they seek to create meaning and value in an otherwise meaningless world. In that attempt mankind has no backing outside its own ranks. If individuals or groups are to find support, consolation, and cooperation, they can find them only by standing together, by uniting with one another. The state which takes charge of education can have value and efficiency only as an agency of that attempt at human unity.[18]

If such is the program for modern education, then the beginnings on the elementary level are of importance. Some such

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[16] Ibid., p. 387.

[17] Lester Dix, "Art in Intercultural Education," Education 66: p. 346.

[18] Alexander Meiklejohn, Education Between Two Worlds. (New York: Harper and Brothers, Publishers, 1942), p. 199.

beginnings are participation in a group, tolerance for the efforts of each other, tolerance for others outside their immediate group, evaluation of their individual efforts as well as those of the group, willingness to experiment to solve a problem, learning to be curious and then to satisfy that curiosity, and the feeling of security which comes from the mastery of something well done. From such elementary beginnings the citizens of tomorrow must proceed in their efforts to attain the goal.

Child Development in Relation to Art Experiences

Ruth Strang[20] in her study of the pre-adolescent child states:

> Drawing is a form of expression. There is a close relationship between concept development as expressed in children's drawings and their intelligence. Drawings made by children with mental diseases appear to differ in content and quality from those drawn by normal children. For example, many short and broken lines may be indicative of restlessness and emotional infantilism.
>
> Up to nine years of age children tend to draw from memory and prefer to sketch the human figure. After nine years of age they give more attention to correct representation of a variety of objects. These tendencies, of course, vary with the instruction they have had and the kind of stimulation of esthetic interest in their environment.

Miss Strang continues:

> Children are more critical of their drawings in this period. Hence, many children's artistic careers end in this period. There is no social pressure that requires drawing ability. Since slight pressure is put on ability to draw, children tend to stop trying if the results they have obtained are unsatisfactory to themselves and have been criticized by others. The teacher may help the child

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[20] Ruth Strang, An Introduction to Child Study. (New York: The MacMillan Company, 1938), pp. 451-452.

over this drawing plateau by (1) instructing him in the use of materials, so that he will see that he is really gaining in technique, (2) acquaint him with some art that is a little better but not too much better than his own, (3) discussing with him the principles of design and color, (4) encouraging his successful attempts, and (5) criticizing his work in a constructive and friendly way.[21]

Miss Strang believes that:

> Artistic effort should not be allowed to decline in this period. It may be directed into many avenues, such as lettering, making posters, decorating articles of furniture or clothing, designing costumes, and drawing maps and diagrams. Art work in the schools should give the pupils pleasure in creating pictures and designs, appreciation of beauty in every day surroundings, as well as a clearer perception of form, line, and color in natural objects, pictures, and articles of practical use. Moreover, cases of exceptional artistic ability and vocational aptitudes in this field should be discovered and developed.
>
> Modern art courses rightly emphasize appreciation of beauty in everyday life - in dress, in houses and house furnishings, in city planning and gardens. One major objective of art education is to build a more beautiful America. This objective is for every pupil. As a consumer of art he should be interested in art processes as well as the products which he purchases with good taste and judgment.[22]

According to Ruth Strang's philosophy:

> Children's art work may be improved, in the first place, by acquainting them concretely with ideals of art - organization, sincerity, attention to significant form, avoidance of unimportant details, and originality. These ideals may grow out of a discussion of the factors that make a picture artistic, and may be acquired from observation of good color combinations and significant form in works of art in museums, books, or classroom.
>
> In the second place, the teacher can refer to the good points in the drawings of each member of the class. The best work of other children frequently stimulates rather than discourages creative imagination.
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> In the third place, the teacher may assist the child, and rely upon the class to stimulate the needs for learning art principles and technics by pointing out certain

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[21] Ibid., p. 452.

[22] Ibid., pp. 452-53.

technics and helping him to discover certain art principles that made it possible for him to show others the idea he has in mind.[23]

Adverse criticism should be avoided. A positive satisfaction should come to the child from his efforts at expression in art media.

Miss Strang concludes:

> Freedom and originality on the part of each pupil should be encouraged by providing a variety of art media with which he may work and allowing instruction to grow out of his free expression in drawing, construction, design, and color.
>
> When artistically inferior children have followed a special program of instruction including free expression and motivation their level of art ability was definitely raised. Unfavorable home conditions, lack of proper art materials, lack of incentive to draw well, and lack of sensitivity to elements of artistic quality are important causes of retardation in artistic achievement.

The Psychological Approach to Art

A summary of Munro's article "The Psychological Approach to Art and Art Education" includes:

> The psychological approach to education regards teaching in all subjects, on all age levels, as an attempt to develop abilities, rather than to convey an inert mass of knowledge; as an attempt to foster inborn aptitudes, to harmonize and direct them into channels desirable from the social, as well as the individual standpoint.

Further, Munro in his discussion of appreciation and creative ability states:

> Some theorists declare that neither appreciation nor creative ability can be taught, and that all we can hope to do in art education is to train the hands and memories . . . The fact remains that we know little about what constitutes the process of artistic creation, or that of

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[23] Ibid., pp. 491-93.

> appreciation, or what factors enable some individuals to achieve greater ability in these processes than others do.
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> That art is a powerful means of influencing children, and thus of educational control, is evident if we consider the hold of motion pictures, comic strips, and illustrated stories upon the imagination of youth.[24]

The harmoniously developed personality would include the fostering through the educational process, of the perceptive, imaginative, and effective components of personality, along with the bodily and intellectual components.

Education processes should contain a balance of activities in the visual and other arts along with the training of a few selected nerves and muscles, especially those concerned with reading the printed page, understanding abstract ideas, and memorizing facts.

Art activities can carry therapeutic values by bringing into play muscular, sensory, and other functions that may not have been in use.

Art in education must be regarded broadly, not as a special accomplishment or luxury for a few, but as covering a group of activities almost universal in scope and concerned with basic human interests.

Munro discusses the importance of esthetic standards by bringing out that at an early age the child can be guided to see that creative results must be studied before an evaluation is made.

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[24] Thomas Munro, "The Psychological Approach to Art and Art Education," Fortieth Yearbook of the National Society for the Study of Education, 1941, pp. 250-51.

CHAPTER IV

THE TEACHING PLAN USED FOR FIFTH GRADE ART

At Kellogg School, Wichita, Kansas, the Fifth Grade class consisted of forty pupils, including twenty girls and twenty boys. They were an average fifth grade class in mental ability and talent. The writer was the teacher of all subjects except music, physical education, and penmanship. This was the first time the teacher and class used the plan.

The activities were actually presented in the order given. The time allotted for the presentation of the problem was the regular sixty-minute art period. The construction problems were given as much as three periods.

There was a twenty-minute appreciation period each week, in which famous pictures were studied.

The plans which follow do not include the detailed organization of the committee work. The class, when working in groups, set up its suggestions for an efficient handling of the activity to be undertaken. Questions of time, care of supplies, and discipline were decided upon before the activity started. The matter of anticipating problems before starting on a new project was eventually learned by the group.

The matter of evaluation was always approached from the attitude of "something strong" in the picture. Each child was given permission to exhibit his work, and if he wished criticism he asked for it.

Classroom activities were organized under the leadership of fourteen chairmen; namely those of: opening exercises, room, health, library, art picture, paint and art supplies, bulletin

board, boys' basement, boys' physical education equipment, girls' basement, girls' physical education equipment, safety, host or hostess, and secretary.

Each chairman was chosen for a week and then he named his successor.

Every child was free to paint in his free time. A large easel furnished space for a continually changing picture. One section of the blackboard was reserved for our "Art Picture". Brown wrapping paper was accessible to all who wished it.

The mediums used were chalk, charcoal, pastels, stick oil paints, finger paints, water colors, and tempera.

The following plans were set up on the basis of one sixty-minute art period each week.

All the creative opportunities offered in poetry, music, social studies, and literature were too numerous to list, except under miscellaneous activities.

The teacher endeavored to propose plans which would give the child a working basis for his free time, which would lead him into an easy use of his abilities, and create in him the desire to use his own initiative.

Proposed Plans

Crayons

Teacher's objective:

To talk about color and to give the child opportunity to observe colors in nature

Child's objective:

To compare the colors in the crayon box with colors in

nature

Materials:

Box of crayons

Drawing paper

Procedure:

A walk to compare colors in crayon box with colors in nature

Class set up suggestions for plan of walk, points to be observed, and type of discipline expected from their age level

Choose partners

Reports made in own individual manner:

Symbols of objects observed with color added

Creative pictures with color

Class evaluation of trip in light of child's objective

Watercolors

Teacher's objective:

To give the child free use of watercolors

Child's objective:

To paint a picture which would add color to the room

Materials:

Watercolors

Watercolor brush No. 8

Water pan

Manila paper 9" x 12"

Procedure:

Titles were chosen.

Some titles chosen were:

Summer Fun

Feeding the Chickens

Helping Father Paint

Making a Cake

My Birthday Party

Taking Care of Baby Brother

Drying the Dishes

My Flower Garden

My Vegetable Garden

At Camp

My New Dress

Summer Ball Team

At the Zoo

The Picnic

Discussion brought out:

People in picture should do something

Something in the picture should be important.

The title should tell what would be important.

Use some light, dark, and bright colors.

Analysis of Watercolor Pictures

Teacher's objective:

To find in what way each individual wished help

Child's objective:

To talk about the picture

Material:

The watercolor pictures painted in previous art period

Procedure:

The pictures were exhibited on the bulletin board. The class discussed strong points in the exhibit.

Large characters

Bright colors

An unusually pretty color

Well arranged objects in the picture

Each child suggested one thing he would like to improve in his picture.

Figure Drawing

Teacher's objective:

To give help asked for in the previous lesson

Child's objective:

To learn to draw figures

Material:

A model

Procedure:

A boy from the class was the first model.

First analysis:

Front view standing

Shape of head

Size relationships between parts of the body

Hips

Front - back

Joints of the body

Motions of joints

Movement of arms upward

Sideview:

Movement of arms upward

Movement of legs sideward

A sketching period followed in which the members of the class took turns being the model. The class called for such body movements as: holding a ball bat, throwing a ball, washing dishes, roller skating, painting a wall, driving a nail, sawing a board, running, kicking a ball, and sitting cross-legged.

Outdoor Sketching

Teacher's objective:

To give help in drawing trees and shrubs

Child's objective:

To compare the growth of trees about Kellogg School

To compare the growth of trees exhibited on the bulletin board

Material:

Pictures of trees and shrubs exhibited on bulletin board

Trees near the school yard

Manila paper 9" x 12"

Pencils

Procedure:

The writer suggested that the class set up their own points for observation.

Some of the most important points were:

Notice how the tree grows out of the ground

How the branches grow out of the trunk

How many branches

Size of the branches

How some branches grow toward the observer and other branches away

Where the leaves are

Compare a close-up of a tree with the tree far away

The light and dark in the tree

The colors in the tree

The next step was for the class to observe how artists had painted trees. The class compared the actual colors in nature with the colors in the pictures.

A period was given for the child to paint trees.

Design

Teacher's objective:

To lead the child into the area of design

Child's objective:

To prepare notepaper for class use

Material:

White drawing paper 4-1/2" x 6"

Procedure:

The discussion period brought up such questions as:

Where shall the designs be placed?

What designs shall be used?

What medium shall be used for painting?

To answer the question "What designs shall we use?" the

teacher used an opaque projector to present designs for observation and discussion. A variety of designs were presented so as to include abstract subjects, animals, flowers, and figures.

Questions to help the child to observe were:

From what did the artist get the idea?

Does the design look like a photograph? Why?

Does the design look like a picture? Why?

Use your own words to tell why designs are used.

Where are designs used?

Can you use the same design everywhere? Why?

Can you bring samples of designs?

The teacher appointed a committee to exhibit the samples of designs brought in.

Each child submitted as many ideas as he wished. These were shown on the screen through the opaque projector and the strong points were analyzed. A committee was elected from the class to meet with the teacher to choose designs for the note paper.

Envelopes

Teacher's objective:

To further the child's skill in following directions

To encourage neatness

Child's objective:

To make an envelope for the note paper presented in the previous lesson

Materials:

White drawing paper 9" x 12"

Scrap paper

Ruler

Paste

Paste sticks

Procedure:

The directions were typed and a diagram was drawn for the child to use.

Cut a rectangle 11" x 6-1/2"

Measure down 5" and draw a line across the paper (Plate I)

Measure down 10" and draw a line across the paper (Plate I)

Measure 1/2" from A to B and from D to C 1/2". Drop a line to X (Plate II)

Drop a line to X as shown in Plate II

Cut out space marked "cut out" in Plate II

Cut out space marked "cut out" in Plate III

Cut corners as shown in Plate IV

Paste Flaps C and D underneath Flap A

ENVELOPE PLATE

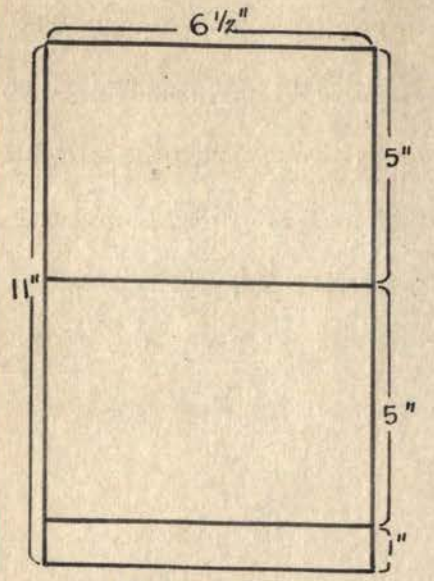

PLATE I

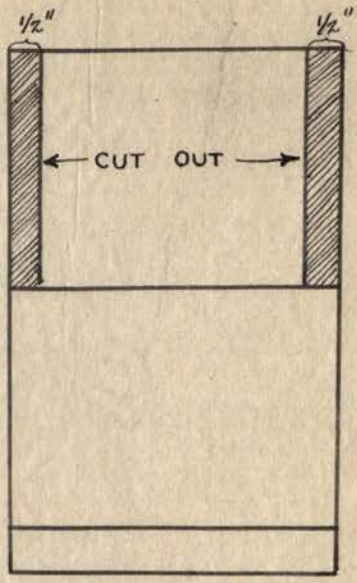

PLATE II

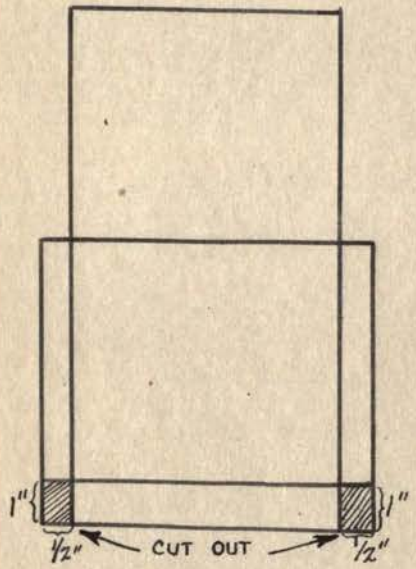

PLATE III

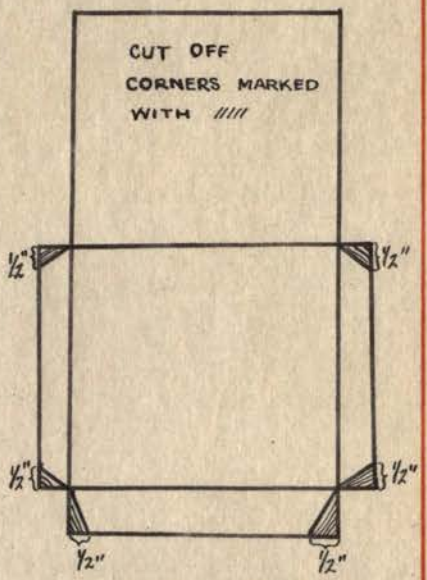

PLATE IV

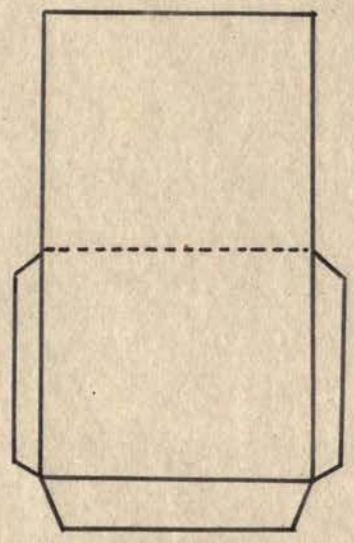

PLATE V

Facial Design

Teacher's objective:

To carry the child further into the area of design

Child's objective:

To make a mask to wear for Hallowe'en

Paper sacks were introduced as the material for the masks. The class had learned from past art experiences that organization was necessary before an art experience could be carried through effectively.

Get the proper size of paper sacks

Experiment to find ways to create hair

Importance of proper location of the eyes

Anticipate difficulties or problems before they arise

Find ideas for designing faces:

Totem poles

Katchina Dolls

Clowns

Color mediums

Advisability of a sample as a time saver

Experiment with color combinations on sample

The teacher introduced the monochromatic and the analogous color schemes.

Designs were analyzed as to types of lines which made up designs. The straight line, the circle, the semi-circle, the angle, the repetition of one or a combination, the variety of size of line and space, such as large, small, and medium, were found. The idea of plain against fancy was shown. The center

of interest was discussed.

The class demonstrated at the board various shapes for eyes. From any chosen shape each child designed the eyes for his mask.

With the space relationship of eyes, nose, and mouth in mind the design was completed.

Through experimentation hair was made from the cut strips of the sack, or heavy rope raveled could be used effectively.

Book Week

Teacher's objective:

To present creative dimension art work

Child's objective:

To create a character to represent a favorite book

Materials:

Paper sacks, paint, yarn, clothing material, leather

Procedure:

Demonstrate

Crinkle newspaper, place lightly in bottom of sack and mold head

Tie this in with string

Crinkled newspaper stuffed below this and tied in place forms the upper part of the body.

Legs were made from folded strips of paper sack which were tied in at the waist line.

If the female character was desired, the lower part of the sack became the skirt. If a male character was chosen, the lower part of the sack was cut to the

waist and thus became the legs. The arms were made from folded or rolled strips of paper sacks. These strips were pushed through slots in the back of the figure and then molded into a desired position.

Hair was made from strips of paper sacks, yarn, rope, or was painted on the sack with opaque water color.

Each child created the character he wished and kept the name of his figure a secret until the close of the problem, at which time the class guessed the identity.

Veterans' Hospital Gifts

Teacher's objective:

To give the child an opportunity to apply the knowledge of design and color to tray covers and napkins and introduce repetition of design unit

Child's objective:

To decorate a tray cover and a napkin

Materials Used:

Colored construction paper 12" x 18"

Tempera paint

Commercial napkins - plain

Procedure:

Discussion to bring out

Use of tray cover

Ideas for design:

Indians, Pilgrims, pumpkins, turkeys, flowers, abstract design

Place for design:

Corners

Marginal design

From the teacher's files on design a committee selected certain plates to be used in the opaque projector. These were analyzed for basic ideas, enlarging the unit by means of design lines, and repeating the unit to fill a given space.

In the experimental period the child made a small sample on which he tried out his design and experimented with color combinations.

Pictorial Maps

Teacher's objective:

To develop freedom in drawing and to use knowledge of designing and color

Child's objective:

To make a pictorial map

Materials used:

Manila paper 9" x 12"

Water colors

Procedure:

Analysis of pictorial maps in text and teacher's files

Meaning of symbols

Value of key to pictorial map

Symbols to represent industries

Relations of size of symbol to importance of industry

Relation of color used to nature of industry

Observation of shape of state chosen

Relation of length to width

Regular or irregular boundary line

Each child chose a state and prepared an outline of the products in the order of importance. The symbols and colors were planned. A design was worked out for the outline shape of the map. This design was created from some symbol which had been used in the map.

Gifts

Teacher's objective:

To help the child create a gift for mother for Christmas; to use design and color knowledge effectively; to help the child organize his thinking for an attack on the problem

Child's objective:

To create a gift for mother

Materials used:

Unbleached muslin squares 10" x 12"

Waxed crayons

Heavy colored twine

Procedure:

The class listed the problems

Material had to measured and cut

Best method of getting it measured and cut

Method of applying colors

Working out a design

Choosing the colors

Making a sample

Finding out if any additional knowledge was necessary

The information was then examined in order to list the points as nearly as possible in the logical order.

Amount of material needed by each pupil

Amount of material needed by entire class

Getting the material cut

Making a design

Choosing the colors

Making a sample

Method of applying colors

Any additional knowledge:

Material washed before using

Pressing material on wrong side after applying colors

Appropriate design motifs were discussed.

Border and corner designs were analyzed for the idea of applying to cloth. Scrap material was brought from home to be used in trying out the crayons on cloth.

A committee of two, under the teacher's supervision, tore the material into twelve-inch squares. The teacher laundered the squares at home and brought them back to school sprinkled. Each child ironed his own square at school.

The colored twine was knotted loosely and used as individual napkin holders.

Wrapping Paper

Teacher's objective:

To give the child skill in free brush expression and present all-over design patterns.

Child's objective:

To decorate wrapping paper for his mother's gift

Material:

White wrapping paper

Water colors

Tempera

Ink

Procedure:

Class discussion as to:

Symbols appropriate for paper and use of the paper

Class members demonstrated free brush technique:

On blackboard with wet brush

On paper with water colors

Class analysis of commercial wrapping paper:

Colors not always red and green

Symbols not always seasonal

Free choice of placing design units

Working period:

Some of the class worked on their paper taped to the board. Others placed newspapers on the floor and worked there. A few used a large table in the room. Some worked at their seats.

Christmas Cards

Teacher's objective:

To further the child's skill in creative expression

Child's objective:

To paint a Christmas picture for father

Materials:

White drawing paper

Water colors

Procedure:

The assignment:

Christmas card for father

Title - Christmas at Our House

Class discussion:

Father must be in the picture

Activities suggested for the picture:

Decorating the tree

Wrapping mother's gift

Buying mother's gift

Helping father move the furniture

Making Christmas cookies

Making Christmas decorations

Father reading the paper

Thinking the picture:

People in the picture

Furniture

Posing for the picture:

Members of the class posed in various activities suggested by the title

Problems suggested by the class:

How to draw a table

How to show two rooms in the same picture

How to draw a chair

How to draw a divan

How to draw a corner of a room

How to draw a stove

Answers to the problems:

Table - chair - divan - stove

Sighting the corners of the table with the use of a pencil

Sighting the relationship of the front legs and back legs of the table

Observing thickness of table top, shape of table legs

Interpretation of table in perspective by member of the class

Similarities of table, chair, divan, and stove

Two rooms in the same picture

Observation:

The classroom and the hall

The hall and the classroom

The corner of the room:

By observation

By sighting

By experimenting with lines

By interpretation from class members

Health

Teacher's objective:

To give the child the opportunity to use the knowledge of color, creative drawing, and organization of materials

Child's objective:

To prepare bulletin board material on topic of health

Materials:

Brown wrapping paper

Tempera paints

Charcoal

Procedure:

Review of health facts about:

Proper care of teeth:

See your dentist at least three times a year

Use a toothbrush twice a day

Sleep:

Get eight and a half to ten hours of sleep each night

Sleep in a room with fresh air

Food:

A good breakfast: milk, egg, bread, butter, fruit

Lunch: soup, vegetable, fruit, bread, butter, milk

Dinner: meat, salad, vegetable, fruit, milk

Problems:

Bulletin board spaced to be filled

Size of each picture

Story the picture was to tell

Arrangement of pictures on bulletin board

Members of class to paint the pictures

When to paint

Time given for completion of task

Answers to problems:

Committees elected to paint the pictures

Bulletin board measured

Number of topics counted (nine)

Division of space into nine sections

Committee of two appointed to paint picture for each topic

Committee to prepare paper for bulletin board

Committee to mix paints

The committees, selected to paint the pictures, prepared charcoal sketches to present to the class for approval. The class made suggestions to enlarge the characters in the pictures and to paint the center of interest before further suggestions were made. The pictures were evaluated by the class from time to time as the committee progressed.

Class suggestions for pictures:

Child in dentist's chair

Child walking into dentist's office

Child brushing teeth

Child getting ready for bed

Child opening bedroom window

Child's head surrounded with proper food

A child with a basket of proper foods

International Project

Teacher's Objective:

To further the spirit of international understanding on the fifth-grade level; to correlate reading, English, and art

Child's objective:

To learn about boys and girls of other lands, and to prepare a Red Cross portfolio

Materials:

Wichita City Library books

Exchange Red Cross album from New Zealand

Commerical portfolio

Finger paint

Water colors

Pen - ink

Some of the factors which aided the advancement of the international project were:

Prejudices between races in the class

The current material in the readers

The approaching date of Brotherhood Week

The arrival of a New Zealand Red Cross album

Intense interest was shown for the stories about boys and girls of other lands. The room and school libraries lacked the books to satisfy the demand of the class for further information about foreign countries.

The class listed the books they desired from the bibliographies at the close of the stories in the readers. The books requested were secured from the Wichita City Library.

The class made an outline of general information to use in their individual reports:

Name of the book, author, illustrator, copyright date

Setting of the story

Time of the story

Main characters

Characteristics of the main characters

Customs of the country

Vocabulary of the country

Comparison of the foreign country with the United States

Find examples to show that boys and girls are much alike in all countries

The New Zealand Red Cross album was examined to find information about the country and to learn the organization of the material.

The American Junior Red Cross School Correspondence pamphlet[1] gave additional ideas for the type of material desired for an album to be sent abroad.

The topics selected for illustrating and comment were:

Greetings

Wichita, Kansas

Our Class Room

Our School

How We Help Our Parents

Our School Orchestra

Our Violin Classes

Earning Spending Money

Our Favorite Game

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[1] American Junior Red Cross School Correspondence, American National Red Cross, Washington, D. C.

A Class Trip to the Art Galleries

The Art Exhibit from France

Boys and Girls of Other Lands

Social Studies

Arithmetic for the Fifth Grade

Each child submitted a paragraph about any topic he desired. A committee of five, with the teacher, chose the best paragraph written for each topic. An editorial staff of six class members edited the material for the album.

Every child presented an illustration for any topic of his choice. A committee of three assisted the teacher in the choice of pictures for the album. The finished pictures were painted in water color.

The printers for the completed album were chosen from the samples turned in by each child.

The exhibit "Paintings by French Children" added interest to the project.

What to look for in the pictures:

Industries represented

Activities of children or adults

Farm scenes

City scenes

Historical scenes

Brightness of colors used in painting

Details of objects

Did the picture tell a story

A discussion period followed the trip to the exhibit.

Collages

Teacher's objective:

To present another means of creative expression, to carry further the spirit of international understanding of boys and girls

Child's objective:

To just have fun

Materials:

Construction paper 9" x 12"

Scrap material:

Cloth - cotton, silk, velvet

Leather

Yarn

Paper

Needle, thread

Procedure:

Draw a figure at least ten inches tall. Cut out the figure. Trace around this figure on any neutral colored construction paper.

Use the first figure for the pattern to cut the material. Instead of painting the figure scrap materials were used to create the character of any country the child wished to portray.

Clay

Teacher's objective:

To provide time for the child to experiment with clay with emphasis on free expression

Child's objective:

To create something for his room at home

Materials:

Clay

Wire coat hanger

Newspapers

Waxed paper

Modeling tool (skewer, or stick from popcicle)

Tempera

Procedure:

A brief demonstration by the teacher brought out the desirability of compact forms for clay objects; the idea of creating some fantastic figure; and the technique of applying slip for molding clay to clay.

Each child experimented with colors on paper before making a choice for the finished clay piece.

Metal Craft

Teacher's objective:

To present another medium

To allow child to use the knowledge of creating designs to fit a space

To allow freedom in choice of colors

Child's objective:

To make a Mother's Day gift

Materials:

Metal pieces 3" x 5"

Wooden basswood pieces 4" x 6"

Sandpaper

Small brads

Hammer

Pliers

Shellac - brushes

Cleaner

Scrap paper

Woodburning set

Tempera - crayons

Procedure:

Class discussion included:

Type of designs for Mother's Day plaque

Period to produce an idea

Technique of applying design to metal

Method of molding design into metal

Design for wood

Mediums for applying design to wood

Sample designs for border and metal were presented to the teacher on four by six inch papers. The designs were sketched on the metal or the designs were cut out and traced on the metal with pencil.

A pad of newspapers placed under the metal made the pressed design deeper. A skewer was used to mold the outline design into the metal. One end of the skewer cut at an angle served to mold the entire design.

The border was painted or burned on before the metal was nailed to the wooden plaque.

Small pliers kept the brad upright while it was pounded into place.

The completed object was shellacked. On the back two small brads were placed one-half inch from the top and one inch and a half from the sides. A string tied between made the hanger.

Hobby Designs

Teacher's objective:

To further the child's skill in designing; to combine some of the music knowledge with the art area and to use a definite color scheme

Child's objective:

To make a cover for penmanship specimens

Materials:

White construction paper 12" x 18"

Scrap paper

Tempera

Victrola Records:

Turkish March 2-4 time

Fundamental rhythms 3-4 time

Grand March of Aida 4-4 time

Procedure:

The idea for the design came from the child's hobby or interest.

The records were played. The music was analyzed for time. The class demonstrated the rhythm by walking and with taps of the fingers. The accented beat was emphasized. The

teacher brought out the idea of using the time of the music for placing the design unit in groups of twos, threes, or fours, then choosing the top figure for the accented beat by making it brighter, darker, or lighter than the other figures in the group.

Experimentation by each pupil provided the individual scheme for repetition.

Some of the units used were:

A baseball figure

Bat and ball

Skates

Spoon and pan

A butterfly

Cowboy boots

Scissors

A skating figure

Triangles

Circles

Squares

A doll

A dog

A horse

The size of the space to be designed was observed and various sizes of paper were tried on the twelve by eighteen inch paper in order to arrive at the most advantageous size for the design unit.

Each child used the idea of analogous colors for the painting of the all-over design.

Printing

Teacher's objective:

To give the child adequate skill in printing for classroom use

Child's objective:

To print his name for exhibit work

Materials:

Scrap paper

Ruler

Pencil

Construction paper 2" x 6"

Procedure:

The basic forms for manuscript writing were reviewed for small and capital letters. Capital letters were made one inch high and the small letters one-half inch high. The child found the middle of his first name and proceeded to fit the letters into a given space 5" x 1".

Potato Printing

Teacher's objective:

To present all-over designs and to give the child a new medium in which to experiment

Child's objective:

To design a cover for the grade card

Materials:

Construction paper 9" x 12"

Scrap paper

Medium sized potato

Brush No. 8

Knife

Water colors

Procedure:

The opaque projector was used to present all-over design ideas. The analysis consisted of picking out the idea on which the design was based, the means by which the basic idea had grown; the arrangement of the unit for repetition; and the lines, if any, which held the design together. The use of a dark color against a light color for emphasis was observed, as well as the number of colors the artist had used.

The space to be filled was observed in order to decide on the best size for the unit of design.

When the potato was cut open the design in the potato was observed. Each child experimented with shapes until a satisfying design was cut and he found a combination of paint and paper which were pleasing.

Dioramas

Teacher's objective:

To give the child an opportunity to use creative ability, free use of art materials, and a choice of subject matter.

Child's objective:

To be original and to have fun

Materials:

Apple crate

Window glass

Scrap lumber

Clay

Newspaper

Construction paper

Brown wrapping paper

Scrap material:

Yarn

Corks

Pipe cleaners

Cardboard tablet backs

Shoe boxes

Tempera

Procedure:

The class was divided into groups of three. Each group chose an idea, from a story or from social studies, which was worked out in dimensional form. Shoe boxes or tablet backs were used for backgrounds.

After an evaluation of the submitted stages, committees were chosen to make a diorama:

Stage committee

Background

Animals

People

The scene developed was a Kansas farm.

Miscellaneous Activities

Teacher's objective:

To give a purpose to an art experience; opportunity for child to use art knowledge and art materials

Child's objective:

To create for a purpose

Materials:

Paper:

Construction

Wrapping paper

Finger paint

Color Mediums:

Water colors

Tempera

Kemtone

Charcoal

Pastello

Sketcho

Scrap materials

Activities:

Bulletin board topics:

Health

Safety:

Home

School

Winter

Summer

Signs of Spring

Signs of Winter

Book Week

My Favorite Story

My Favorite Poem

Animal Friends

Bird Friends

Seasonal Pictures

News Events

Reading

Spelling

Social Studies

Brotherhood Week

Seasonal picture for the monthly calendar

Miniature stages:

Stories from readers

Health factors

Safety

Social study scenes

Blackboard picture

Scrap Materials in our "Surprize Box" which contained:

Pipe cleaners

Corks

Clothespins

Wood shavings

String

Yarn

Paper doilies

Scrap cloth

Leather

The child was free at any time to create a character, either with or without a purpose.

Loom - Trade-name Co-op:

Four pedals

Size - eighteen inch weaving space

These miscellaneous activities were given to show the ample choice provided the child for use in his free time and to further encourage originality in the child.

CHAPTER V

AN EVALUATION OF THE PLANS FOR FIFTH GRADE ART

The evaluation of these plans were appraised first in the light of major objectives of the work in art.[1]

1. Development of a social organization where children learn to respect the rights of others, to work together, to understand democratic ideals, and to work toward attaining them.

2. Increased art knowledge gained through creative activities.

3. Amplification and clarification of ideas gained through general classroom experience.

An analysis of the program showed that the child was given the opportunity in the class organization to use democratic ideals; he was led to respect the rights of others and to work harmoniously with others.

Art knowledge was presented to the child, and many opportunities were given in which he could use the knowledge he had learned.

In the light of Munro's statement[2] that the perceptive, imaginative, and affective components of personality should be fostered and developed through the educational process, the proposed plans fulfil those requirements.

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[1] Leon Loyal Winslow, op. cit., pp. 7-8.

[2] Thomas Munro, op. cit., p. 252.

"The educated person is participant and spectator in many sports and other pastimes."[3]

"The educated person appreciates beauty."[4]

The teacher endeavored to formulate plans which would in an elementary way prepare the child to progress toward the goal of an educated person.

An analysis of the plans shows that opportunities were afforded the child to satisfy four basic needs through art activities:[5] (1) to have real fun; (2) to find a natural means of expression; (3) to develop his imagination; (4) to coordinate his manual capacities; (5) to think more clearly.

The teacher believes that the plans as a whole were necessary in order to fulfill the objectives for the elementary school.[6]

1. To free creative ability in the child.
2. To develop the child's appreciation of beauty in nature and art.
3. To encourage the child to make art a way of life.
4. To give him the joy of experimenting with many media.

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[3] Policies for Education in American Democracy, 1946 (Washington, D.C.: National Education Association), p. 203.

[4] Ibid., p. 204.

[5] Carolyn S. Howlett, op. cit.

[6] Ella E. Preston, "The Role of the Art Department in the Public Schools," Education, Vol. 66. September-June, 1945-46, p. 375.

5. To give the child help in attaining appropriate standards of workmanship and to help him to appreciate these standards.
6. To give the child an appreciation of true art quality.
7. To give the child an acquaintance with the rich art heritage of the human race, and an acquaintance with some of the best art of his day.

The activities in which the children made gifts to take home to their parents were the most rewarding to the children, if enthusiasm and effort were the criteria for measuring.

The teacher believes that the art program should be changed each year to meet the changing needs of each class.

The difficulties accompanying the art program for the year were: limitations of time, size of class, size of room, formal seating, facilities for art work.

The teacher rewards were: development and growth of creative expression, child enjoyment of art period and materials, new avenues of interest developed, child's willingness to experiment with art materials.

Through the art activities the teacher and child may grow and develop together.[7]

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[7] Edwin Ziegfeld, "Preparation of the Classroom Teacher for Teaching Art," Fortieth Yearbook of the National Society for Education, Section XLVI, 1941, p. 801.

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