An Art Guide for Classroom Teachers at the Kindergarten Primary Level

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AN ART GUIDE FOR CLASSROOM TEACHERS
AT THE KINDERGARTEN PRIMARY LEVEL

by

Edith Florence Kiser

A handbook submitted in partial fulfillment of the requirements for
the degree of Master of Education, in the Graduate School of
the Central Washington College of Education

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The following paper is approved as a partial fulfillment of the requirements for the degree of Master of Education in the Graduate School of the Central Washington College of Education.

COMMITTEE:

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Sarah Spurgeon, Chairman

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Amanda Hebeler

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Reino Randall
INTRODUCTION AND PHILOSOPHY OF ART EDUCATION

This handbook has been prepared to assist classroom teachers in developing an effective program of art education. It is intended to provide teachers with a guide which may help them to help themselves in the teaching of primary art.

To help the teacher to strive to create a classroom situation through which her pupils may develop a richer background for art education is one of the chief aims.

It is especially addressed to those teachers who have little or no specialized art education but who will be helping pupils develop their potential art abilities. An important aim is to redirect the art program away from the conception of art instruction as the "teaching" of a limited number of art forms and to help the child to develop happily under proper guidance, sympathy, and encouragement.
THE MOST IMPORTANT PRODUCT OF AN ART PROGRAM IS AN ADJUSTED CHILD who has experienced the use of many materials and has created things that please and satisfy him, not a piece of art work or craft work that satisfies adult standards. The results in art are good if the child experiences satisfaction. Art education should be a form of thinking on the child's level which should not be destroyed by inflicting adult standards upon the child.

OVER EMPHASIS OF STEP BY STEP TEACHING OF ART DESTROYS THE YOUNG CHILD'S ABILITY TO ORGANIZE and to express himself freely and creatively. Child art develops best under sympathetic encouragement. The aim of the teacher should be to keep the child free in expressing his ideas and his feelings with media in which he is interested. Guidance is necessary when the child is aware of the need.

CHILD ART SHOULD NOT BE MADE TO CONFORM TO THE CURRENT ADULT STANDARDS OF PICTORIAL REALISM but should be produced by and for the child. Art cannot be developed by any set rules but follows natural
creative impulses and instincts common to all children.

**THIS HANDBOOK IS MEANT TO BE USED MERELY AS A GUIDE**

**AS THERE CAN BE NO SET DAY-BY-DAY PLAN FOR TEACHING ART.** Success must depend upon the teacher's ability to develop a program to meet the needs, abilities, and interests of her pupils.

**TODAY OUR AIM IS THE INDIVIDUAL AND NATURAL GROWTH OF PUPILS.** Every child is a potential creator. In order that constructive progress will be made, creative effort is based on pupil-teacher planning and guidance with a worthy outcome in view.

**CREATIVENESS IS NO LONGER CONSIDERED A SPECIAL ABILITY RESERVED FOR A GIFTED FEW.** Some form of art expression is natural to every child. For this reason art in the elementary school should provide opportunity for all children to express their own ideas with a great variety of materials, and to have many experiences with beautiful things.
THE CHILD IS FORMING A BACKGROUND FOR THE PRODUCTION AND APPRECIATION OF ART during all of his many and varied daily experiences. One who appreciates art and makes use of his knowledge of art gets a great deal more out of life than one who does not. Common things assume a richer meaning and mean vastly more to the art informed person. Art is much more than a curriculum area dealing with materials for the talented few. It is not an activity limited to those with special talents but for all children.

ART IS A WAY OF SAYING WHAT IS IN ONE'S MIND. It puts feelings, ideas, and emotions into organized graphic form.

ART TODAY IS FOR EVERYONE. Art is life, we can't avoid using it. We communicate through the things we do which express something, an idea, a feeling, a sense of order. It is an inseparable part of life itself and an understanding of it helps increase our pleasure in living. There are strong urges compelling us to seek ways to express our individual thoughts.
and feelings through writing, music, painting, clay work, and many other materials.

PICTURES ARE SO OFTEN THOUGHT OF AS THE ONLY FORMS OF ART EXPRESSION that we overlook the vital role art plays in our daily living. Art touches our lives everywhere. There can be artistry in furniture arranging, hair styling, gardening as well as painting a picture. The teacher "teaches" art when the pupils are allowed to arrange flowers, care for materials and tools. Art is a functional and practical part of the entire life which surrounds us. Modern buildings, automobiles, products of many kinds are products of art as well as of science. Appreciation of art is not limited to picture study; it might include design in material, pleasing color and form in nature, a child's clothing, matching of stockings, ties and suits.

ART EXPRESSION IS NOT MERELY HAND WORK BUT IT INVOLVES OUR THOUGHTS, OUR EMOTIONS, a better understanding and appreciation of the work of others. The understanding of art helps us to acquire the ability to see and enjoy beauty which exists in many commonplace things.
Sequence in the Art Program

The sequence in the Art Program depends upon the child's maturity and his previous experience with materials. A newly presented material requires time for experimental manipulation before it will be used creatively and with purpose.

In good teaching there can be no prearranged course of study showing a sequence of so-called problems. An older child lacking in art experiences will need to explore at the same level as a younger child. The older child will progress much faster from manipulation to more mature forms.

The child's development in art may be divided for convenience into three stages, the manipulative, the symbolic and the realistic.
DURING THE MANIPULATIVE STAGE THE YOUNG CHILD SHOULD BE PROVIDED WITH A VARIETY OF MATERIALS that are easy to handle. Some good manipulative materials are: clay, finger paint, paint, and crayons. He likes to manipulate materials. He explores the materials and becomes acquainted with their possibilities. His art results are crude but he is satisfied with them because he has expressed himself, has experimented with the media and gained a feeling of independence and self reliance. He has arrived at something that is his own creation, something that fulfills his need to create.

As he scribbles in this manipulative stage he needs encouragement which will guide him to develop self confidence, independence, and muscular coordination. He might paint a picture of his father without hair or without shoes. One way to stimulate his thinking might be to ask such questions as: What color are you going to make his hair? Does he usually wear black shoes? What color does he like for trousers?
The child makes his own decisions and feels that his picture is still his own. If the teacher had supplied the answers the child might have felt that his picture was being criticized. This might cause him to lack confidence and lose interest in his work. With this method the child's results are not accidental. The teacher helps the child to solve his problem by suggestion not dictation.

The symbolic stage grows out of the manipulative stage. As the child manipulates the material it produces a form meaningful to him, though it may have little or no meaning to others. He may paint a person without a body, a house without windows. At this stage members of the group by constructive suggestions may help to further development of each other. The teacher may also clarify problems, being careful not to impose mature ideas and techniques which cause the child to lose his desire to create.

An evaluation period in which the class participates affords a fine opportunity to clear up many problems. It is the teacher's important duty to lead the discussion
skilfully toward the more favorable comments first. This will give the child whose picture is being shown more confidence. Constructive comments from the children might be somewhat as follows: "What a pretty tree you made," or "I like the way you colored the circus tent in such bright colors," or "The children are taller than the house." At this point the teacher might suggest that perhaps the house is made that way because it is a long way off. This might very nicely lead into a discussion as to how things look that are far away. This would bring all of the class into the discussion which would help the children to be observant, an important characteristic of careful thinking.

During the Realistic Stage which follows the symbolic stage the child may paint a house with a child picking flowers and a tree with birds flying to a nest. He also notices differences in clothing at this stage. Objects in his picture are sometimes made to overlap. **HE LIKES THINGS TO LOOK REAL AND THERE IS A GREAT TENDENCY TO COPY OTHER PICTURES.** This is the time more than at any other to encourage the child to create in
a free way. More attention to design helps to bridge this stage.

Since each child develops and matures at a different rate and since his experiences with different media and interests differ widely it seems evident that it is very important to continue the use of many materials. Thus each child will be given opportunity to continue to develop at his own rate. This is important if he is to be a happy, well adjusted, wholesome individual who can create, who has self confidence, is independent and who is developing intellectually, emotionally, and socially.

A child of the kindergarten-primary level is interested in handling and manipulating materials. The alert teacher will sense many opportunities to guide children through exploratory and developmental activities. The materials he is to work with should be challenging, stimulating and suitable to his age level. Opportunity for many types of self-expression should be provided. It is the teacher's task to draw out the creative power each child possesses.
THE CHILD SHOULD NOT BE FORCED NOR SHOULD THE TEACHER STRIVE FOR A FINISHED PRODUCT, "finished" that is, by adult standards. Child art does not thrive under compulsion but develops best under sympathetic guidance, helpful evaluation, and encouragement.

EACH CHILDCreates ACCORDING TO HIS INTERESTS at this level with no formal instruction nor set patterns to follow. The child may work in a realistic way, use symbols or produce abstract forms which may not have meaning to an adult. He gives form to significant events in his own life. Art is produced by the child and cannot be judged by ordinary adult standards.
Art in the Curriculum

**Art is a part of living** and therefore is important in the life of every child. The art experiences a child has in school develops in the child a better understanding of himself and his environment thus making him a better member of a social group. Every phase of life illustrates the use of art. The feeling for order, the understanding of form and function, the thirst for beauty are all manifestations of art in mankind. Unless skills, tastes and abilities to create are carefully developed in children their education will have suffered.

**Art is a good thing in itself for it answers a need in every child.** Every child has a right to express his desires, his emotions, and his ideas graphically. When we supply many media for him to manipulate, enjoy and experiment with we are giving him this opportunity. We must continually guide him and encourage him to try many things with each medium.
This will insure growth and development. Following are some ways in which we can lead children to realize the joy and satisfaction that can be gained in the many uses of the media: Give each child a brush or several brushes of different sizes and qualities and some paint and paper. To start activity say, "See what your brush will do." Many interesting strokes will be the result, some will be smooth strokes, some will be jabbing strokes, some will be thin lines, some will be dry brush effects and others will be just areas of paint with variations of shapes and sizes. This will lead to knowledge of all over textural designs and border designs. The mixing of colors may be more interesting to some children. Knowledge of color blends through individual exploration will be satisfying and stimulating. Let the child experiment, let him grow and develop freely as he discovers things in art.

The creative teacher will find many ways in which ART WILL PROVIDE FOR A VARIETY OF SOCIAL LEARNINGS IN THE CURRICULUM. Through the sharing of materials the attitude of cooperation is developed. Teacher
pupil planning develops initiative and responsibility. Thinking through a plan for a picture, completing tasks, caring for materials all help to develop desirable attitudes.

**IN ADDITION TO BEING A GOOD THING IN ITSELF AND A VALUABLE MEANS OF TEACHING GOOD SOCIAL ATTITUDES, ART IS AN EXCELLENT TOOL FOR ENRICHING THE MORE ACADEMIC FIELDS** of social and natural sciences. In order to have something to express in art children need inspiration, they need background. This background experience may be a field trip which children and teacher enjoy together. When children return to their classroom they are eager to recall these experiences by an expression in art. A poetry appreciation lesson may inspire picture making. Often children like to draw to interpret music to which they have listened and enjoyed or a good story may be the inspiration for creating a picture.

Children's dramatizations call for many art experiences. How much fun it is for a child to wear a costume or a mask which he has designed and made. The entire class
will enjoy making the backdrop and other simple stage sets which the class has planned together for their dramatization, puppet show, or shadow show.

SOME EXPERIENCE WITH ART IS INVOLVED IN ALMOST EVERY FIELD OF HUMAN ENDEAVOR.

If this handbook helps the classroom teacher of the kindergarten primary level to see more clearly the place of art in the elementary school, if it helps the teacher to acquire a feeling of security in her efforts, and if the materials, methods and activities suggested here can be put to immediate and practical use, this handbook has accomplished its purpose.
Why We Finger Paint

- The child realizes pleasures in his own creation.
- Coordination is developed by practice in the use of large muscles.
- New techniques are developed as the child plays.
- He gains knowledge through his experience.
- He has an opportunity to develop his own rhythm and composition with colors.

Recipes

- 3/4 cup laundry starch
- 1/2 cup soap flakes
- 3 qts boiling water
- 1/4 tsp. oil of cloves
- 1 tsp. glycerine

Dissolve 1/4 cup of starch in cold water. Pour this into a double boiler and add 3 qts of boiling water. Stir constantly and cook until clear and as thick as heavy cream. Remove from fire and stir in 1/2 cup of soap flakes. Beat with an egg beater until smooth.
Add oil of cloves to prevent spoiling and glycerine to make it smooth. Due to the soap flakes in the above recipe the color washes off the hands very readily.

Wall-paper paste also serves as a finger paint when mixed to a creamy consistency. Fill a large can or bucket with the amount of water desired then slowly sift and stir the powder with an egg beater until it is of the consistency of thick cream. If it thickens too much from standing, add more water and stir. Much better results are obtained if it is mixed just before using.

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**Materials**

- White butcher paper is the best and most economical.
- Shelf paper or other paper that has glazed or shiny surface is also desirable.
- Paper 16" X 22" or large enough to allow for large movement of hands and arms.
- Large square commercial sponge.
- Pan for water (wash pan is desirable).
- Table spoon for dipping.
- Tempera powder in desired colors.
- News paper that has been pressed out to avoid creases in the finger paint.
The Teacher's Part

Set standards with the help of the children. Talk over the following things with them. See that they understand why each thing is necessary.

- Roll sleeves up.
- Put aprons on.
- See that your place at the table is covered with newspaper.
- Stay at your place
- Work standing.
- When you are ready to wash your hands, wipe all of the finger paint possible on a towel first.
- Keep your hands to yourself.
- When you have finished put your painting on a clean newspaper to dry.
- Appoint one child to check the lavatory for neatness after everyone has washed.
- Appoint one child to open the doors for others.

The first time the children use finger paint it is desirable for the teacher to demonstrate how it is done. Not more than six should paint at one time until the children have learned how to help themselves.

THE PROCESS

- Write your name on your paper then turn it over.
- Wet the paper by drawing a very wet sponge over it.
- Place one level tablespoon full of paste in the center of the paper. Sprinkle about 1/2 teaspoon of colored tempura powder onto the paste.
- As the paste is spread smoothly over the paper with both hands, the color mixes evenly with the paste.

TRY

- Using all parts of your hands to see what interesting designs you can make.
- Drawing your hand over the paper with a wavy motion.
o Drawing wriggly lines with both hands

o The side of your hand with a sweeping motion or semi-circular motion.

o Using your thumbs for wiping out broad lines.
How To Help The Child

SUGGEST

- Use both hands
- Make large motions
- Try all the things we talked about
- Cover the paper

Before the paint sinks into the paper the child should be encouraged to fix his design the way he wants it to dry.

Each child may carry his painting by holding the two opposite corners and place it on clean news papers to dry.

Mounting

White bristol board mats are the best. See cutting a mat p.

When finger paint is thoroughly dry it may be placed face down on a pad on news papers and ironed with a warm iron to straighten before mounting.
Display and Uses

A finger painting serves as a background for a display of, a clay piece, a hand woven mat, and a flower arrangement.

Note the child's name on the display. This gives an opportunity to use manuscript writing.
There are many interesting ways in which finger painting might be displayed. In the following sketch of matted finger paintings another one is used as a background for the lettering.
Small hands cut from construction paper add interest to this bulletin board display of finger painting.

GRADE 1

FINGER PAINTING
PORTABLE BULLETIN BOARD

FINGER PAINTING

SCIENCE TABLE COLLECTIONS BY CHILDREN

NOTE LABELS
USES

Scrap book covers or portfolio covers
To cover gift boxes
Gift wrapping
Greeting Cards

OTHER THINGS YOU MIGHT TRY

Painting to Music

Select a record which is very familiar to the children. It should have a nice rhythm which the children can feel. Play it over several times. Let the children dance or show with their hands how the music makes them feel. Give them finger paint with directions to show as they paint how the music makes them feel.

Textures

In late third grade, children are interested in trying for interesting textures and all-over patterns by the use of sponges, crumpled paper, dowel sticks, or a comb made of cardboard, similar to the following:

If these things are drawn over the paper keeping the combs in a vertical position, each one will make an interesting texture.

A pressed wood board that has been given a coat of flat white paint and white quick drying enamel makes a fine surface for finger painting. Mix tempura powder with paste powder, sprinkle the board with water from a clothes sprinkling bottle, place the powder mixture on the board and proceed as with paper. This method has some advantages over the other in that the child is able to play longer due to the fact that it does not sink in, the light and dark pattern shows more of a contrast, and the preparation is much more simple. The disadvantage is that it does not have as many uses as a finished product. It serves all other needs of the child as readily as the paper process does.
PICTURE MAKING

Why we paint

- Paint is one of the most common media used in the primary grades to express and communicate ideas, events, and impressions.
- Coordination is developed through the use of a brush and a large paper.
- Pleasure is realized in creation, development of techniques and use of color.
- The child gains self confidence through his success in composition of a picture through the use of colors and techniques which he discovers.

Materials

- Tempera
- Easy for children to handle
- Small jars or Tin cans
- Put only 1 inch of paint in cans to prevent dripping and untidy brushes.
- ½" brushes
- Some children like to paint with larger brushes than others. Surface can be quickly covered and the children are obliged to use large body movements if large brushes are used.
- 1" brushes
- New print
- Manila or White drawing paper
- The most practical paper
- Want Ad section of the newspaper
- Satisfactory but more expensive.
- A nice neutral grey surface to paint upon.
Easels with hooks on side for rags and aprons

If easels are set up ready for use children may paint in spare time.

Oilcloth

Covering for easels makes cleaning much easier.

Large paper clips

To hold paper in place on the board.

Aprons or a man's shirt

Made of oilcloth butcher style turned to button down the back.

The Teachers Part

The first lesson should be a demonstration of the proper way to handle the materials.

- Aprons—Wipe paint off with damp sponge or rag. Hang on easel.
- Brushes—Wash thoroughly and stand, handle down, in a can or jar.
- After dipping the brush it should be pressed against the side of the can or jar to squeeze the excess paint out. Accidents will be avoided if the child holds the can in one hand and the brush in the other.
- After the brush is used in a color it must be returned to that color.

Self-reliance is taught when the teacher keeps hands off the child's picture and when she encourages him to be original. The teacher gives help ordinarily when asked to do so but she may facilitate learning by suggestion.

An excellent time to paint is after the children have had an experience such as visiting a farm, a pet at school, a visit to the fire station, or other similar experiences.

What to Expect

The first paintings of children are usually scribbling. Children of kindergarten age or first grade children who have not had experience with paint, enjoy painting for the sake of learning about the brushes, paper, and paint. We must permit this freedom to explore all of the qualities of the materials. The children are interested in manipulating the material. We may expect the first paintings to be nothing more than blobs of paint.

Specific subject matter results in painting efforts should not be demanded of children until they have experimented freely in this self expression.
CARE OF BRUSHES

- Clean brushes thoroughly after using.
- Never leave a brush in paint.

PAINT CLEANER

<table>
<thead>
<tr>
<th>PAINT</th>
<th>CLEANER</th>
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<tbody>
<tr>
<td>Oil paints or enamel</td>
<td>Turpentine or kerosene</td>
</tr>
<tr>
<td>Shellac</td>
<td>Alcohol</td>
</tr>
<tr>
<td>Lacquer</td>
<td>Lacquer thinner</td>
</tr>
<tr>
<td>Poster Paint</td>
<td>Clean Water</td>
</tr>
<tr>
<td>Water Color</td>
<td>Clean Water</td>
</tr>
</tbody>
</table>

- After brushes have been cleaned, draw them to a point and stand them in a jar or rack, handle down to dry.
White bristol board 22" X 28" is best for matting pictures. To
determine where the picture should be, place it on the bristol board in
a position pleasing to you. By using a T-square draw lines where the
mat is to be cut. Leave at least $\frac{1}{4}$ inch for overlap. The best instru-
ment for cutting is a single edge razor blade or a sharp knife.

When displaying children's pictures it is not necessary nor ad-
visable to hang everyone's picture up each time. The teacher should
keep a check on those displayed in order to make it possible for each
child in the class to see his picture displayed at one time or another.

It will be necessary to have only 6 or 8 carefully cut mats which
can be used over and over. Tack the child's picture on the bulletin
board and pin the mat over it unless the work is to be saved for an
exhibit in which it should be fastened to the mat.
It is important to carefully plan the display and give it a title. People viewing the display are interested in knowing something about it.

Halloween Faces

Child's name on picture
Strip of paper
Chalk lettering
Matted Picture
Note pins are not stuck in mat
Back of mat
Masking tape
Children enjoy experimenting with crayons.

The brilliant colors obtainable by the use of crayons is satisfying.

Some shy and immature children like to continue using crayons because they feel secure and successful in using them.

Children enjoy the many textures obtained by the use of crayons.

Crayons can be used with quickly and with very little preparation.

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**Materials**

- Manila drawing paper
- White drawing paper
- News print
- A good grade of wax crayon

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**The Teacher's Part**

- A teacher of art needs to understand children, their interests, needs and abilities.

- Children often need a suggestion as to what they might make in a picture to encourage development. If they are not given a new idea they often make what they have made before at an earlier time.

- A pet brought to school is often stimulating. A field trip offers many suggestions. An alert teacher will point out ideas as she talks with the group about any fine experience which the children are having.

- The teacher can give the best help when a child asks for it. If he is upset because the sand box will not seem to sit on the ground he will ask for help and should get it at that time. If the child is satisfied with his sand box picture as it is, the teacher should not impose her standards.

- One way to encourage a child to think through the story his picture is to tell and to get him to use his own idea is to ask each child to tell the teacher his idea as he leaves the group to get materials.
Encourage him to finish his picture. Perhaps he is drawing his family going shopping and has drawn only the mother. The following questions might stimulate his thinking and renew his interest in telling all of his story.

Teacher- Did you go along? What did you carry? Does Daddy go along sometimes? Yew, your wagon would be very useful for carrying the groceries home.

Make your picture tell a story.

Color neatly

Mat and display a few of the pictures each time. Keep a list so every child will have the opportunity of enjoying his picture on display occasionally during the year.

See section on Class Evaluation.
What to Expect

- Time must be given to enjoy looking at the colors, talking about them and experimenting with all of the colors, particularly if the box is new or if the child has not used crayons before. The first attempts might be just scribble drawings. The young child is often more interested in manipulating the crayon and pays little attention to making a realistic picture.

- This experimental stage is an opportune time for the older children to "See what your crayon will do."

- Young children will color a narrow strip across the top of the paper for a sky, a narrow strip across the bottom as their idea of grass. They most always draw the sun and are not interested in relative sizes of people, houses and trees.

- They are satisfied with cross sections of houses so rooms can be shown. Perspective is usually unimportant.
Evaluation

Evaluation of a child's work is one important means of enabling him to develop.

**IMPORTANT THINGS TO CONSIDER**, when evaluating children's work.

- Make the child feel that his picture is important
- Encourage children to pick out the good parts first
- Call attention to new things the children have discovered
- Help children straighten out problems
- Make helpful recommendations for the next picture.

**SAMPLE DIALOGUE**, lead by the teacher

Teacher- Johnny would you like to show us your picture and tell us about it?

Johnny- This is a park. The children are playing.

Teacher- What nice tall trees you have made in the park. Would someone else like to say something nice about Johnny's picture?

Mary- I like the way he colored the grass.

Don- The children are swinging. I like the swings.

Teacher- How could Johnny make even a better picture next time?

Mary- We can't see the people, they are colored so lightly.

Ann- The sky is nice but you colored over the sun. I would like more flowers because it is summer.

Teacher- Johnny, would you like to use some of these fine suggestions? Please show us your picture after you have finished it. You have worked very hard to make a nice picture.
As we read through the sample dialogue above, we realize that as good teachers we do not want to think of creative art education as a training of art skills alone. We want to think of creative art as a means of communication just as language is a means of communication. Through art education we wish to develop understanding, self reliance, critical judgement, independent thinking and to develop the power of observation.

LET THE CHILDREN DEVELOP FULLY. THROUGH THE EVALUATION OF THE WORK OF EACH DAY, HELP THEM TO GROW INTELLECTUALLY, SOCIALLY AND EMOTIONALLY.

Without these regular periods of evaluation, children are apt to become lazy and careless about finishing pictures. The pictures they make will generally be similar and show very little growth if they are left to draw what they want to draw each day without stimulation. Children need approval of others and help in forming new ideas.
SPONGE PAINTING

Why We Sponge Paint

- A free way in which to use and enjoy paint.
- New and different textures can be obtained through the use of a sponge.
- Coordination is developed.
- Through this faster use of paint a child with a short attention span is able to complete a picture.

Materials

- Sponge: Cut a commercial sponge into pieces 1"X1"X2
- Muffin Tins: Put ½ inch of desired colors of paint into each pan. Use thicker paint than that used for painting with a brush.
- Newspaper: Place pan on newspaper
- News print
- Manila paper: Choice of paper
- White drawing paper
- Butcher paper: For murals
- Brown wrapping paper
Discuss the use of a sponge for painting, with the children, bringing out such questions as:

- Why will we need to try the sponge on newspaper before using it to paint?
- Will it be a good plan to return the sponge to the paint when we have finished using a color as we do with brushes?
- Can you think of other ways you might use a sponge to paint besides pouncing?
- The first time the children use sponges for painting it is desirable for the teacher to demonstrate some possible textures, then to encourage the children to think of others.

**THE PROCESS**

- Dip the sponge not more than \( \frac{1}{4} \)" into the color desired.
- Try it on the Newspaper to get rid of excess paint.
- Place it on the newspaper and use a clean sponge for the next color.
- Pouncing—Tap the sponge lightly on the paper.
- Draw it over the paper as you would a brush.

**TRY**

- Using a dark color then pounce over it when it is dry with a light color to make an all over pattern

- Make Autumn trees using brown, yellow, green, orange and red paint.
o Make fruit trees using white, and three tints of pink, and brown.

o Use sponge texture for a background filler in a mural.

o Combine brush and sponge

o Using sponge texture for hair or fur of an animal, or clouds or transparent drapes.
Preparation of Clay

One of the most successful ways to prepare clay for use is to put the clay powder into a heavy cloth sack and submerge it in a bucket of clean water until it has absorbed moisture. Remove it from the water when it is saturated and allow it to drain. The clay may then be placed in a stone jar for aging. It is ready for use when it can be handled without sticking to the hands.

If the clay is to be fired, it must be wedged on a plaster bat which forces the bubbles out. The child should understand that there is a possibility of his clay piece breaking during this process.

Material

- A ball of clay that is a size easily handled by the child.
- Newspaper—If newspaper is spread over the tables, the cleaning up process is much easier and faster.
- Clay Boards—Boards 12" X 14" are the most satisfactory for first grade and kindergarten children to work upon. The clay article may be left on the board to dry.
- Oilcloth—A 14" square of oilcloth turned wrong side up is excellent for a working surface for older children. It will also serve to wrap the unfinished article in and will keep the moisture in. If this is not available, a tin can turned over the clay piece, which has been wrapped in a damp cloth, will serve.
The Teacher's Part

The teacher will need to plan with the children in order to protect them from disappointment. Clay is one of the most important material with which primary children work because it is three dimensional. To insure success they will need to know a few simple things about clay.

In setting standards with the help of the children, the following things are important to consider.

- Small pieces stuck on will crack in drying if not properly stuck on with slip.
- Clay is fragile when dry. If it is pinched too thin it will break.
- Animals may be modeled in a reclining form if the legs are too wobbly.
- One way to play with clay is to keep the figure compact and to pull out the arms and legs from the mass.
- When you are ready to wash, dust all the dry clay off your hands at the wash basket first.
- Scrape your board over the newspaper on your table.
- If you are not saving your clay piece roll your clay into a ball and poke a hole in it with your thumb. This is to let the moisture into the inside when it is sprinkled.
- If you are saving it, leave it on your clay board and put your name tag beside it.
- Put everything away.

Process

If the clay piece is not to be fired it should be dried slowly then it may be painted with poster paints. A coat of clear shellac will give it a shiny glaze. If the shellac is diluted with alcohol and blown on with a sprayer, the colors will not run together.

To attach one piece of clay to another use slip. Slip is made by mixing clay and water to a thick creamy consistancy. The pieces to be joined should be scratched with a sharp instrument, given a coat of slip then pressed firmly into place.
What to Expect

When children first play with clay they like to manipulate it and explore the possibilities. They should not be urged by the teacher to make something as this would dangerously push the growth process. The length of the exploratory period varies. The more mature child will soon call his products cakes, marbles, snakes.

When the children are ready to model a form, the best results can be gotten if they see some farm animals or talk about and play with a pet which might be brought to school. Dogs, cats, farm animals, people, fruits, and vegetables are good subjects for modeling.

Evaluation

Evaluation is important. Children like to share things they make with others so a time should be set aside to give them this opportunity.

After the child has told the class what he wants to tell about his clay piece then the class should be encouraged to tell what they like about it and give constructive criticism. This should be very carefully guided by the teacher.

Good work habits can be developed through evaluation periods. Some things to be considered are: neatness, orderliness in putting materials away and finishing an article.

If there is a definite place for everything and a set of standards set up by planning with the children, the cleaning up process can be done in an orderly fashion. Each child needs the opportunity to help clean up and to help put materials away neatly.
In displaying clay in school cases, GROUPING is a valuable principle. An easy way to group clay pieces is to raise one or two of them above the others.

Box lid painted with tempera

Low unpainted box lid raises clay and casts a shadow

Carpenters scrap pieces painted with tempera may be fitted together in various ways
Clay Displays

Fan Made By Folding Construction Paper

Label

Paper
CLAY DISPLAY

Hat Box
Cut away and
Painted

Kindergarten
Blocks

Box Painted

Colored
String
Center of interest using children's clay

Winnie The Pooh

With library books

A Visit To Teds Farm

With bulletin board

With plants
If the child does not wish to keep his clay piece he may form it into a ball and press a hole in it with his finger. This lets the dampness in to the center when it is sprinkled. Most of the time the clay will be returned to the clay jar for re-use.
BULLETIN BOARDS

Why We Have Bulletin Boards

- To display children's art work
- To display pictures on the unit being taught, holiday materials, clippings, seasonal pictures
- A bulletin board is an important visual aid
- A well arranged bulletin board has aesthetic value as well as informational value

Materials

- Colored Paper
- Pins
- Stapler
- Thumb Tacks
- Razor Blades (Single Edge)
- Scissors
Points to Consider

UNITY

- An overall title gives a display unity
o A large free form of colored paper often helps to unify a group of small pictures.

o Grouping material in a block to fit the bulletin board holds it together.
- Mount pictures of different sizes on uniform size mats so they can be blocked.
- Arrange material around a dominant idea.

**BALANCE**

- Color must be used carefully because of the psychological effect. It adds interest and gives variety.
- Attention to shapes and sizes helps to attain balance.
- Material may be arranged asymmetrically as well as symmetrically.

```
LOOK BOTH WAYS! 🔴
WAIT FOR THE SIGNAL 🔵
RED MEANS STOP 🔴
GREEN FOR GO 🔵

Green Paper
→
GO

Red Paper
→
STOP

WALK ACROSS 🔵

Letters done with Side of Chalk or
Children may Letter in Manuscript on Strips of Lined Paper
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SIMPLICITY AND CLEARNESS

- Keep letters plain and large enough to be read.
- Arrows, dots, stars and directional lines accent important items and help to achieve clearness.
- Keep every item within the bounds of the board.
WEATHER

DOGS

Cut out letters
String and Pins
BIRD
NESTS

READ A Book

Book Jacket
Colored paper
Cut from magazine
HINTS FOR DISPLAYING MATERIAL

- The use of a mat displays a picture to better advantage.
- Use three dimensional material for emphasis.

- Choose two or three pleasing colors for display.
- Use pins in all four corners.
- Keep materials up to date.
- To avoid puncturing an item, put paper clips on the top corners and put pins in the loops of the clips or slant pins over each corner.

* See pink sheets at end of this section for a cut out alphabet.
Discriptive LABELS mean much to primary children.

Type or letter label and clip to mount.

Always use GUIDE LINES for lettering.

Always attach CHILD'S NAME to his work.

GROUP your display material in order to leave plenty of clear space around it for emphasis. Note drawings below.

THIS GROUPED ARRANGEMENT IS GOOD

THIS SCATTERED ARRANGEMENT IS LESS GOOD
Storage of Materials
For use in Display

- Save match boxes and glue them together to form a chest. Use brass brads for drawer knobs. In this keep various sizes and colors of stars, circles, and arrows, for use on bulletin boards to call attention to specific parts. You may wish to cut a pattern of each one from discarded x-ray film for your permanent use.
Several alphabets of different sizes and colors are useful. Cut patterns of these from x-ray films by using a sharp tool or razor blade. These may be filed in an accordion file or one can be made by fastening envelopes together. One such alphabet is at the end of this pink section.
Improvised Bulletin Boards

Time spent on planning displays is not lost since display has a teaching function.

Adequate places for display are not always furnished in the schools but an alert teacher will learn to improvise inexpensive bulletin boards.

Too often bulletin boards are placed too high above blackboards and above the eye level of the child. Worn out fiber blackboards can be painted and will serve very nicely for a bulletin board.
Portable Bulletin Board

Flintex on Both Sides 1"x4"
Front view
Picture Molding

Back view
Metal hook
Wood
CUT OUT ALPHABET
FOR BULLETIN BOARD
CUT OUT ALPHABET FOR BULLETIN BOARD

ALTERNATE U:
THINGS THAT ARE FUN TO MAKE

VEGETABLE PRINTS

- Slice a potato or carrot so that the cut surfaces are smooth.
  ![Slice a potato or carrot](image)

- Plan a very simple design for that space.
  ![Plan a design](image)

- Talk about the use of a knife.

- Cut V shaped Notches
  ![Cut V shaped notches](image)

- Use paint slightly thicker than for painting.
  ![Use paint](image)

- Paint over potato surface with desired tempera color
  ![Paint potato](image)

- Press firmly on paper. Repeat for an all over design.
  The potato can be washed dried and used in a different color.
  ![Press firmly](image)

USES

- Booklet covers
- Background for an arrangement
- Place mats
- Gift Wrapping
  ![Uses](image)
Puppets

Young children enjoy making very simple puppets because they can be quickly done and are very easy to manipulate. Elaborate marionettes worked with strings are far too complicated for primary children to make and to manipulate.

One that is fun to make and easy to manipulate is the potato puppet.

Process

- Select a large potato for the head. Make a hole in the potato with a knife or corer, large enough for your index finger.

- For eyes use thumb tacks, cloves, beads and buttons stuck on with pins.

- Nose—cloves, buttons, long beads, small potato or carrot.

- Mouth—Slit and paint or use cloves or corn

- Hair—Corn husks, cotton, raffia, string, shavings. All of these may be secured by pins.
Clothing -- A square of cloth large enough to cover the child's hand and wrist. Cut a hole in the center for the index finger. This can be secured to the potato at the neck with pins.

Place the index finger in the center of the square of cloth, gather the cloth around it and wrap with masking tape. Extend the second finger and thumb and tape in the same manner. Place potato head on index finger and secure with pins to cloth.
- Hat -- a triangle of cloth tied on, or toe of a sock, or cork and a circle of paper, or a paper cup.
Dip carrot in black tempera

Pins

Black construction paper

Cloves

A WITCH FINGER PUPPET
Paint Parsnip hat
Milk bottle caps inserted
Circle of paper
Parsnip Finger Puppet
Many simple and inexpensive looms may be constructed from wooden boxes, cardboard or boards.

Cardboard Loom:
- Uneven number of slits
- Strong Cord
- Uneven number of nails

Box Loom:
- 12" x 1" x ½" boards

Board Loom:
The use of wood appeals to most children because it furnishes an opportunity for vigorous physical activity. It creates a situation in which children may develop intellectually as they are confronted with problems they must solve and plans they must make in order to construct the thing they are interested in making. They are challenged by the material, the many ways they can manipulate it and by the use of the tool.

**Why We Work With Wood**

- To develop large muscles
- Mental Development
- To develop respect for materials
- Inventiveness
- For vigorous activity
- For the joy of manipulating material
Materials

Tool Cupboard

Hammer------------------------about 1 pound
Coping Saw
Saw--------------------------18"
Brace and Bits
Pliers------------------------6"
Nails------------------------Various sizes
Sand paper-------------------On wood block
Work bench or old table about 36" long 18" high 18" wide
Vise
Glue
Soft Wood----------------------Fruit boxes, spools, dowling scraps from a carpenter shop

Standard size tools are the most satisfactory. "Play" or toy tools are not adequate.

What to Expect

As the young child nails scrap blocks together his main enjoyment is on the nailing process. Later he makes things for special uses. Very young children are interested in nailing, in manipulating the tools and might be satisfied with just pounding nails into a board.

Later such things as crude boats, trains, cars and tractors are made with the scraps that are already cut.

At a later stage of development they might become interested in the saw and cut out pieces to make a specific thing.
Care of Tools

- Always put tools away. Paint the shape of each tool on the place where it is to be kept.

![Nails]

Shape of tool painted on Cupboard

- Use the work bench for hammering and sawing.
- Boards that are to be sawed should be free from nails.
- Keep the tools clean and dry. To prevent rusting wipe them occasionally with oil.
THINGS TO CONSIDER IN MAKING A GIFT

- Is it useful?
- Will the child learn by making it?
- Is it interesting to the child?
- Is he mature enough to make it?
- Does he have a purpose for making it?

CHRISTMAS

- Pamander Balls are useful for almost any member of the family and can be made by children of kindergarten age as well as older children. They can be used to scent drawers, linen cupboards, or hung on a hanger in the clothes closet.

Materials

- Apple or orange (small and firm)
- Pencil or sucker stick
- Box of cloves
- One yard of narrow ribbon or colored string

Process

- With the stick or pencil press holes in the apple and insert cloves about one fourth inch apart. Completely cover the apple with cloves. It will become soft after the first two days and should not be handled until it begins to harden. Keep it in a dry place until it is very hard. When it has hardened and become quite firm the ribbon may be tied on. See illustration on next page.
Pomander Ball

1. Stick Holes
2. Cloves
3. Short Ribbon
4. Pin
5. Long Ribbon
6. Bottom
EASTER

- Egg shaped candles make a useful Easter gift that children enjoy making.

Materials

- Egg shell
- Old candle pieces and wax
- Broken crayons
- An old teapot and a large kettle

Process

- Break an egg on the large end by striking it lightly. Break a hole just large enough to pour the egg yolk and white out.
- Stand the egg in the carton
- Break or cut the candles in small pieces saving the wicks for use.
- Add wax to the candle pieces and a piece of broken crayon for color.
- Melt these. A hot radiator or register is the safest place to melt them. If a hot plate is used, the can of wax should be set into a large kettle which completely covers the coils to avoid catching the wax on fire. Put about two inches of water in the kettle. When the wax is completely melted but not hot enough to burn it is ready to pour.
- An old coffee pot or teapot is handy for pouring.
- After the egg candle has hardened peel it and bore a hole in it with a hand drill. Insert the wick and seal with a bit of wax.
- Hold the candle by the sick and dip it in the wax to give a smooth even coat.
HALLOWE'EN

Hallowe'en is a fun time for children. They enjoy making their costumes. Effective masks can be made with inexpensive materials. Paper bag makes are fun to make for all ages.

Materials

- Paper bag large enough to fit loosely over the child's head
- Scissors
- Paint or crayons
- Colored paper
- Paste

Process

- Slash the paper bag up at least four inches on the folds

Let each child mark (with a crayon) his neighbor's mask where the eyes, nose and mouth should be.

Each child may paint his own mask using his own ideas.

Cut paper for hair of head dress

A cleaner's bag completes the costume. It may also be painted

Cut holes—for neck and arms
PLACE MATS

Colorful place mats add to the appearance of a party table.
The different media already explained may be used effectively.

Material

- News print
- Manila paper (Choice)
- Wrapping Paper
- Locker paper

Process

- Painted designs
- Crayola border (Choice of designs)
- Vegetable print
- Finger paint

Before design is applied, for variety cut fringe or scallops on each end.
TABLE COVERS

to add variety to the party table covering try a table cover rather than the usual place mats. This might be done late in the third grade when the children are learning to work in groups.

Process

o Place wrapping paper on each table large enough to cover the entire table. Appoint a chairman for each table. After the class has discussed the possibilities in design and colors appropriate let each group decide as a committee what their design is to be.

o Children of third grade age are ready to work in groups and this is a fine time for the teacher to help them to work cooperatively in planning and making a cover. Different children may be appointed by the chairman for each job.

One might be appointed to paint the border around the entire cover, another might make the dots around the edge, others might make the design down the center. After each plan is made the committee reports to the teacher before beginning.
There are many ways in which children can make very pretty wrapping paper to enhance their gifts.

Suggestions:
- Vegetable prints
- Finger paint
- Crayon designs pressed with an iron.

Children gain a great deal of satisfaction from making all-over designs using the different textures they create.

Materials:
- Crayons (wax)
- Thin white wrapping paper is the most practical paper

Process for Wax Crayons:
When the crayon design is finished place it face down on a pad of newspapers and press with a hot iron. The colors spread and become transparent, making it very effective.

Suggested Textures

The children will create many more designs.
Corrugated Paper Designs

Place a piece of thin white wrapping paper over corrugated paper then draw the side of the crayon over it. This makes lined paper. The paper may be shifted and lines drawn the Other way. The children will discover other ways to produce pretty paper.

Laminated paper used in much the same way produces dotted paper.

This indirect way of designing works well in the third grade.
Basic Art Supplies

In order to carry on a rich and varied program in art it is necessary to choose the supplies wisely. Following is what might be considered a minimum requirement for a room of thirty children, for one term.

**PAPER**
- Colored Construction Paper 12"x18"
  - red, yellow, brown, blue, orange, black, red
  - 1 ream of each color
- Butcher paper 36" wide
- Manila drawing paper 24"x36"
- News print 24"x36"
- Bristol board 22"x28" for mounting

**CLAY**
- Clay
  - 100 lbs.
- Canvas for 2 clay bags 10"x12"
- Oilcloth squares 12" (use wrong side to 10 cover table where child is to work)
PAINT

- Fingerpaint
  - Starch: 2 boxes
  - Soap Flakes: 1 box
  - Oil of Cloves: 1 oz.
  - Glycerine: 3 oz.
  - Wallpaper paste: 3 lbs.

- Sponge painting
  - Medium size commercial sponge: 6
  - Muffin tins: 6

- Easel painting
  - Bristle brush ½ in.: 24
  - 1 in.: 6
  - Water color brushes: 12

- Dry tempera
  - Red, blue, yellow, white, green, brown, orange and black: 1 can ea.

WOOD

- Scraps, fruit crates
- Nails and screws of various sizes
- Glue

WEAVING MATERIALS

- String
- Yarn (cotton and wool)
- Scraps of cloth

MISCELLANEOUS

- Primary size crayons (Good grade of wax, 8 colors):
  - Scissors: 30
  - Paste: 1 gal.
  - Shellac: 2 qts.
  - Alcohol: 1 qt.
  - Enamel (Small cans of assorted colors)
  - Turpentine: 2 qts.
Books


Keiler, Manfred L. Art in the Schoolroom. Lincoln: The University of Nebraska Press.


PERIODICALS


