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Art Lessons for the Middle School Special Education Student

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ART LESSONS FOR THE MIDDLE SCHOOL SPECIAL EDUCATION STUDENT

by

Pete S. Sotelo

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The literature and research regarding art for the middle school special education student were explored. Data were presented to support teaching art using a combination of normalizing approaches and task analyses. Lessons for use in the middle school art classroom were developed to use as models for additional lessons created by the author or others.

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CHAPTER ONE
BACKGROUND OF STUDY

Introduction

The desire to create is common to all people, including the handicapped. According to Krone (1978), "with the use of art, children can communicate what they are thinking, feeling, wishing, and imagining" (p. 1). Virginia Y. Trotter, a former Assistant Secretary for Education with the United States Department of Health, Education and Welfare says,

I am convinced that the quality of our individual lives and the quality of our society are directly related to the quality of our artistic lives....then we must have a deep sense of a place for the arts in our education, in special education, and in our individual lives. (quoted in Clements & Clements, 1984, p. v)

Statement of the Problem

The passage of PL94-142, The Education for All Handicapped

Children's Act of 1975 put students with disabilities into the regular classroom with non handicapped peers. Rodriguez (1984) points out that,

university art education programs have rarely required that teachers be trained for teaching art to exceptional students....While special education degrees are not generally expected of art educators, the teaching of special students most definitely is expected - by law. (p. v)

The same message is repeated by Zimmerman (1990)

today's newly certified teacher, including art teachers, probably are better educated than their predecessors in terms of content knowledge....however, they often are not prepared to meet the more complex challenges that await them in public schools. (p. 80)

There is a limited amount of information available on art instruction methods for the special education student at the mid-grade level of school. A number of researchers have indicated that art instruction methods used for the typical child may not apply to one who is handicapped (Atack, 1982; Krone, 1978; Redick & Lazzell, 1978). A student may have visual perception problems, limited

understanding of basic concepts, poor gross or fine motor development, or a combination of these. Researchers cited previously (Rodriquez, 1984; Atack, 1982) agree we must accommodate the abilities of exceptional children so they can be included in art education programs.

Purpose of the Project

The purpose of this project was to develop sequential lessons for an eight week exploratory art program at the middle school level for special education students.

The creation of a final product or the making of an aesthetic statement is not the goal of this project. The emphasis of these lessons will be the process. The product or final outcome is secondary to the process itself. Even if a final product is not recognizable, learning and enjoyment are occurring. The lessons produced may be used as models for additional lessons created by the author or other art educators.

Limitations of the Project

The lessons developed in this project were designed with

middle school special education students in mind and may not be appropriate for regular middle school students. It will be possible though for these lessons to be adapted for the non special education student by an art educator.

Definition of Terms

For purposes of this project these terms were defined in the following manner.

Inclusion: involves bringing support services to the child with disabilities who is placed in a regular classroom (Rasch, Smelter, & Yudewitz, 1994)

Mainstreaming: placement of student with disabilities from a special education classroom in the regular class room when and where they can fit in for part of their school day (Rasch, Smelter, & Yudewitz, 1994)

Special Education Student: a student who is mentally handicapped, physically handicapped or emotionally disturbed.

Hand-Over-Hand: technique in which teacher places his or her hand over the student's hand to teach a skill manually (Rodriguez, 1984)

Verbal Cueing: helping a student to perform an activity through teacher's talking, giving directions, and offering praise for correct responses (Rodriguez, 1984)

Task Analysis: the recording of all of the steps for meeting a given objective in observable terms and in sequential order (Morreau & Anderson, 1986)

Normalization: educators teach in a way which allows disabled students to act and appear in a way which is appropriate to persons of their age (Blandy, 1989)

Overview of the Remainder of the Project

Chapter Two will review related literature on issues and concerns of art education and the special education student. Chapter Three will describe the procedures used to develop and organize the project. Chapter Four will consist of the project itself. Chapter Five will provide a summary and the author's recommendations and conclusion.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Introduction

Research by Guay (1995) shows that before the passage of PL 94-142, The Education for All Handicapped Children's Act of 1975, students with significant disabilities were often excluded from schools. When there were programs available for the students with disabilities they were apart from students without disabilities. The material taught disabled students was also different than that of their non disabled peers. The passage of PL 94-142 put the disabled student into the regular classroom through mainstreaming and inclusion.

Federal courts interpret the rules of both PL 94-142 and PL 101-476, The Individuals with Disabilities Education Act of 1990 and Section 504 of the Rehabilitation Act of 1973 in a way that according to Rogers requires:

Children with very severe disabilities [to] be included in the

classroom they would otherwise attend if not disabled even when they cannot do the academic work of the class if there is a potential social benefit if the class would stimulate the child's linguistic development, or if the other students could provide appropriate role models for the student. (As quoted in Guay, 1995, p. 52)

Inclusion and mainstreaming are used interchangeably but they are different: As Rogers points out, full inclusion or inclusive education refers to the

commitment to educate each child to the maximum extent appropriate, in the school and classroom he or she would otherwise attend. It involves bringing support services to the child (rather than moving the child to the services) and requires only that the child benefit from being in the class (rather than having to keep up with the other students) (As quoted in Guay, 1995, p. 52)

Guay (1995) points out that mainstreaming puts students with disabilities into the same physical spaces that are occupied by non disabled students. Students are mainstreamed from a special education classroom. Students are mainstreamed when and where

they can fit in for part of their school day. Subject areas considered nonacademic are most frequently targeted for mainstream placement. The art class is one of these areas.

The mainstreaming of the student with disabilities into the regular art classroom has caused art teachers to find or create a support network and assistance from special education professionals. The professionals referred to would be the special education teacher, psychologist, occupational and physical therapists, speech/communication, audiology, braille, and sign language specialists.

Inclusionists such as Smelter, Rasch and Yedewitz, (1994) use three main arguments to substantiate their case: (a) That all children learn best in the regular education classroom, (b) That the goal of social equity that is met by keeping children mixed with their peers is of greater importance than how much children learn, or (c) That pull-out programs are a violation of the civil rights of children with special needs because they segregate them from their peers.

Inclusion and mainstreaming have unquestionably altered what teachers are able to teach, the methods they use to teach, and the

nature and duration of their interactions with students. A survey by Guay (1994) presented to teachers in a school district where inclusion and mainstreaming are a part of everyday curriculum showed that few teachers had received any training, either through district inservice training or through university courses, that would help them deal with special education students. Add to this budget cut backs, poor administrative support and overcrowded classrooms.

Baines, Baines and Mastersson (1994) point out you get very frustrated staff members who make comments like the following: "Currently the rights of students with special needs are outweighing the rights of other students. If students are unwilling to attempt to do their work, they should be removed to an alternative classroom that is least restrictive" (p. 63). The rallying cry for much education reform had been "All children can learn." The ugly question: "Yes, but at what cost?" has been avoided (Baines, et al., 1994, pp. 61-64).

Teacher Training

The questions "To what extent do art teachers teach students

with disabilities in kindergarten through grade 12 art classrooms?", and "What kinds of preparations to teach students with disabilities did these teachers experience in their preservice education?", was asked by Guay (1994, p. 45) of members of the National Art Education Association during their yearly conference.

The overall response Guay (1994) received was that 84% of the art teachers were teaching students with disabilities. The answer to the second question about preservice art education training received a response that 58% of the art teachers present were not adequately trained to provide for the needs of students being mainstreamed into their classroom. The teachers emphasized they felt totally unprepared, needing "anything" or "everything". Many respondents needed more information about disabilities and understanding or assessing the needs of students with disabilities.

While many of those surveyed expressed frustration with a lack of preparation many shared how they learned to teach students with disabilities. They learned from the students, by working closely with the special education teacher, by trial and error or by returning to graduate school or workshops. According to Guay (1994) "I see a need to renew our commitment to organize

opportunities to observe, practice, and refine instructional behaviors in art classrooms that integrate students with disabilities" (pp. 44-56).

Attitudes About Disabilities

Studies point out that art is an area of abundance for the student with special needs, but there are some misconceptions that can be obstacles to achievement for these students (Carrigan, 1994; Spencer, 1992). Five assumptions people have of the handicapped student are: (1) difficulty with concept formation and abstraction, (2) shorter attention spans, (3) poorer memories that increase the need for repetition and over-learning of materials (4) need for preservation or the need to repeat something over and over, and (5) difficulty in applying generalization skills.

According to Rodriguez (1984) some myths and prejudices associated with the handicapped student are:

- Mentally retarded people are too slow to know what's going on-and they don't care anyway. They are a burden to society.
- Doesn't a learning disability affect a person the

same way as retardation? It adds up to the same thing-slow thinking.

- People who can't control their bodies-the ones who walk and talk in an other-than-normal way-

must not be able to think clearly either.

- You know, I always thought that deaf and dumb go together-if you're deaf, you're mute too.

- If you want a deaf person to hear you better, speak as loud as you can. Better yet, shout.

- Blind people should not strain their eyes. They need to save whatever vision they have left.

- Why invite a blind person to a museum, unless he he is allowed to touch the sculpture?

- Why invite a deaf person to a concert?

- The poor, helpless handicapped. We should protect them and not expect too much. (pp. 4-6)

The best attitude to have toward handicapped students is to give the same fair and considerate treatment that you would afford anyone. Handicapped students, just like non handicapped students, are responsible for their actions and should not be excused from

reasonable behavior on the sole basis of their handicaps (Rodriguez, 1984).

Stages of Artistic Development

Handicapped children do not usually reach the artistic development stages at the same age as normal children, but they do develop in the same sequential steps as normal children. Going from stage to stage depends on the individual child. The factors that must be in place for this to occur are awareness of the self, environment and the development of fine motor skills.

Krone (1978) identifies and lists five different stages of artistic development.

Stage 1 - The scribbling stage - Ages 2 years to 4 years.

The child at this age is learning how to use all of their senses. The child enjoys touching, seeing, hearing, smelling and tasting all of the objects with which they come in contact. These steps are experienced by the handicapped child at a later age than the average child.

Stage 2 - The beginning symbolic and pre schematic stage - Ages 4 years to 7 years.

The child starts to represent objects in their artwork. The child makes the connection between relationship and what they see. They start to draw what they see around them, they draw people and other symbols for plants, buildings, and transportation.

Stage 3 - The symbolic or schematic stage - Ages 7 years to 9 years.

The child is now developing their concept of human and objects in the environment in much more detail. The child now has much more control over muscles and motor skills and the formation of shapes drawn.

Stage 4 - The beginning realism stage - Ages 9 years to 11 years.

The child now has more self-awareness. This is shown by the details in self-portraits and pictures of the things they do. Experience is more important than the finished product.

Stage 5 - The beginning naturalistic or pseudo naturalistic stage - Ages 11 years to 13 years.

For the first time the final product not the process

becomes very important. The object needs to look as real as possible (pp. 6-26).

Handicapping Conditions

Students with exceptionalities, special students, exceptional students, special education students, handicapped students, special needs students, students with disabilities, all of these labels are used for the students who are part of the inclusionary or mainstreamed program.

Definitions and characteristics of major handicapping conditions and exceptionalities are as follows (Rodriquez, 1984).

1. Mentally Retarded - Retardation is an intelligence impairment, causing a student to function below development level.

A. Severely and Profoundly Impaired - The severely retarded student has limited experience with their environment. Art activities should focus on sensory interaction between the student and the materials. The student is generally responsive to the physical movement and textural qualities that are intrinsic to art

experience.

B. Trainable Mentally Retarded - Generally should be able to do matching, sorting, random brush and crayon work, clay pounding, paper tearing, building parts, and replication of simple forms.

C. Educable Mentally Retarded - Often capable of some abstract thinking, and can sometimes do problem solving. Ability to follow and understand more complex directions varies with age levels and life experiences.

2. Socially and Emotionally Disturbed - Behavior disorder that interferes with learning. Inappropriate behaviors may range from withdrawal to aggression.

3. Learning Disabled - Dysfunction in the student's ability to process information, which affects basic learning skills. The student may be very successful in one academic area but very deficient in another. Learning disabled students should have normal or above normal intelligence.

4. Physically Handicapped - Orthopedic or central nervous system impairment that interferes with learning.

A. Hearing Impaired - Partial to complete deafness.

Communication, speech, and language disorders may be involved. Hearing aids may or may not assist condition.

B. Visually Handicapped/Blind - A partial to

complete sight loss that interferes with learning.

Visual deficiencies may involve varying degrees of acuity and/or field loss (pp. 7-13)

Normalization and Task Analysis

It is pointed out by Blandy (1989) that art activities are used like prescriptions to aid the special education student for her disabilities. This is much like a doctor/patient relationship and puts the art educator in a position of teaching art in a prescriptive model. This medical and prescriptive model from the late medieval period in Western Europe comes from physicians who became confident that they could diagnose and treat mental and physical disability. Physicians believed that action could be taken which would eliminate or right these conditions. "Art education

curriculum and learning activities developed for children and youth with disabilities continue to follow an approach heavily influenced by the medical model" (Blandy, 1989, p. 8).

Normalization is a non-medical alternative to the medical model. According to Wolfensberger, normalization is based upon a principle which advocates "utilization of means which are as culturally normative as possible in order to establish and/or maintain personal behaviors and characteristics which are as culturally normative as possible" (quoted in Blandy, 1989, p. 10).

This means that a special curriculum is no longer needed. Art educators can teach the same art goals and objectives to all of their students.

Research by Blandy, Pancsofar and Mockenstun (1988) shows there is a tendency for teachers to use material, equipment, and toys that correspond to a mental age rather than a chronological age. The use of normalization would eliminate this practice. At the same time it is important that the art educator develop a cue hierarchy. Effective teaching with students experiencing significant mental/physical challenges involves the systematic delivery of cues and correction procedures such as hand-over-hand.

According to Morreau and Anderson (1986) using task analysis is an important part in teaching disabled learners. An emphasis is placed on the skills learners must master to complete a goal. Task analysis is reduction of the skills needed to master a complex objective to its smallest, sequential behavioral steps.

A task analysis sequence involves five basic activities:

1. Observe/perform the behavioral sequence.
2. Record all of the behaviors that occur in observable, measurable terms.
3. Review the behaviors to insure that they have been recorded sequentially.
4. Test the sequence with an individual learner.
5. Modify the sequence as needed (Morreau & Anderson, 1986, p. 53).

Making art lessons using the normalization process and task analysis sequence where needed will make the special education student a part of the regular class. Rather than a special student with special needs and special lessons.

Summary

Art provides another medium of communication for children with limited speech and writing abilities. Children need to develop a vocabulary of visual symbols so they can express the thoughts, ideas, and experiences that are personally important.

Art activities can be used to help the development of skills and abilities. Painting exercises can encourage the use and control of certain movements; art activities can stimulate the ability to organize oneself and one's thoughts; and organized group activities can develop cooperation and communication with others. But just as important, art activities give opportunities at all stages, and at all ages, to sink oneself in an activity for its own sake. Art activities can simply be done for fun. They can be an outlet for emotion, and they add to the quality and variety of life.

Effective strategies include the use of normalization and task analysis process. Normalization makes it possible for the special education student to be part of the regular art education curriculum and the use of task analysis is the tool that makes this process work.

CHAPTER THREE

PROCEDURES

The author began to explore the possibilities of art for the middle school special education student while taking a class in Applied Behavior Analysis under the instruction of Dr. Dan Fennerty of CWU. Research from the Central Washington University Library was reviewed regarding teaching art and working with special education students. Suggestions from research and the author's middle school teaching experiences were used to develop art lessons for the middle school special education student. Art lessons were designed to give students with disabilities a meaningful experience.

The author used research and personal experience to develop a selection of lessons to meet the instructional needs of middle school special education students learning another medium of communication through art. The specific content of lessons was based on teacher judgment of student need, student interest, and student ability levels.

The author created three lessons for each of the following three disciplines of studio art.

1. Drawing
2. Painting
3. Crafts Work

The lessons produced were placed in Chapter Four.

CHAPTER FOUR

PROJECT LESSONS

The author used research and personal experience to develop this sampling of art lessons. The art lessons are designed to meet the instructional needs of middle school special education students.

The lessons are divided into the three disciplines of studio art: drawing, painting and crafts.

Each lesson consists of these parts:

1. The objective of the lesson
2. Motivation for the lesson
3. A list of materials needed
4. A task analysis sequence

The specific content of each lesson was based on teacher judgment of student need.

The remainder of Chapter Four consists of the lessons themselves.

DRAWING LESSON ONE

SINGLE LINE DRAWING AND SHADING

Objective

Students will learn to draw, shade and create a three dimensional illusion.

Motivation

How do you make a drawing on paper look like it has depth?
How do you change a drawing of a circle into a ball? How do you create the illusion of volume with a pencil?

Material

1. Number two (medium) drawing pencil
2. Eraser
3. White drawing paper (9" X 12")
4. Twelve inch ruler
5. Assortment of color pencils

6. Stencil paper (6" X 6") square

Task Analysis

1. Place the 9" X 12" drawing paper in front of you in a comfortable position. Position the paper on the edge of the table nearest to you.
 2. Place the ruler on the edge of the paper closest to you.
 3. Hold the ruler down on the paper so it will not move.
 4. With your other hand pick up your pencil and draw a line lightly from one side of your paper to the other.
 5. Repeat this process on all of the other remaining sides of your paper.
 6. When you complete this you will have a border the width of your ruler all the way around your paper. Imagine you are up in the air in a helicopter looking down at what you have just drawn. As you look down the border around your paper looks like city streets. If you were in a car driving you would be driving around a city block. Now we need to add more streets.
 7. Place the ruler across your paper some where near the middle.

8. Hold down the ruler so it will not move.
9. Now draw another line on each side of the ruler.
10. You have another road but it has dead ends (borderlines) on either end. Erase these dead ends.

11. The next road you draw will be parallel to the one we just drew.
12. Place the ruler beside the road we just drew and draw another line.
13. Pick up the ruler and place it parallel to the line we just drew and draw another line.
14. We now have another road that is parallel to our last road. The distance between them is the width of another road.
15. Erase the dead ends out of your new road.
16. Turn your paper one quarter turn either way. Now your center roads are going in an up and down direction.
17. Go back and repeat steps 7 through 15.
18. You have created a pattern with two roads crossing each other at right angles in the middle of your paper.
19. With your design in front of you look at where two roads cross in the left center section of your drawing.

20. Erase the two vertical lines in this road.
21. Move to your right and erase the two horizontal lines in this road.
22. Move up to the next road and erase the two vertical lines.
23. Move to the left and erase the two horizontal lines in this road.
24. If you look at your design you have created a basket weave pattern. (see Appendix A)
25. We will further enhance this illusion by shading it to create a three dimensional illusion.
26. Pick a place in your design where a road crosses over another. Both sides of the road will be shaded as follows.
27. Put the side of the stencil paper (6" X 6") on the edge of the road that crosses over the bottom road.
28. With the stencil paper positioned on the top road draw single dark lines with a short vertical stroke toward you.
29. Fill in an area about 1/4" of an inch long with dark vertical lines across the width of the road.
30. Repeat step 29 using one medium dark, medium and the light vertical lines.

31. Repeat this process at the other seven places that a road crosses over another.

32. With all of the shading finished you will now choose a color pencil and fill in all of the spaces that are not roads.

33. When you finish with the color pencil you have finished your drawing project.

DRAWING LESSON TWO
PRACTICE GRID DRAWING

Objective

Students will learn how to transfer a drawing in its original size to another piece of paper utilizing the grid method.

Motivation

How do you reproduce a drawing with a pencil and ruler? Who is Pablo Picasso? What was he famous for? Look at the lines and not the image. Turn the paper upside down to help you focus on the lines.

Materials

1. Number two (medium) drawing pencil
2. Eraser
3. Twelve inch ruler
4. Handout (see Appendix B)

Task Analysis

1. Place handout in front of you in a comfortable position.
2. You may start at any square on the drawing. It may be easier to turn the drawing upside down so that you are not distracted by the image and can concentrate on the lines.
3. The lines have been placed on the drawing so that you will have exact reference points. Your task will be to reproduce the image from one side of the handout to the blank squares on the other side.
4. Do the drawing one square at a time.
5. All of the squares are exactly one inch in measurement.
6. It is easy to determine finer measurements by eye. This is called eyeballing.
7. You can divide each square into smaller units by halving them each time.
8. Choose a square on the left side and then choose the same blank square on the right side.
9. Using your pencil now reproduce all of the lines in the one inch square on the left side into the same corresponding square

on the right side.

10. Carefully reproduce all of the remaining squares on the left side in the blank squares on the right side.

11. If some of the image lines do not look right in your reproduction on the right side of your paper erase them and do them over.

12. When you finish your last square you will have an exact reproduction of Pablo Picasso's drawing. You now have the skill to reproduce other works.

DRAWING LESSON THREE
PORTRAIT GRID DRAWING

Objective

Students will learn to draw and enlarge a photograph to twice its original size by utilizing the grid method.

Students will utilize the knowledge that they have obtained from the previous assignments of shading and grid drawing.

Motivation

You have learned to use the grid method to copy a drawing. Now lets use the same method to enlarge a photograph into a drawing twice its original size. You can use a photograph of a friend, a relative or yourself. You may also use a photograph from a magazine or another source.

Materials

1. Number two (medium hardness) drawing pencil

2. Eraser
3. Color pencils
4. Photograph at least 7" X 7"
5. Ruler (18")

6. White drawing paper twice the size of photograph

Task Analysis

1. Start with your photograph first. You will be using a photocopy and not the original so that it will not be damaged.
2. Using the ruler draw marks every single inch all the way around your photograph with your pencil.
3. With the ruler line up on two corresponding dots and draw a line across your photograph.
5. Once you have finished putting dots and lines on your photograph you do the same thing on the drawing paper.
6. Your drawing paper is twice the size of your photograph. On this paper you measure two inch lines all the way around your paper.
7. Once the dots are put down you connect the corresponding dots on the opposite side of your paper together with straight lines.

8. Connect all of the dots.
9. Now you are ready to transfer your photograph into a drawing.
10. It helps to outline the face and hair with a pencil before you start.
11. Start with any square on the photograph and draw the lines from that square into the corresponding square on your drawing paper.
12. This is not a speed project so take your time and draw each line where it belongs.
13. Pay particular attention to the eyes because this is the area that attracts the most attention from a viewer.
14. Outline and draw all of the lines from the photograph on to the drawing paper one square at a time.
15. Once all of the lines are drawn you can start shading. Use the single line shading we used in our previous lessons.
16. Start with the eyes. This should be one of the darkest areas of your drawing. The eyeball and eye lashes being very dark.
17. After the eyes are shaded do the bottom of the nose and then the lips.

18. The hair is next. Use very short scribble lines and fill in all of the hair. Light pressure for light hair. Heavy pressure for dark hair.

19. Once all of the drawing and shading are done we can color it with color pencils.

20. Choose a flesh color or orange pencil. Using very small scribble strokes color all of the flesh tone areas. Be sure to include neck and hands if shown.

21. The last area to color is the background. Choose any color and color this area with short scribble lines. Make sure you do not leave any light areas. This background color will enhance your portrait drawing.

22. This drawing is best viewed from at least ten feet away. At this distance all of the shading and blending come together and create a finished drawing.

PAINTING LESSON ONE
ITTEN COLOR SPECTRUM

Objective

Students will learn to mix and identify primary, secondary, and tertiary colors/hues.

Motivation

Can you tell me what the three primary colors are? How do you mix green, orange and violet? What kinds of colors are these? What other colors are there? How do you mix them? How many colors do you think there are in the world? Who is Itten and what did he do?

Materials

1. Itten Color Spectrum handout (see Appendix C)
2. Paint brushes small and medium
3. Pallet or tray for paint

4. Water container
 5. Mixing paper
 6. Tempera paint, yellow, red, and blue
 7. Water
-

Task Analysis

1. Pick up a handout and place it at your work station.
2. At the paint supply area pick out two brushes. One small and one medium size.
3. Pick up a paint pallet and a container for water.
4. Put one teaspoon of each primary color on your paint pallet. Take your paint back to your work station.
5. Fill your water container half full of water and take it back to your work station.
6. Put your handout in front of you and place all of your materials in easy reach.
7. Start with yellow paint which is located at the top of the middle shape. The shape is a triangle. Dip your small brush into the water before you place it into the paint. This amount of water is just the right amount to thin your paint so that it will flow on

easier. You should always dip your brush into the water before putting it into your paint for this reason.

8. After you paint this section move to the top outer edge of the spectrum. You will notice that the yellow section you have just painted is pointing to another section in this outside ring. Paint this blank section yellow also.

9. With the small brush paint the right middle triangle section with red paint just like we did in the previous section. After you paint the middle section paint the area in the outside ring red also.

10. Move to the left side of the triangle and paint the color blue in this section and also on the outside edge.

11. You have now painted the primary colors in their respective place on the color wheel.

12. You will now mix secondary colors. Start with the right side of the triangle shape where yellow and red are side by side. This section is also shaped like a triangle. Use your medium size brush and start with yellow paint. The lightest color is always used first. Place your brush into the pool of paint on your pallet and move some of it on to the mixing paper. Add a very small amount of red

and then mix the paint. You now have made orange paint. Use the small brush and paint in the triangle section orange and the section which it points to on the outside edge.

13. Move to the bottom part of the inside where red and blue are side by side. Use your medium brush and put red paint on your mixing paper. Add a very small amount of blue to your red paint and then mix it. The color you have mixed is violet. Use the small brush and paint in the triangle section violet and the section which it points to on the outside edge.

14. Move to the left side triangle shape where yellow and blue are side by side. Use your medium size brush and start with yellow paint. The lightest color first. Place your brush into the pool of yellow paint and move some of it onto your mixing paper. Add a very small amount of blue and then mix the paint. You now have made green paint. Use the small brush and paint in the triangle section green and the section which it points to on the outside edge.

15. When you look at your color spectrum you will notice that all of the inside triangles are filled in with primary and secondary colors. The outside ring of the color spectrum is also partially painted. Every other section is now painted in with a

primary or secondary color.

16. Now it is time to put in the tertiary colors. Those are all of the colors that are left in the blank sections of your color spectrum.

17. Starting at the top right you use the colors on either side of the blank section to mix this color. Start with yellow and add orange to it. This makes yellow orange. Use the small brush and paint this color into the blank section.

18. The next color we will make is red orange. This color goes into the blank section between orange and red. Start with orange and add a small amount of red. Use the small brush and paint this color into the blank section.

19. The next color we will make is burgundy. This color goes into the blank section between red and blue. Start with red and add a small amount of blue. Use the small brush and paint this color into the blank section.

20. The next color we will make is dark blue. This color goes into the blank section between violet and blue. This is the darkest color on the color spectrum. Start with violet and add a small amount of blue. Use the small brush and paint this color into the

blank section.

21. The next color we will make is blue green. This color goes in the blank section between blue and green. Start with green and add a small amount of blue. Use the small brush and paint this color into the blank section.

22. The next color we will make is yellow green. This color goes in the blank section between green and yellow. Start with yellow and add a small amount of green. Use the small brush and paint this color into the blank section.

23. All of your colors are now on the color spectrum.

24. The last step will be to clean up your materials. Wash your pallet and brushes and put them away. If you left paint or water on your work area please wipe it up.

PAINTING LESSON TWO
TINT AND TONE/SHADE PAINTING

Objective

Students will learn to mix tints adding white to a color/hue and tones adding black to a color/hue.

Motivation

Now that you can mix the colors of the color spectrum we will learn to mix tints and tones/shades. Tint and tone/shade can be used to highlight and shade areas of color. Did you know that white and black are not colors. They are best described as the absence of color.

Materials

1. Tint and tone/shade handout (see Appendix D)
2. Paint brushes small and medium
3. Pallet for paint

4. Water container
 5. Mixing paper
 6. White, black and one chosen color tempera paint
 7. Water
-

Task Analysis

1. Pick up a handout and place it a your work station.
2. At the paint supply area pick out two brushes. One small and one medium size.
3. Pick up a paint pallet and a container for water.
4. Put one teaspoon each of white, black and a chosen color on your paint pallet. Take your paint back to your work station.
5. Fill your water container half full of water and take it back to your work station.
6. Put your handout in front of you and place all of your materials in easy reach.
7. Start with a tint/white paint first. Using your medium paint brush move a large amount of your chosen color from your pallet on to your mixing paper.
8. With your chosen color paint the first section of the tint

section of the worksheet.

9. Clean your paint brush very well.

10. With your clean brush add a large amount (entire head of brush) with white paint. Put this in the color and mix well.

11. Using your small brush paint in the next section with this color paint.

12. Repeat step 10 and 11 as many times as you need to paint the rest of the tint spaces.

13. Once you finish this section you can see how your chosen color gets lighter with each section until it appears to lose all color.

14. Now let's paint in the tone/shade sections.

15. With your medium brush move a large amount of your chosen color from your pallet onto your mixing paper.

16. With your chosen color paint the first section of the tone/shade area with your small brush.

17. With your medium brush add a very small amount of black paint. It does not take much to change your color into a darker tone.

18. Using your small brush paint in the next section with this color.

19. Repeat step 17 and 18 as many times as you need to paint the rest of the tone spaces.

20. Once you finish this section you can see how your chosen color gets darker with each section until it appears almost entirely black.

21. With the use of a tint and tone along with your chosen color you can make as many as 50,000 variations of that color.

PAINTING LESSON THREE

POP ART LABEL PAINTING

Objective

Students will learn to make and recognize pop art.

Students will utilize the knowledge that they have obtained from the previous assignments of mixing colors and using tints and tones/shades.

Students will learn how to use and operate an opaque projector.

Motivation

You have learned how to mix colors and use tints and tones/shades with them. Now you are going to paint Pop Art. What is Pop Art? Who is Andy Warhol?

Materials

1. Paint brushes small and medium

2. Pallet or tray for paint
 3. Water container
 4. Mixing paper
 5. Tempera paint, yellow, red, blue, black, and white
-
6. Water
 7. Food product label
 8. Butcher paper
 9. Opaque Projector
 10. pencil
 11. Masking tape
 12. Yardstick (ruler)
 13. Scissors

Task Analysis

1. You need to have your label from a food product.

Something like a soup label or candy bar wrapper.

2. Put your label into the opaque projector and project an enlarged image on to a wall. Focus until image is clear and sharp.

3. Tape up a piece of butcher paper the size or slightly larger than your projected image.

4. Using a pencil trace the outline of your product label on to the butcher paper.
5. Once you are finished with tracing you need to draw a boarder the width of a yardstick all around your product label with a pencil.
6. When you finish with the boarder cut off all the excess paper on the outside edge of the boarder with a pair of scissors.
7. Your enlarged product label is now ready to paint.
8. Clear your work station of all pieces of scrap paper and put away your scissors and ruler.
9. At the paint supply area pick out two brushes. One small and one medium size.
10. Pick up a paint pallet and a container for water.
11. Put one teaspoon of each primary color and black and white on your paint pallet. Take your paint back to your work station.
12. Fill your water container half full of water and take it back to your work station.
13. Put your enlarged label in front of you and place all of your materials in easy reach.

14. It is easier if you start your painting at the top of your paper and work down and side to side. This keeps paint from getting all over you.

15. You go through each section of your painting mixing and matching colors as closely as you can. Remember there are over 50,000 varieties of your color and we just need to be close.

16. Keep your original label in a safe place because you are going to be referring to it quite often to check colors while you are mixing.

17. This example of Pop Art will take many class periods to complete. Just do what you can each day and it will be finished in no time at all.

CRAFT LESSON ONE

CERAMIC PENDANTS

Objective

Students will learn how to create texture and patterns in and on clay.

Students will use the pinch and slab method of clay work to make a pendant.

Students will use the paint mixing skills they learned from a previous assignment to decorate their pendants.

Motivation

How many ways do you know of that people adorn themselves? Jewelry is one of the ways. How do you change a ball of clay into a piece of jewelry?

Materials

1. Low fire clay (.06)
 2. Clay tools
 3. Water container
 4. Paint (acrylic)
-
5. Paper towels and plastic bags for storage
 6. Polyurethane spray
 7. Cord to hand pendant
 8. Kiln

Task Analysis

1. Start with a ball of clay that will fit into the palm of your hand.
2. Put your ball of clay on top of a work cloth.
3. Using your hand flatten out the ball of clay.
4. Now use a rolling pin to flatten your ball of clay even more.
5. Using various tools practice making designs in the clay.
6. When you are satisfied with your design results you are ready to move on.
7. Make another ball of clay that is 1 inch in diameter.

8. Repeat steps 3 and 4 with your 1 inch ball of clay.
 9. Flatten the ball of clay to about 1/4 inch thickness.
 10. Using your tools make a design on your soon to be pendant.
-
11. Once you are satisfied with your design you are ready to put a hole in your pendant for cord.
 12. Use a pencil that has been dipped into water to keep it from sticking to the clay.
 13. Place the hole near the edge of the pendant.
 14. Make sure the pencil is pushed down at least 1/2 inch past the point so the hole is large enough for the cord.
 15. Make several pendants with different designs.
 16. The pendants need to dry for a few days before they can be fired in the kiln.
 17. Take one day to fire pendants at cone .06.
 18. Once pendants have cooled they can be removed from the kiln and painted.
 19. Sometimes your design does not need to be painted and that is fine.
 20. Once you are pleased with your painting let dry over

night.

21. Spray a coat of polyurethane on your pendant to protect it and make it shiny.

22. Let the polyurethane spray dry over night.

23. Cut 24 inches of cord and then folded it in half. Push the cord at the fold through the hole at least 2 inches.

24. Pull the loose ends of the cord through the 2 inch long loop.

25. Pull the ends snug and tie the loose ends together.

26. You have a finished piece of ceramic jewelry to wear.

CRAFTS LESSON TWO

AMATE PAPER CUTOUTS

Objective

Students will learn how to design, cut and recognize amate designs.

Students will learn that amate cutouts originate with the Otomi Indians of Mexico.

Students will learn how to make a symmetrical design.

Motivation

Where does amate paper come from? Who are the Otomi Indians and why did they make amate paper cutouts? Why does the "bird-of-the-mountain" have two heads?

Materials

1. Number two (medium hardness) drawing pencil

2. Eraser
3. Heavy brown kraft paper (12" X 12")
4. Scissors
5. Glue

6. White backing paper (18" X 18")
7. Newsprint (9" X 12")

Task Analysis

1. Draw several designs using the bird-of-the-mountain motif.
2. Choose one of your designs to put onto your amate paper.
3. Fold your sheet of amate paper (12" X 12") in half.
4. Use the fold of your paper as a center line.
5. Draw your design on half of the paper. Make sure you use all of your paper. Your cutout design will look better if you use the entire folded area.
6. After the design is drawn on the amate paper cut it out while it is still folded.
7. Open up your paper and you will see that you have made a symmetrical design.

8. Place your paper cutout face down (side without the pencil lines) and using your glue stick cover this entire surface.

9. Place your glue covered design (glue side down) centered on your (18" X 18") white backing paper.

10. Lay a piece of scrap paper over your amate design and press down evenly all over the design so it will attach to your backing paper.

11. To finish your design sign your name in the bottom right corner of your work.

CRAFTS LESSON THREE

MONO FOLD LIZARD

OBJECTIVE

Student will learn how to create a three dimensional sculpture from two dimensional material.

Student will learn how camouflage works to protect creatures in the wild and not so wild places.

Motivation

How many sides does a sculpture have? How would you camouflage an animal to hide in the jungle, a supermarket or in your refrigerator?

Materials

1. Number two (medium hardness) drawing pencil
2. Eraser

3. Pattern for lizard (see Appendix E)
4. Assorted colors of construction paper (6" X 9")
5. Scissors
6. Glue stick

7. Color crayons (assorted colors)
8. Masking tape

Task Analysis

1. Use the pattern to trace a lizard onto a piece of colored construction paper (6" X 9").
2. Use a white crayon to color in two spots on the head for eyes.
3. Choose a dark crayon to add pupils and to outline the eyes.
4. Now its time to choose a design for your lizard.
5. If your lizard lived in a supermarket how would it camouflage itself?
6. Maybe it would live in the vegetable section of the market.
7. Choose colors that you would find there and color the top

surface of your lizard.

8. Once your lizard is colored you are ready to turn it into a sculpture.

9. Now use your scissors to cut out your lizard. Be very careful around the feet of your lizard. Do not cut off the toes.

10. Fold your lizard down the middle from its neck to the tip of its tail.

11. Do not fold the head. Stop at the neck.

12. Your lizard is now in a position where his legs and feet are pointing down.

13. Hold the lizard by the neck with one hand and put your pointer finger of your other hand between the lizard's eyes. Push down on the head. This gives the lizard's head a more natural look.

14. Fold over the lizard's feet so that it has a flat surface to stand on.

15. Use masking tape rolled to make it double sticky and attach these to the bottom of the feet.

16. You can now attach your lizard to any surface you want. The wall, a window or even the ceiling.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

This project explored the literature and research regarding teaching art using a combination of normalizing approaches and task analyses. A sampling of art lessons was designed to meet the instructional needs of middle school special education students. It was hoped by the author that these lessons might provide models for other lessons to teach special education art students.

The art lessons developed in this project were designed with Yakima School District (WA) special education students in mind and may not be appropriate for others; however, they may be adapted to fit other programs and grade levels. They may also serve as models for additional lessons to be created by the author or others.

The lessons in this project were created by the author using research and personal experience. The lessons are divided into the three disciplines of studio art: drawing, painting and crafts.

A conclusion reached as a result of this project is that you can teach the disciplines of studio art to special education students in the regular classroom setting. The normalization process and task analysis sequence enable the special education student to feel a part of the regular classroom.

The instructor must adhere to and follow the task analysis when presenting the lesson. The use of task analysis is the tool that makes this process work. This will insure success for both the student and the instructor.

As a result of this project the following recommendations have been suggested:

1. The literature and research show a need for normalization in the art classroom to meet the developmental needs of middle school special education students.
2. A task analysis of each art project you use needs to be designed and implemented.
3. It is more important that the student learn the process

than have a finished product.

4. Evaluation of the students progress should not be based on a finished product. You must remember that learning and enjoyment are still occurring.
5. Other school districts considering the development of a special education art program may wish to adopt the model that was the subject of this project for their use.

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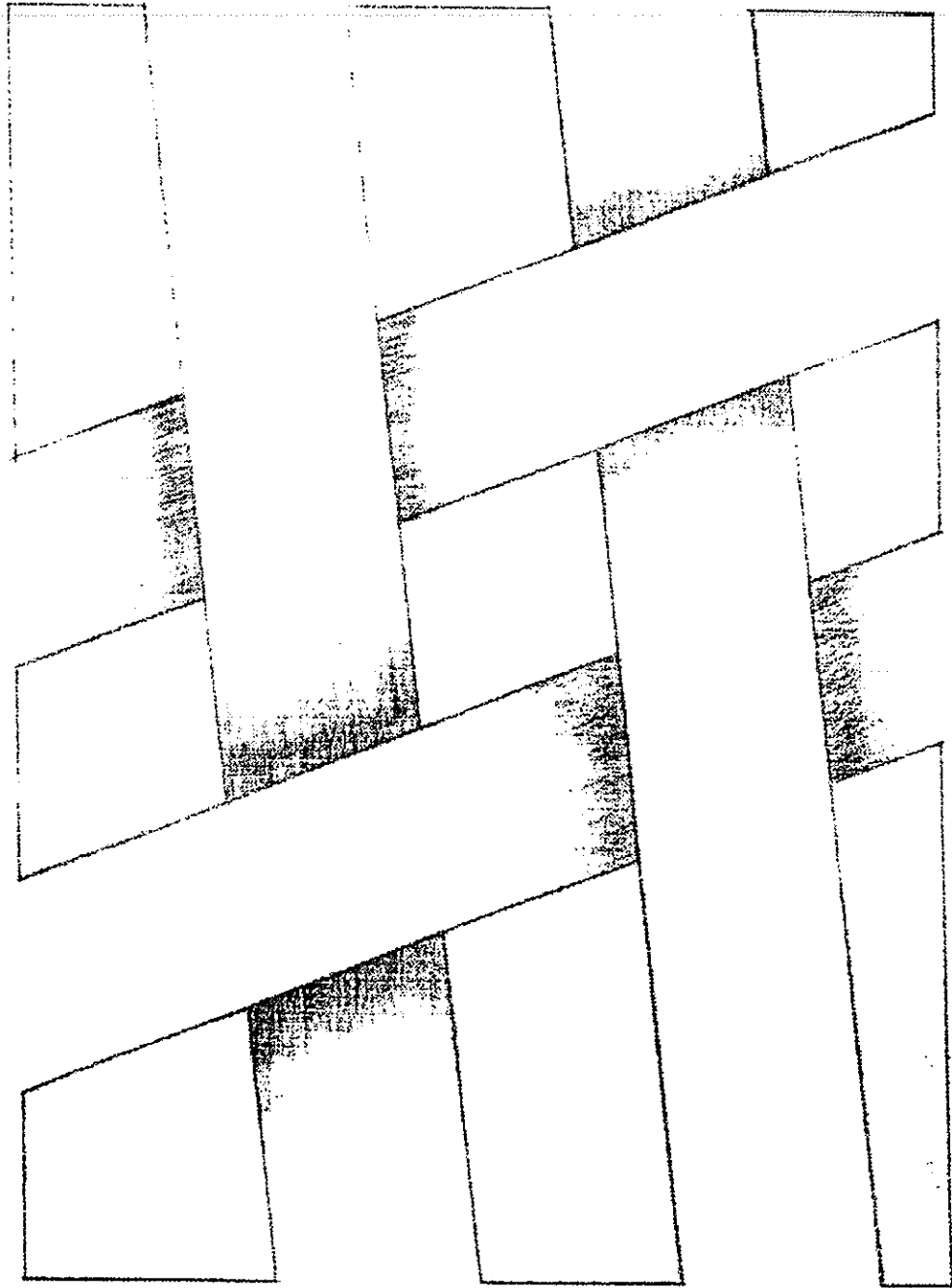
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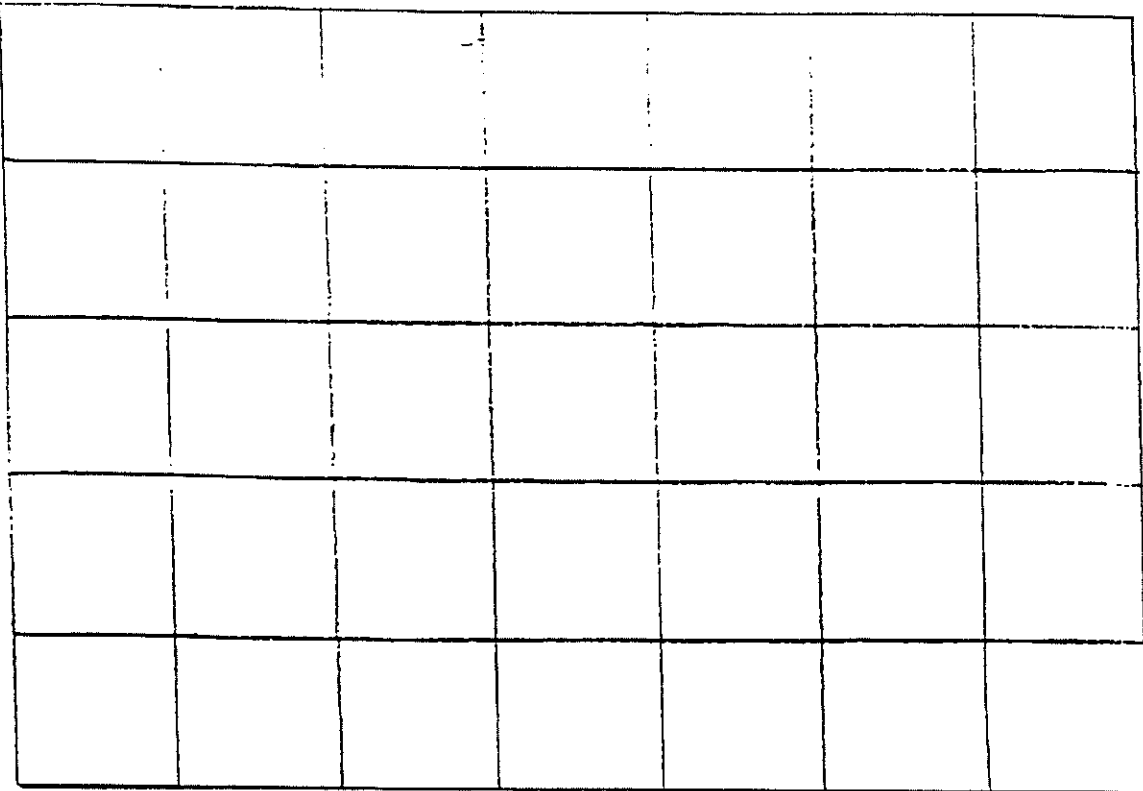
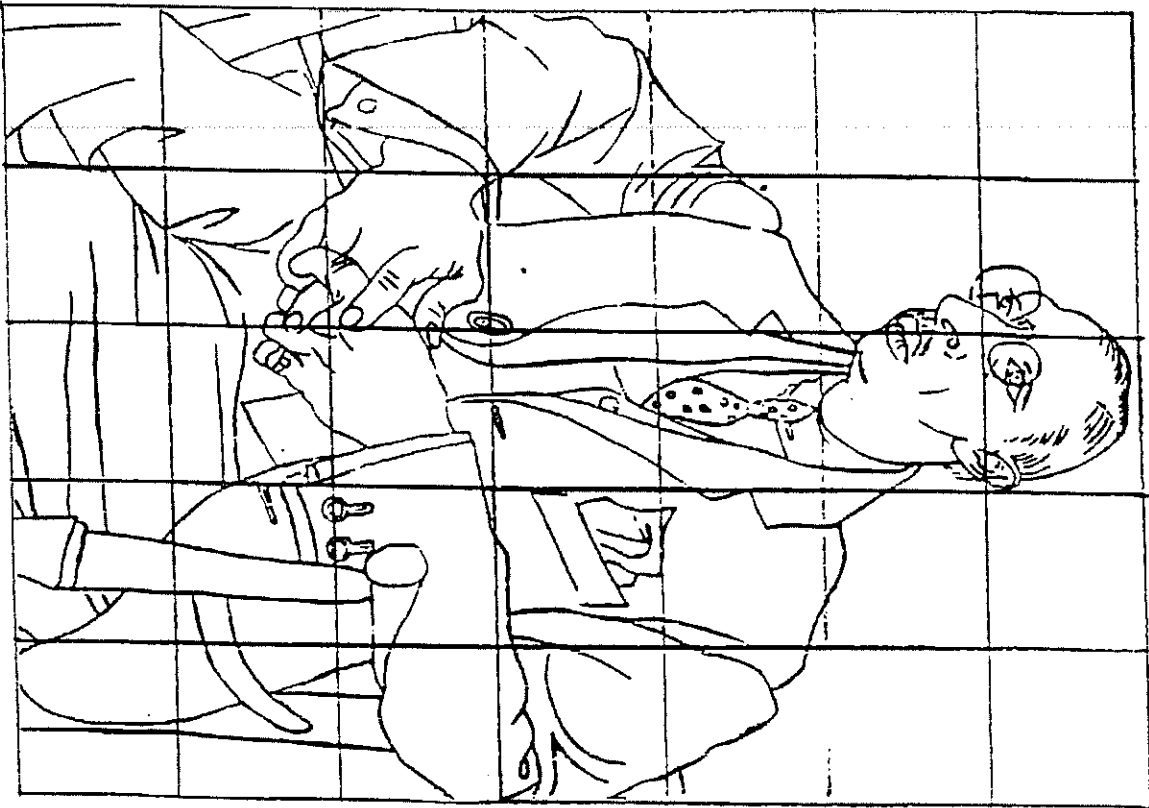
APPENDIX A

SINGLE LINE DRAWING AND SHADING



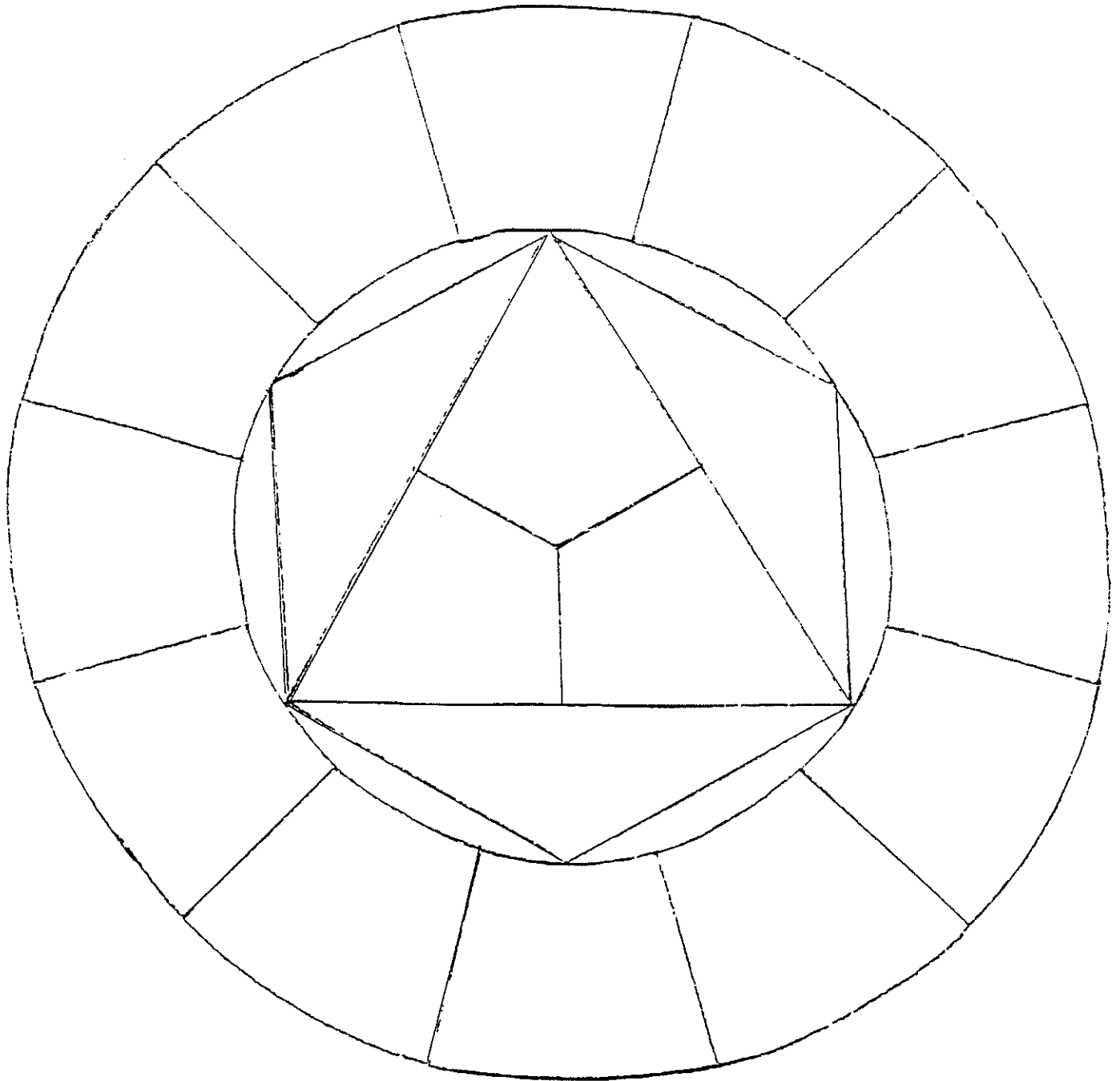
APPENDIX B

PRACTICE GRID DRAWING



APPENDIX C

ITTEN COLOR SPECTRUM



APPENDIX D

SINGLE LINE DRAWING AND SHADING

Shade or Tone - Black added

Tint - White added

NAME: _____

APPENDIX E
MONO FOLD LIZARD

