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The Development of an Art Curriculum for the Intermediate Grades in Kennewick Pubic Schools

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THE DEVELOPMENT OF AN ART CURRICULUM FOR THE
INTERMEDIATE GRADES IN KENNEWICK
PUBLIC SCHOOLS

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by
Lewis Gustavas McCord

June 1966

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CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

Art education has come to be regarded as an integral part of every good elementary school program. A flexible program to the approach of art should allow all children to grow as individuals. Children are imaginative and creative if provided with an atmosphere conducive to free expression. It is important for an intermediate teacher to provide many and varied opportunities in art to retain and further develop sensitivity. A good explanation of art was given by Winebrenner when he stated what art was not:

The successful imitation or reconstruction of a work of nature does not make it art. Man must leave his own presence and his own intelligence on his work if it is art. And while nature may be his theme, the personality, sensitivity, and vision of the artist must escape into his work The child is not engaging in an art activity if the activity does not permit him to exercise his own ingenuity, invention, and sensitivity . . . (21:27).

It was intended that this study be used as a source of reference and direction for the intermediate classroom teacher with limited training and experience in art. The activities suggested in this study should not be construed as step by step directed projects. The teacher and children should plan variations in media and establish their direction to be achieved.

I. THE PROBLEM

Statement of the problem. It was the purpose of this study (1) to provide an organized art education program for the intermediate grades (grades four, five, and six) in the Kennewick Public School District No. 17; (2) to establish the needed organization and direction necessary to maintain an art program that offers maximum growth in children; and (3) to present a variety of creative art and craft activities that include care and use of materials, correlation with other subject areas, and audio-visual aids.

Importance of the study. A study of this type will be of practical use to the intermediate teacher, the school administration, and the school board in developing their understanding of art curriculum on the intermediate grade level.

The projects contained in this study are intended to be flexible to meet the needs of individual teachers and should be used as a ready guide in nurturing the creativity of children.

This study will benefit the school administration and school board to recognize the role of an intermediate teacher and the importance of a developed and organized program for the schools.

In an interview Dr. Jesse Hartman, Assistant Superintendent for Instruction and Personnel, Kennewick Public Schools, commented on the importance of a developed curriculum in art on the intermediate grade levels. Dr. Hartman stated:

The days of "cut and paste" and "color the ball blue" are gone, hopefully forever, from the elementary school art program. Parents and principals, and occasionally superintendents, no longer accept the teacher's excuse that ". . . I can't teach art." Instead, they're insisting that she learn how to teach it, just as she learned how to teach reading, mathematics, science, and a host of other subjects now commonplace in most elementary school programs.

In order to assist the Kennewick elementary classroom teacher with her art instruction, we must have a three-pronged approach to the problem: (1) Employment of a specialist in children's art instruction; (2) Development of a scope-and-sequence art curriculum based upon school district philosophy and objectives; and (3) Extensive and continuing in-service programs of art instruction for elementary teachers.

Dr. Fred Esvelt, Superintendent of Kennewick Schools, expressed his views on the importance of this study. Dr. Esvelt said:

Textbooks have long been used as a means to achieve continuity of instruction within and between grade levels of a school system. The courses of study or, in a broader sense, the curriculum, was developed as a result of available textbooks. Fortunately, educators are becoming more sophisticated in that they are recognizing the desirability of developing a proper course of study first, then they select the material to be used in the teaching process.

The important feature of this change, and one that remains constant, is the use of a written guide to provide continuity of instruction as well as appropriate material to be taught at various levels. In

addition, no meaningful evaluation of a school's instructional program can be determined if there is no written curriculum guide from which to teach.

In order to establish a proper program of evaluation for the elementary art program the Kennewick Schools must first provide a guide that will contain the objectives of such a program. We have employed a specialist in art. His responsibility is to coordinate efforts to develop an organized art program and translate such a program into written form.

The information obtained in this study will be used to determine the aspects of art and art instruction to be taught at in-service workshops and adult classes for intermediate teachers.

Limitations of the study. This study was limited to grades four through six in art education. It is intended for use as a guide by the intermediate teachers, elementary principals, and art supervisor for the Kennewick schools.

II. DEFINITIONS OF TERMS USED

Aesthetic. An appreciation for that which is beautiful in art. Relating to beauty as distinguished from what is merely useful or good.

Originality. The ability to create something independently. To be able to originate something new and to be inventive.

Creativity. Projecting one's individuality into thought and action in order to produce original work.

Using one's imagination to produce a work of art.

Correlation. To relate art to other subject areas for the purpose of making art and subject matter more appealing and readily understood. To show the mutual relationship that exists between art and other areas of study.

CHAPTER II

REVIEW OF THE LITERATURE

Much has been written in regard to ways and means of teaching art in our public schools. It is the belief of the writer, after reviewing relevant literature, that one must develop an art program in the local school district to best meet the needs and desires of all concerned.

I. CHILDREN AND THEIR ART

The question is usually raised when discussing art why children desire to create visually. According to Lowenfeld (11:12), art was a simple means of self-expression for the child. Read would add that it might also be a social activity:

All types of children, even prodigies of skill in naturalistic representation, use their drawings, not as the expression of their perceptual images, nor of their pent-up feelings, but rather as a "feeler," a spontaneous reaching-out to the external world, at first tentative, but capable of becoming the main factor in the adjustment of the individual to society (15:164).

Explaining the nature of children's art, Read stated:

. . . the child's graphic activity is a specialized medium of communication with its own characteristics and laws. It is not determined by canons of objective realism, but by pressure of subjective feeling or sensation. From the very beginning the drawings of children are wholly and spontaneously of this kind. They only change because a naturalistic attitude is gradually imposed on children, first by the necessity of coping

with an external world . . . secondly by the impulse to imitate the naturalistic modes of representation which they see practiced by their parents and teachers (15:134).

Primary children seem to be naturally expressive and to know instinctively how to handle color, line, balance, and rhythms skillfully, especially in painting. However, children in the intermediate grades often find themselves at the halfway stage, between early childhood and adult realism. Art for the child is a means of expression and communication. A child's thinking is different from an adult's; therefore his expression must also be different. According to Wankelman:

The child draws what he knows and what he thinks rather than what he sees; he draws a total experience not merely a visual experience. The child's creative potentials appear best developed at an early age before they acquire inhibitions to adult criticism (19:1).

He further stated:

. . . remember that reality for the child and reality for you are quite different things. When a child ceases to express ideas and seeks to create illusions of things you may be sure that his imagination has been inhibited by "thing-conscious" adults (19:2).

Children do not have to become artists in later life to benefit from early creative experiences. Art is not the only subject that contributes to creativity, but it can be an important factor. Whitson added:

. . . by far the greatest single contribution by art to the education of a future citizen is the pattern of uninhibited thinking and an attitude of self-respect

for his inherent capabilities which art education has as an underlying but dominating theme (20:6).

II. THE STAGES OF GROWTH IN CHILDREN'S ART

Children go through developmental stages which creates no sudden changes for the child. De Francesco said:

As a child moves from one stage to the next, one notes greater awareness of the environment, wider concern with man and his activities, increasingly conscious identification of the child artist with his creations, functioning of accumulated knowledge, and development of critical faculties (6:268).

A child's subject matter does not change greatly, but his relationships to his environment do change as he develops. According to Schultz:

. . . the child's entire art development is exploratory. In the primary grades the child discovers how to communicate with art. In intermediate grades he continues to explore new materials as he is introduced to them. He will still use them to tell his story, but will tell it more efficiently now. Where the general form would formerly satisfy him for a "boat," he now wants it to be a steamboat, motorboat, sailboat, battleship, or submarine, and these must be fairly exacting in detail (16:52).

A child's art in the primary grades is usually lacking in detail, whereas his art in the intermediate grades will require greater detail. Although subject matter does not change greatly, his subject relationships to his environment do change as he develops.

This section will be concerned with only the intermediate grade child. The age would be from 9 to 12 years.

Lowenfeld (11:505-506) named the stages as follows: Schematic (ages seven to nine), Pre-Adolescent Crisis (ages nine to eleven), and the Stage of Reasoning (ages eleven to thirteen). Other art educators have given different name classifications to these stages although the ages involved and the characteristics remain very similar. The meaning of any stage should be interpreted as indicating most children grow with the norm, some faster and some slower than is indicated in the limits suggested for each stage.

When the child has reached the age of seven, he enters the Schematic Stage. At this stage, proportions are important to the child only emotionally. He places emphasis on size, omissions, simplification, additions, and other relations that have meaning. The objects that are larger in his picture have more importance. The child begins some perspective by developing a base line and sky with everything else in-between. Fold-over and X ray pictures are normal.

Next, the child reaches the Stage of Pre-Adolescent Crisis or Beginning Realism. De Francesco reviewed the significance of this stage in the following manner:

Symbols have been satisfactory up to now, but the child's sense of observation begins to sharpen his perception of the environment. This fact demands a more adequate mode of expression. His "geometric" symbols are too lifeless and do not lend themselves to the characterization desired. Therefore, art expression lends more towards the visual reality of the environment, or nature (6:524).

Children need more guidance and understanding at this stage than in the previous ones. They see more, yet are not capable of expressing complete realism. The various types of clothing people wear become important and greater detail is emphasized. The base line and sky line disappear and perspective and color now have more meaning to the children. The child becomes self-critical of his art. Lowenfeld expresses the importance of this stage as:

. . . the time during which the confidence of the child in his own creative power is for the first time shaken by the fact that he is becoming conscious of the significance of his environment (11:184-185).

The final stage we will be concerned with, the Stage of Reasoning, marks a definite change in the child. Read said:

. . . it may perhaps best be described as the discovery of logical thought The child acquires the power of breaking up, or dissociating, his first unitary perceptions, and logical thought begins with this capacity to isolate and compare component details (15:165).

The child becomes conscious of design and seeks the elements: line, mass, and color. The product becomes as important to the child as the process, whereas at an earlier period it was usually less significant. Lowenfeld believed that a definite distinction in sensory reactions among children was evident at this stage. He divided the children into two groups, the visually minded and the non-visually minded. The distinction between the two was largely a matter

of degree with each possessing attributes of the other type.

Lowenfeld stated:

The visually minded child concentrates more on the whole and its changing effects; the non-visually minded child will concentrate more on details in which he is emotionally interested (11:219).

One type approaches art subject matter analytically while the other approaches it subjectively, or emotionally. The teacher must be aware that each type requires different stimulation or motivation.

Art instruction should adjust to the growth and development of a child. A young child's picture is a serious "work of art" which says something to him of extreme importance. A child expresses his personal interpretation through "distortion." Criticism has an adverse reaction on the child in preventing natural development and creativity. Lowenfeld, De Francesco, and D'Amico advocated that art education programs should follow the natural flow of child development.

III. DEVELOPING AN ART PROGRAM

A program of art must be a creative endeavor, involving projects for expression, the selection of media, tools, and techniques, and criteria or standards for accomplishments.

A detailed program of art must be determined by those who are directly engaged in the program: the local teachers, the supervising staff, and the administration. Only then can

a program be developed to suit local conditions. The many publications dealing with the broad aspects of art education are helpful in planning the program and are useful as reference materials.

It is important for teachers to have a sequential program for art to obtain maximum growth and development in the child. Factors concerned in planning a program in art are outlined in the State of Washington Elementary Art Guide. The State Guide says:

Such growth cannot be dependent upon haphazard selection of activities but must rely upon careful and thoughtful planning, preparation, and execution (17:52-53).

The teacher's attitude toward art and children is extremely important to the success of any art program. The subject matter of a program should be carefully selected. The child must be the prime consideration. A second important factor is the teacher's participation and involvement in the program.

A review of criteria for the selection of art activities for the classroom was listed by DeFrancesco. He suggested:

(1) Is the projected activity within the experience level of the children? (2) Does the proposed activity permit sufficient variety of interpretations to satisfy each child's inner vision? (3) Are the materials and tools of expression suited to the manipulative and mental levels of the children? (4) Will the proposed activity lead to further self-development of the children? (5) Is the objective of the proposed activity

worthwhile in terms of healthy mental growth for the children? (6) What stimulations will best evoke expression on the part of children? (6:270)

If the sole purpose of an art program is the finished product, then the children will likely suffer. When experimentation and individual expression are neglected, the child is left with the realization that the end product is the important factor. Therefore, the exploration of materials should be an important part of every school art program.

As stated by Viola (18:144), "some children fail with one medium but succeed with another." The familiarity a child gains with the materials cannot be overlooked. Lowenfeld believed that the identification of the child with his media was especially important in older children who are concerned with the final product.

The child needs to acquire the basic skills and use of tools as soon as he is capable of utilizing them meaningfully. We must consider the growth and development of the child. According to Wright:

The art teacher, at every level, should strive to develop sufficient skills in each child to solve the problems at hand (22:38).

Wright further states:

In our society, as it is at present (and probably will be for many years), there is only a limited demand for highly skilled non-verbal communicators. While there is need for fine artists, commercial artists, and designers, these do not make up a very large percentage of the population. Therefore, the training of the skills of art in school (except for those few who will become

professionals) is not avocational--for it is hardly the job of the schools, using public funds, to teach hobbies. The training of the skills of art serves a different purpose; it leads to understanding (22:37).

When the child reaches the intermediate grades, his needs and goals have changed, because his art performance and interests have matured. Children in the intermediate grades are ready for more than expressive outlet. They demand information. D'Amico said:

. . . the young child has an innate power of simplifying problems and . . . his lack of skill is no obstacle to his progress. As he develops, however, he becomes conscious of his inability to represent forms as he needs to, and before long the teacher is besieged with a battery of questions on techniques (5:16).

An art program needs depth to satisfy the child and meet his individual desires. We need to expose the child to as many art media as possible, but, more important, to spend enough time on each media to exhaust its possibilities adequately. De Francesco said that "if variety is accepted, the differences in endowment and inclination, so prevalent at the stages of development, will be safeguarded" (6:241).

We must also look for a more consistent art program. It is frustrating to the child to continue jumping from one different learning experience to another. Wright stated:

. . . children want to improve in what they are doing rather than dash forever through new experiences --never learning enough about any one to give deep satisfaction (22:38).

IV. SUMMARY

Presented in this chapter were the philosophies of authors concerned with creativity, art education, and the many general aspects of developing an art program. There were areas of agreement and disagreement among them although most cited the same general goals.

In the following chapter an art program has been developed to meet the needs of our schools, keeping in mind the many thoughts of the authors reviewed.

A complete art program emphasizes a need to relate the classroom art to the functional, everyday life of the individual as well as for aesthetic enjoyment. Teachers as well as students must develop a sensitive perception of environment which does not develop naturally, but must be acquired through observing, creating, reading, and evaluating.

This paper, it is hoped, may be instrumental in providing for the classroom teachers a means of developing a deeper aesthetic appreciation. For the convenience of the reader, a bibliography in this area is included in Appendix C listing books available for reference materials.

CHAPTER III

PROCEDURE AND DEVELOPMENT OF THE STUDY

Today's modern elementary school includes art education as an integral part of the program. A flexible approach is necessary to allow children to develop imaginative and creative minds. The teacher must provide a program which allows the individual to develop sensitivity and retain what he learns.

This guide was developed to provide the intermediate teacher with a minimum program in basic art techniques on a progressive basis. It was organized according to media and months of the school year.

The activities suggested in this chapter should not be construed as step-by-step projects. The teacher and children should plan variations in media and correlate or integrate these activities with other subject matter areas.

Developed in Chapter III will be art lessons for the fourth grade. The fifth and sixth grade units of study will appear in the Appendix section of this thesis.

GRADE 4

SEPTEMBER

RECOMMENDED LESSON: Basic Drawing

I. OBJECTIVES:

A. To encourage original individual expression.

- B. To provide the student with enough experimentation to acquire ease and understanding of drawing.
- C. To bring about an appreciation and an awareness of one's environment.
- D. To develop aesthetic appreciation.
- E. To learn to interpret and create rather than copy what is seen.

II. TOOLS AND MATERIALS:

A. Required Supplies:

- 1. Newsprint, manila or white drawing paper
- 2. Pencils
- 3. Crayons

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

- 1. Begin drawing by sketching basic lines and curves. Combine these in various shapes-- cone, sphere, rectangle, cylinder. One should work for shading and depth of the various objects. The pencil should be held parallel to the paper, then shade with a sideways motion.

An additional approach to sketching can include a field trip as a means of stimulation so the child becomes aware of the surroundings and environment. The students should be

encouraged to feel the various textures of plants, trees, buildings, and playground materials; to observe perspective, color; and to relate a greater feeling of this in their own drawings. (Additional techniques are stated in the Elementary State Art Guide, page 93.)

Begin the composition by selecting a point for the center of interest. Start with a large, clearly defined central idea, and group related units or objects. Tie the composition together for uniformity. Variety of all kinds is necessary in making composition a success. Diversity of color, width of lines, harmony, rhythm, and balance are achieved through repetition of line, form, color, tone and texture.

In drawing a landscape, analyze growth and color, size, texture of trees, perspective, and distance. (For additional aids, refer to the Elementary State Art Guide, pages 91 and 92.) No direction for drawing or using definite colors should be given. It may be desirable to do a drawing several times before deciding on a final composition.

Children on this grade level become more critical of their drawing ability and at this stage must be given encouragement, direction, and an awareness of the surroundings they will be associated with. The student at this age level will have an increasing desire to include a degree of realism in his drawings, but he should be encouraged to interpret and create what he feels as well as what he sees.

Showing and discussing good reproductions by well-known artists will help the student meet the problems he will encounter.

The first project should be aimed toward drawing a cone, sphere, rectangle, and cylinder. Students should work for shading, depth, and three-dimensional effect in their picture. The materials for this project are newsprint or manila paper, and pencils.

The second project should be aimed toward development of a landscape using trees, houses, telephone poles, etc., working towards depth and perspective in drawing. The materials for this project are white drawing paper (12 x 18 or larger), crayons or colored pencils.

B. Correlation:

This project is excellent for correlation with social studies or arithmetic.

C. Audio Visual:

1. Drawing with a Pencil. 10 minutes, B&W, Central Washington State College.
2. Form. 7 minutes, color, Central Washington State College.
3. Learning to Draw. 10 minutes, B&W, Central Washington State College.
4. Light and Dark. 7 minutes, Central Washington State College.
5. Line. 7 minutes, color, Central Washington State College.
6. Perspective Drawing. 8 minutes, B&W, Central Washington State College.
7. Picture Making at the Gang Age. 6 minutes, color, Central Washington State College.
8. Elements of Art Series. Audio Visual Booklet, Kennewick, Washington.

IV. REFERENCES:

- A. Elementary State Art Guide. State of Washington, pages 85-91.

OCTOBER

RECOMMENDED LESSON: Water Color and Color Theory

I. OBJECTIVES:

- A. To accomplish proper use and care of brushes and water color sets.
- B. To gain knowledge of the primary colors, secondary colors, neutrals, warm, and cool colors.
- C. To be able to mix colors by using only the primary colors.
- D. To distinguish between warm and cool colors.
- E. To develop an appreciation for the use of water color in terms of self-expression and quality of materials.
- F. To develop an esthetic appreciation for one's surroundings through a creative process.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. Water color sets.
2. Large round brush.
3. Container for water.
4. Drawing paper, butcher paper, or water color paper.

B. Care and Use:

1. Do not mix one color into cake of another color.

2. When cleaning brushes, never wash in hot water; always use lukewarm or cool water.
3. Always store brushes with the bristle part up.
4. Stress to the students that scrubbing with the brush is not recommended. Try to develop a smooth, even stroke with the brush.
5. Always clean and dry water color sets when finished with a project.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

This lesson is geared to teach the students the proper care and use of water colors along with the basic knowledge of mixing and applying color theory. The entire lesson should be devoted to the procedure of using water colors and the experimentation of color.

When studying the theory of color, explain to the students the consistency of primary colors, secondary colors, and neutrals. Bring the class into this project by having them answer what colors should be mixed to get a certain color. **EXAMPLE:** To obtain the color brown, what colors should we mix? **ANSWER:** The primary colors--red, yellow, and blue in equal amounts. After the question and answer period the students should be given time to

work on mixing and experimenting with color.

Another approach to working with color is for each student to have the three primary colors and without any instruction see what colors they can produce by mixing and experimenting.

To make color lighter, add white (use water with water colors); for darker colors, use black.

For additional information on color, refer to the Elementary State Art Guide, pages 114-117.

B. Helpful Hints:

1. Water color, when used conventionally, will give a transparent effect. When working with the students in water color, encourage the following points:
 - a. Use plenty of water.
 - b. Encourage light and quick strokes.
 - c. Experimentation by the students.
 - d. Different brush techniques; i.e., dry brush, Japan brush, and on wet paper.
 - e. Apply light tones first and dark tones and/or details last.
2. When working with water color, use water in place of white; also, add more water to colors to obtain lighter colors.

C. Correlation:

1. This project is excellent for correlation with science or social studies in relation to cold areas or different weather scenes for unit on "Scientist at Work."

D. Audio Visual:

1. Water Colors in Action. 12 minutes, color, University of California.
2. Film Strips:
 - a. Color. No. 281 and 506, Audio Visual Office, Kennewick, Washington.
 - b. Using Color. No. 282 and 507, Audio Visual Office, Kennewick, Washington.
3. Report in Primary Colors. 33 minutes, color, University of Washington.

IV. REFERENCES:

- A. Local Art Guide. Lewis McCord, page 32.
- B. Elementary State Art Guide. State of Washington, pages 97-99 and 114-117.
- C. Creative Art Ideas. Ellis and Watson, pages 30-32.
- D. Art Guide. Carvel Lee, pages 8-12.

OCTOBER

RECOMMENDED LESSONS: Water Color Techniques

I. OBJECTIVES:

- A. To develop directness of expression.
- B. To work for freshness of colors.
- C. To learn mixing of colors.
- D. To create an opportunity for mixing and blending hues.
- E. To understand sensitivity of color.

II. TOOLS AND MATERIALS:

A. Required Supplies:

- 1. Refer to art lesson on water color, grade 4, month of October.

B. Care and Use:

- 1. Refer to art lesson on water color, grade 4, month of October.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

- 1. The first step of this project is to make the students aware of different types and characteristics of trees in our part of the state. Let the students choose two of these trees and paint on 12 x 18 size white drawing paper. The paper can be folded in half, painting one tree on one side and the second tree on the other side. Students should strive for freshness of color along with detail.

2. A second project could have the students doing a landscape using trees as the main subject matter. Students can do research into various types of trees in Washington or the United States. If the students prefer, they can make a painting from memory.

B. Helpful Hints:

Refer to art lesson on water color, grade 4, month of October.

C. Audio Visual:

1. Miracle of the Trees. (I.F.B.) MP-428, 10 minutes, color, Co-op, Richland, Washington.
2. Conifer Trees of the Pacific Northwest. MP-580, 16 minutes, color, Co-op, Richland, Washington.
3. Study Prints, 8 pictures, Broadleaf Trees. Group 1, SVE--Audio Visual Office, Kennewick, Washington.
4. Telling Trees Apart. Filmstrip, No. 695, SVE, Audio Visual Office, Kennewick, Washington.
5. Painting Trees with Eliot O'Hara. 16 minutes, color, No. 759, EBF.

IV. REFERENCES:

- A. Local Art Guide. Lewis McCord, page 32.
- B. Elementary State Art Guide. State of Washington, pages 97-99 and 114-117.

NOVEMBER

RECOMMENDED LESSON: Basic Drawing II

I. OBJECTIVES

- A. To become aware of various actions and proportions of the human body and of animals.
- B. To realize that time and practice is needed to draw well.

II. TOOLS AND MATERIALS:

A. Required Supplies:

- 1. Newsprint or manila paper
- 2. Large soft pencils
- 3. Chalk
- 4. Crayon
- 5. Modeling clay.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

In learning to draw people, the best recommended procedure is "model" drawing. Have one student at a time pose in front of the class. Point out to the class what should be seen from different places in the room. For example, what a person would see on the right as compared to what part of the body would be seen on the left of the room. Point out to the class the head

size in relation to the body; where the elbows strike; in what direction the shoes are pointing; etc. Keep the poses within a 3-4 minute time element. Have the students change poses in order for all the class to have the opportunity to draw a different part of the body. To start give the class one-minute poses to loosen up. Then graduate into longer poses. The first project should concentrate on proportion of the human body. The second project should be geared to action drawing with 3-D objects or form behind. The third project should concentrate on drawing people from various poses and incorporating them into a painting using side poses, back poses, front poses, standing poses, action poses, and sitting poses. The background can be of landscape, playground areas, zoo, ball park, classroom, farming, etc.

The above information also applies to animal drawing. A trip to the zoo, bringing small animals to school, looking at pictures of various animals, and talking about animals, will keep the interest alive for the students. This will also make animal drawing easier for the students. Observing the real animals give best results. Modeling clay

develops a feeling for form and allows the students to interpret the animal in their own expressive way.

Students should never be allowed to copy photographs or reproductions while drawing; however, it would be advisable to have available for students a variety of photographs, showing various details, significant proportions, attitudes and poses that could be referred to but not directly copied. It would be a desirable learning situation to have reproductions of various artists, painters, and/or sculptures and see their treatment and interpretation of animals. The student should be encouraged to think about the characteristics of the animal, showing different poses, and to experiment with different materials and techniques.

B. Correlation:

This project is excellent for correlation with animals of areas being studied in social studies.

C. Audio Visual:

1. Elements of Art, Proportions, film strip, color, No. 283 or 504, Audio Visual Office, Kennewick, Washington.
2. Refer to Nature Films, Elementary State Art Guide, page 201.

3. Study prints, Wild Animals, Pets, Farm and Ranch Animals, Animals without Backbones, and Zoo Animals, SVE series, Audio Visual Office, Kennewick, Washington.

IV. REFERENCES:

- A. Elementary State Art Guide. State of Washington, pages 92, 93, and 94.

DECEMBER

RECOMMENDED LESSON: Print Techniques

I. OBJECTIVES:

- A. To encourage students to make use of their imagination using everyday materials and utensils.
- B. To develop a sense of creative design through observation and inventiveness.
- C. To experiment in many ways of applying print techniques for achieving individuality, growth, and satisfaction of the students.
- D. To learn the basic printing procedures, the use of tools, and principles of design.

II. TOOLS AND MATERIALS:

- A. Required Supplies:
 1. Modeling clay or half of a potato.
 2. Tools to make design: knife, pencil, textured surface, etc.

3. Newsprint, construction paper, tissue paper, or poster paper.
4. Tempera paint
5. Newspaper
6. Brush or sponge
7. Gadgets such as kitchen utensils, screen, string, or screw.

B. Care and Use:

1. Tempera paint is recommended and should have a consistency of cream. When mixing tempera paint, add the water a little at a time; to give a creamy consistency add powdered soap. The soap will make the paint thicken, prevent it from spoiling, and allow it to adhere to utensils and plasticine.
2. Care should be taken to prevent the colors from becoming mixed with other colors.
3. All utensils should be washed and dried immediately upon completion of the project. This will prevent rusting.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

Project might be geared toward Christmas. The student should learn the basic printing procedures, the imaginative use of tools, and how

one shape repeated can make a good seasonal card, bookcover, wrapping paper, or background for a mural or picture.

After the introduction of this project, the teacher should allow the students time to experiment with the gadgets and plasticine. When the students become satisfied through experimentation, then let them continue toward the final project.

Newsprint is the best and least expensive material to use in experimentation. White or colored construction paper is recommended for the final project. Care in planning on the teacher's part will result in successful and rewarding results.

In starting the project on plasticine printing, let the students work with the clay to obtain the feeling of the textural qualities. Demonstrate the various designs one can make by using a pencil, paper clip, cardboard, or other objects as tools.

A recommended project for a second lesson is a Christmas mural using the same print techniques or advancing into other processes. For additional print techniques, refer to pages 18-27 of the local Art Guide. For aids and helpful hints on

murals, refer to art lesson plan, grade 5, month of November.

B. Helpful Hints:

1. Refer to Tools and Materials section under B., Care and Use.

C. Correlation:

This project can be correlated with social studies, science, or language arts.

D. Audio Visual:

1. Design. 10 minutes, color, Central Washington State College.
2. We Print Designs and Pictures. Film strip, No. 1016, Audio Visual Office, Kennewick, Washington.

IV. REFERENCES:

- A. Local Art Guide. Lewis McCord, pages 19 and 20.
- B. Elementary State Art Guide. State of Washington, pages 112-117 and 124-126.

JANUARY

RECOMMENDED LESSON: Lettering

I. OBJECTIVES:

- A. To develop a sense of spacing when lettering.
- B. To encourage students that practice is the only means of good lettering.

- C. That lettering can be a creative project in art.
- D. That neatness is absolutely necessary in good lettering.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. Any color of crayon the student may desire to use.
2. Primary line paper or manila graph paper.
3. Ruler for making lines if necessary.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

Lettering when treated correctly can be an art expression. Hand lettered manuscripts of medieval days are treasured museum possessions. While we enjoy the beauty of this elaborate script, the classic gothic and simple block letters, more in keeping with modern simplicity of form, also can be used creatively and beautifully.

Since the ability to letter is often needed both at school and at home, it is important that children acquire some understanding and skill in lettering. Skill requires practice, but practice is meaningless unless directed toward a goal. Good incentives for practicing lettering may lie in the need for names and titles on booklets and portfolios, captions on bulletin boards, posters for class elections or a school function. Whatever the use, encourage the children to strive for quality in lettering.

In the early stages children may use their manuscript alphabets in order to eliminate any confusion with other letter forms. Often they may be encouraged to use upper case letters. (capitals) only. The words become more important if one form rather than two is used (17:117-121).

B. Helpful Hints:

1. Encourage neatness in height and spacing.
2. It is easier to make even lines if one's arm is steady, resting on the table.
3. Guide lines are necessary for good lettering.

C. Correlation:

An excellent project for correlation with the language arts area.

D. Audio Visual:

1. Newspapers, magazines, and posters are good visual aids for lettering.
2. Put Your Best Hand Forward In Lettering.
Hunt Pen Company, Film Strip, No. 1514, Audio Visual Office, Kennewick, Washington.

IV. REFERENCES:

- A. Hunt's Speedball Lettering Book, Hunt Pen Company.
- B. Letters, Art Bulletin No. 2, Lewis McCord.
- C. Elementary State Art Guide. State of Washington, pages 117-121.

JANUARY

RECOMMENDED LESSON: Travel Posters

I. OBJECTIVES:

- A. To give the students a basic concept of good lettering, layout, and design in poster making.

- B. To convey personal experiences such as travel and vacations onto paper.
- C. To provide a stimulating type of art activity that all students can participate in and share as a group.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. Large drawing paper or colored mat board
2. Rulers
3. Pencils
4. Crayons
5. Various types of scrap materials.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

This project can be geared to the travel of students, vacations, or places of interest they would like to visit. Let the students choose their topics, but make sure they are well planned before beginning the main project.

"There are often requests for posters in the upper grades. If not asked for too frequently, they provide a stimulating type of art activity for the students. There is a discipline within the limitations of poster making. It is also one way of relating art activities to other events in the school program. Take time to talk about the qualities of a good poster. If possible, display some reproductions of posters done by famous artists--Toulouse Lautrec, Matisse, or Braque. Encourage students to bring to school

poster type ads cut from magazines or newspapers. Evaluate them together using the criteria listed under helpful hints. With this background the students should find poster making easy and enjoyable (17:120-121).

B. Helpful Hints:

1. "Characteristics of a good poster."

- a. A good poster presents one message.
- b. The illustration and the slogan should convey the same idea in direct terms.
- c. It should be large enough to be understood without effort. This necessitates not only large letters but a style and color that can be seen and read easily. There should be contrast in dark and light or in color.
- d. The organization of the entire poster should be simple.
- e. The symbols used in the illustration should be ones the students use commonly so they convey the meaning in familiar terms.
- f. Space division is more interesting if the illustration is not in the exact center. It may be at the top, the bottom, or to one side. The words should be arranged to give a satisfactory balance and to complete or emphasize the message.
- g. Usually slogan, phrase, or sentence should be short and arranged as a unit--dividing tends to weaken the message.
- h. Generous margins, particularly across the bottom, are advisable since this gives strength to the total effect (17:121).

C. Correlation:

This project can be correlated with social studies, science, or language arts.

D. Audio Visual:

1. Newspapers, magazines, airline travel posters, or posters by famous artists.

2. Refer to art lesson plan on crayon lettering, grade 4, month of January, for additional aids.

IV. REFERENCES:

- A. Elementary State Art Guide. State of Washington, pages 120 and 121.

FEBRUARY

RECOMMENDED LESSON: Clay--Pinch Method

I. OBJECTIVES:

- A. To provide for three-dimensional expression.
- B. To provide an opportunity in which students can express themselves creatively with a plastic material.
- C. To derive an esthetic quality through modeling.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. Clay
2. Sticks, paper clips, pencil, and sponge for decoration and smoothing.

B. Care and Use:

1. Clay should be stored in a plastic bag or air-tight container. This prevents the clay from drying out.
2. Students should be discouraged from using water with their clay. The moist clay should

stay good for one-half to three-quarters of an hour without adding water.

3. Never put finished clay pieces directly in the sun or over a heating vent. This causes the clay to crack.
4. Tools used in finishing a piece of clay should always be washed and dried after using. If left wet, metal tools may rust.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

Modeling clay is one of the best materials for creative self-expression. The manipulation of clay satisfies a basic need of children to work with their hands. Because of its smooth, easy plasticity, clay provides an excellent medium for three-dimensional expression.

A good project to develop is prehistoric animals, farm animals, people of foreign countries, or make-believe people or animals from the unknown.

B. Helpful Hints:

1. Refer to tools and materials, section B, under Care and Use.
2. Oil cloth makes a good protective surface; use with cloth side up. (Newspaper tends to draw the moisture out of clay.)

3. After the teacher demonstrates the method that will be taught and all the pieces are finished, the clay work should dry for approximately one and a half to two weeks before the bisque firing. Glaze can be applied directly to dry clay ware and then fired slowly, thus eliminating the need for a bisque firing. The students can glaze their bisque objects, but care should be taken so no glaze is on the bottom of the pieces. If the bottoms are cleaned with a sponge or knife, they can sit in the kiln without using stilts. This will prevent permanent damage to the piece and the kiln.

C. Correlation:

This is an excellent project for correlation with social studies on the study of Indians throughout the world.

D. Audio Visual:

1. Clay Modeling. Film strip, No. 288, Audio Visual Office, Kennewick, Washington.
2. Clay Modeling for Beginners. Preparation and tools, B&W, Washington State University.
3. Study Prints. Eight pictures each, Wild Animals, Pets, Farm and Ranch Animals,

Animals Without Backbones, Reptiles and Amphibians, and Zoo Animals; Audio Visual Office, Kennewick, Washington.

IV. REFERENCES:

- A. Local Art Guide. Lewis McCord, page 52.
- B. Elementary State Art Guide. State of Washington, pages 141 and 142.

FEBRUARY

RECOMMENDED LESSON: Paper Sculpture

I. OBJECTIVES:

- A. To challenge the imagination and the creative abilities of the students.
- B. To give the students an understanding of two and three-dimensional forms.
- C. To develop skills in working with paper sculpture and to encourage experimentation.

II. TOOLS AND MATERIALS:

- A. Required Supplies:
 1. Scissors
 2. Paper, construction paper, poster paper, butcher paper, metallic foil, tissue paper, or crepe paper.
 3. Stapler
 4. Paste, glue, or rubber cement

B. Care and Use:

1. All scraps of paper should be saved for future use.
2. Care should be taken to avoid accidents with scissors.
3. The students should be instructed on the proper use and care of the stapler. Always push down gently on the top of a stapler; never hit the handle with a quick, sharp motion.
4. Impress upon the students that only a small amount of paste or glue is needed to hold an object together.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

The projects recommended for this lesson are identical to the section on paper sculpture in the Elementary State Art Guide, pages 153 to 155. You may do a project on paper cutting, paper folding, or both.

B. Audio Visual:

1. Show examples you have made to the students so they will have an idea of the project to be constructed.

IV. REFERENCES:

- A. Elementary State Art Guide. State of Washington, pages 153 to 155.

MARCH

RECOMMENDED LESSON: Puppetry

I. OBJECTIVES:

- A. To encourage imagination and inventiveness.
- B. To encourage development of good design in three-dimensional form.
- C. To develop growth in esthetic awareness and appreciation for art.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. Paper bags
2. Crayons or Tempera paint
3. String
4. Various color, sizes, and shapes of construction paper
5. Paste or glue
6. Newspaper
7. Brushes
8. Water containers

B. Care and Use:

1. Brushes should be washed in lukewarm or cold water.

2. Always store brushes with the bristles up.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

Paper bag puppets are easy to make and the results are very satisfactory. It is a simple and fast project for group activity. The materials needed are inexpensive and easily obtained. They are: a paper bag (size depends upon character to be made; a long bag is best suited for this project), newspaper (used for stuffing), and string for tying bag together. Crayons or tempera paint can be used for decorating. Construction paper cut and folded can give a three-dimensional effect. Cardboard can be used for the arms and legs. The purpose of the paper bag puppet should be clearly defined as to flexibility, moving or stationary or whatever actions are desired.

Have the students develop the characteristics of their puppets to the area of study; then write and produce a play using the puppets to dramatize the play.

B. Correlation:

This project is excellent for correlation with famous people of a country, social studies,

scientists, illustrate characters from a book, language arts, and/or study of the body, science, and health.

C. Audio Visual:

1. How to Make a Puppet. 12 minutes, color, Bailey Films.
2. We Make Stick Puppets. Film Strip, No. 1015, Audio Visual Office, Kennewick, Washington.
3. Puppetry. MP-40, 10 minutes, B&W, Co-op, Richland, Washington.

IV. REFERENCES:

- A. Elementary State Art Guide. State of Washington, p. 151.
- B. Exploring Papier Mache. V. B. Betts, pages 28-32.

APRIL

RECOMMENDED LESSON: Crayon Etching

I. OBJECTIVES:

- A. To broaden the students' awareness of the many uses of crayon.
- B. To understand balance of color in a composition.
- C. To provide an awareness and understanding of texture.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. Slick paper such as butcher paper or finger

paint paper are best; drawing paper will work.

2. Crayons--the more colors the brighter the picture.
3. Soap or India ink.
4. Tempera paint
5. Nail, pin, bobby pin, orange stick, or compass for scratching away design.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

This is another excellent variation of the use of crayon. Students find it fun to work with this delightful media. They will discover that scratching off one layer will show the other layer or background paper beneath. Teachers should follow this recommended procedure: encourage several light or bright colors for first layers; encourage repetition and balance of color, using color combinations, planning textural effects on a sample sheet, and doing a few drawings showing texture before starting to etch.

B. Helpful Hints:

1. Show the students various examples of texture such as cloth, wire, screen, burlap, etc.
2. The students could be given a choice of three

color combinations to use: cold colors, hot colors, or all colors.

3. A stick of wood, a blunt end of a pen, a pencil, a ball point pen, the ends of a pair of scissors, or a large nail are excellent to scratch off the top layer of color.
4. For variety one could use another color besides black, such as brown, gold, silver, or blue.

C. Correlation:

This project can be correlated with the study of birds or insects.

D. Audio Visual:

1. Show examples of various types of textural materials.
2. Insects and Painting. 11 minutes, color, Central Washington State College.
3. Texture. 7 minutes, color, Central Washington State College.

IV. REFERENCES:

- A. Local Art Guide. Lewis McCord, page 14.
- B. Elementary State Art Guide. State of Washington, page 102.
- C. Creative Expression with Crayon. Elise Boylston, page 15.

APRIL

RECOMMENDED LESSON: Painting from Style of Famous Artists

I. OBJECTIVES:

- A. To learn appreciation of famous artists.
- B. To enjoy and understand styles of painting by famous artists.
- C. To experience the effect of tempera on wet paper.
- D. To stimulate the imagination in something remembered or realized through a dream.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. Tempera paint
2. Large round brush
3. Drawing or butcher paper
4. Sponge, rags, or paper towels for blotting
5. Container of water
6. Reproduction of Marc Chagall's, "I and the Village" from Instructor Modern Art Series.

B. Care and Use:

1. Care should be taken to see that the tempera paint is the consistency of cream. This will create a greater projection of color.
2. Brushes should always be washed when the project is finished. Wash brushes in lukewarm

or cold water and shape the points. Always store with the brush part up.

3. Remind the students they should never scrub with the brush.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

Before teachers introduce an artist to the students, they should be familiar with the artist's background and the characteristics of his work. Always bring the class into the discussion to stimulate interests. The project should be aimed toward creating a picture following the basic characteristics or moods of the artist.

Always display on the bulletin board the artist's pictures you are studying. The students will be able to observe the pictures in greater detail.

B. Helpful Hints:

1. Refer to section II, under care and use of materials.
2. Wet paper on both sides for best effects.
A sink filled with water to wet the paper is best.
3. For best results let the paint drip onto the paper allowing the water to spread the pure color.

4. When the paint has dried, the students can then paint, color with crayon, or cut out paper to put details and finishing touches on their picture.

C. Audio Visual:

1. There are many films and filmstrips on famous artists available through college film departments and through our local Audio Visual Office. Because we cannot determine which artist you will want to study, we suggest either calling the Art Supervisor or the Audio Visual Office for recommendations on films and filmstrips.
2. Chagall's, "I and the Village." Modern Art Series Instructor, No. 22, available through the school library or teachers room.
3. Magazines have very good reproductions of artists. Have your students bring Life, Look, Time, etc., to school to obtain reproductions as part of the assignment on this project.

IV. REFERENCES:

- A. Local Art Guide. Lewis McCord, page 41.
- B. Instructor Modern Art Series. F. A. Owen Publishers, available in all buildings.

MAY

RECOMMENDED LESSON: Mobiles

I. OBJECTIVES:

- A. To provide experiences of a third dimension in design.
- B. To create an awareness of mobility and relationship to other moving objects (leaves falling, etc.)
- C. To stimulate an interest in searching for the unusual in materials.
- D. To make aware that colors and shapes are as important in designing a mobile as balance is to the over-all effect.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. Cardboard, tagboard, metal foils, etc.
2. Wire, #12, 14, 16, 18, or wooden dowel
3. Pliers with wire cutters
4. Scissors
5. Paint brushes
6. Tempera paint or water color

B. Care and Use:

1. All materials used, such as wire, string, and cardboard, can be saved and used over again for future projects.

2. The students should be made aware of the correct method of holding and using scissors and pliers.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

Area of concentration will be on spring mobiles. The students should be given a choice in determining what type of spring mobile they would like to do. This freedom gives the students responsibility, a greater interest, and a higher degree of creativity. A few examples of spring mobiles are birds, leaves, flowers, butterflies, and insects. Show students examples of these various ideas. Have the class discuss what their mobiles will be. Through discussion those students who have difficulty in developing an idea may be motivated. Upon completion of the mobiles, it is recommended that they be displayed in the classroom, teacher's room, main office, or display case.

B. Helpful Hints:

Clear fingernail polish applied over the ties will hold the part of the mobile from sliding out of balance.

C. Correlation:

This is an excellent project to correlate with Science.

D. Audio Visual:

1. Make a Mobile. 10 minutes, color, Central Washington State College.
2. Alexander Calder, Sculpture and Construction. 11 minutes, color, Central Washington State College.
3. Birds, Moths, and Butterflies. Audio Visual Office, Kennewick, Washington.

IV. REFERENCES:

- A. Local Art Guide. Lewis McCord, page 58.
- B. Elementary State Art Guide. State of Washington, page 158.

CHAPTER IV

EVALUATION OF THE STUDY

This thesis has been developed on actual laboratory and classroom experiences with the aid of the teachers in the district. de Francesco stated:

In a democratic society, preplanned, predigested, and preconceived programs are antagonistic to whole-hearted personal and group participation. On the other hand, cooperative planning, digesting, and conceptualization become educative in the highest sense (6:361).

With this in mind a secondary and intermediate art council were formed with six members on the secondary council and eight members on the intermediate council. These members functioned both as a group and as individual members, thus forming a sounding board as well as a means of eliminating excess or irrelevant material and making the program more flexible. Art workshops were set up on a basis of in-service training with individual study and using the group as the critic.

The program was worked out on a progressive scale, beginning with the fourth grade and taking a given medium from the fourth through the sixth grade, progressing into more advanced techniques from level to level. Each medium was introduced and elaborated upon to make the project interesting and yet leaving leeway for new projects that

develop, as well as offering an opportunity for correlation or integration with other subject areas.

This thesis was intended mainly as a guide for the classroom teacher with little or no preparation in art education as a means for making a more creative program for the intermediate grade levels and of making recommendations so the present program could be further implemented.

One of the first steps in the design of an effective study guide on any level is to obtain pertinent data that can be gathered from those for whom it is being organized. A starting point in the present study was the examination of a survey given to the members of the faculties of the seven elementary schools in the district as to the effectiveness and usability of the guide. Fifty-seven intermediate teachers completed the questionnaire and the results are tabulated in Table I, page 56.

I. RECOMMENDATIONS

The recommendations made concerning the present art guide and its improvement are in some instances very specific and in others general, depending upon the complexity of the activities involved. The recommendations are as follows:

First and most important, the program should be child-centered with the children entering into the planning stages as a source of information and ideas with the teaching of art

TABLE I

ANALYSIS OF QUESTIONNAIRE ON
INTERMEDIATE ART GUIDE

No.	Questions	Num- ber	Yes	Yes %	No	No %
1.	Have the art lesson plans been of benefit to you in teaching art? If NO is indicated, please comment why.	57	47	82.45	10	17.55
1A.	Need for in-service training.	8		80	10	20
1B.	Used own resource material.	2		20	10	80
1C.	Have no programmed art in my schedule at this time.	2		20	10	80
1D.	Additional comments.	4		40	10	60
2.	Number of lessons completed as of March 1, 1966.	$\frac{275}{494}$		55.66		100.00
3.	Do you feel there is a need for any revision of the lessons you have used or have not used?	57	57	100	0	0
4.	If you feel additional lessons should be added, list the project and be specific, month, etc.	57	2	.035	0	96.50
5.	Suggestions you may have to improve the utilization of the present lesson plan guide.	$\frac{38}{57}$		66.66		33.34

principles to be explored by a curriculum committee and a district policy to be formulated, thus making teachers aware of the prime goals and giving them access to the specific objectives.

Second would be the use of in-service education showing teachers how to organize and teach art effectively. By directly instructing the teachers on the use of this guide, an opportunity would be available to learn the limits and potentials of various media as well as a chance for self-expression.

Third would be the necessity for the teachers to make provision for correlating art with other subject areas. Correlation can be used frequently both to increase the time spent on art activities and also to minimize the pressure of the academic subjects.

Fourth would be a program for enlightenment of the parents so they become aware of the goals of art education in order to stimulate creativity in the home. Appreciation and observation should be a part of every teacher's program and this could easily carry over into the home.

II. COMMENTS OF TEACHERS FROM QUESTIONNAIRE

Those teachers polled on the effectiveness of the intermediate art guide were asked to comment and suggest their feelings toward the guide. Of the fifty-seven teachers

polled, thirty-eight replied to question number six. Those comments are listed below in the exact form received.

1. "Need for more in-service work."
2. "I would like to see a list of recommended art paintings to be studied at each level."
3. "It is a fine and useful guide."
4. "Correlation is a very important feature, good it was added."
5. "I believe there is need for in-service training."
6. "I started to use it for two months. I found that I liked to fit in other holiday art projects to fit the time. When I tried to return to your program I found it less stimulating."
7. "Need for in-service training."
8. "More workshops over art guide needed."
9. "Too much time is needed to weed out needs and much of the material seems to be overly done without a true regard for simplicity."
10. "Too much time involved in art now--if anything, more time is needed for academic subjects."
11. "Plans too long and involved--too formal."
12. "Only for information as to original and new ideas. As an aid it has been helpful--I don't teach my own art so don't use it as much as I would ordinarily."
13. "A more useful guide would be one with many, many ideas, projects, and techniques--lack of illustrations distressing for such a guide."
14. "I use art on T.V."
15. "I have been taking art by T.V. most of the time."

16. "Have use of T.V. whenever it is practical to do so."
17. "Use much additional resource material for projects other than those in guide."
18. "Need for an in-service workshop in basic drawing."
19. "Need for in-service training."
20. "More reference for each project would be very helpful."
21. "I did not follow the time schedule, but have done most of the projects or used various media."
22. "My art has been mostly related to Social Studies and Science."
23. "I have found the guide to be most helpful."
24. "All of the lessons are good."
25. "I have used several other media beyond those which are presented in the guide. In-service training would be helpful."
26. "Appropriate use of this guide is dependent upon the degree to which teachers are aware of the important part which art plays in the elementary school today. If art is considered "Fun Time" we have lost our original purpose."
27. "Good material in all areas - 5th grade lessons."
28. "I have appreciated the art guide. It has been very helpful."
29. "Need for more in-service training."
30. "State Art Guide is not available."
31. "Lesson plans and materials are too long and involved."
32. "I think the guide is excellent for grade 5."

33. "A workshop would be most helpful for the 4th grade lessons."
34. "Don't take it for granted that we are supplied so well as the plans would tend to take for granted."
35. "One or two workshops would be helpful."
36. "A very sound and useful guide. We have needed this for a long time."
37. "Very good guide."
38. "We need a State Art Guide in our building."

III. SUMMARY

After a careful study of the replies to the questionnaire, no changes were made, as most of the responses were favorable. The one criticism was the need for some form of in-service training to make the paper completely functional. This will be offered through the Kennewick Public Schools in the form of workshops and night classes geared to the grade levels of this paper.

CHAPTER V

SUMMARY AND CONCLUSION

I. SUMMARY

This thesis has centered around a specific number of projects that have been geared to the intermediate grade level and it is "a" method of procedure rather than "the" method, thus giving the teachers a guideline to follow. It has been written to encourage those who are intermediate teachers to reach out toward a deeper understanding for the good of the child, both mentally, emotionally, and socially. Correlation has been dealt with because of its potential in the development of every individual.

Many teachers have excused their negligence in making art meaningful because of their inadequate ability, but it does not necessarily take artistic ability to bring out the best in children's art, only an interest in art, a desire to learn, and the knowledge to present and motivate.

A good intermediate art program requires that intermediate teachers understand the children's developmental stages, the materials and methods to be taught, plus the understanding and evaluation of the final product.

II. CONCLUSION

The need for an improvement in the intermediate art program in the Kennewick Schools is desirable. Therefore, to give direction and to stimulate this program, a flexible guide has been presented to the school district. This guide is meant to be of use to the intermediate teachers, the elementary administrative staff, and the art supervisor.

At periodic meetings and night classes between the art supervisor and grade level teachers, areas of the guide will be used to develop the artistic and esthetic values of intermediate teaching in art education as well as to solve problems of methods and materials. The background offered in doing this study will be of immeasurable value in developing a sound philosophy of teaching and in assisting teachers in building an art program that should provide for maximum creative and esthetic growth in the children concerned.

It is recommended that the art guide be reviewed and evaluated further during its use and with the aid of the teachers it would be modified and revised at appropriate times, making the projects more up-to-date and meaningful while keeping abreast with current happenings in the field of art education.

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APPENDIX A

GRADE 5

MONTH - September

RECOMMENDED LESSON: Basic Drawing

I. OBJECTIVES:

- A. To encourage original individual expressions.
- B. To provide the student with enough experimentation to acquire ease and understanding of drawing.
- C. To bring about an appreciation and an awareness of one's environment.
- D. To develop clearer aesthetic appreciation.
- E. To learn to interpret and create rather than copy what is seen.

II. TOOLS AND MATERIALS:

- A. Required Supplies:
 1. Pencils.
 2. Colored Chalk.
 3. Charcoal.
 4. Newsprint, white drawing paper or colored.
 5. Fixative.

III. DEMONSTRATION AND INSTRUCTION:

- A. Projects:
 1. Begin drawing by sketching basic lines and curves. Combine these in various shapes - cone, sphere, rectangle, cylinder. One should work for shading and depth of the various objects. The pencil should be held parallel to the paper, then shade with a sideways motion.

An additional approach to sketching can include a field trip as a means of stimulation so the child becomes aware of the surroundings and environment. The students should be encouraged to feel the various textures of plants, trees, buildings and playground materials, to observe perspective, color, and relate a greater feeling of this in their own drawings. (Additional techniques are stated in the Elementary State Art Guide, page 93.)

Begin the composition by selecting a point for the center of interest. Start with a large, clearly defined central idea, and group related units or objects. Tie the composition together for uniformity. Variety of all kinds is necessary in making composition a success. Diversity of color, width of lines, harmony, rhythm and balance are achieved through repetition of line, form, color, tone, and texture.

There is a definite need in approaching a lesson in sketching. In drawing a landscape, analyze growth, color, size, texture of trees, perspective, distance, etc., (for additional aids refer to the Elementary State Art Guide, pages 91 and 92.) No directions for drawing or using definite colors should be given. It may be desirable to do a drawing several times before deciding on a final composition.

Showing and discussing good reproductions by well-known artists will help the student meet the problems he will encounter.

The first project should be aimed toward drawing a cone, sphere, rectangle, and cylinder. Students should work for shading, depth, and three dimensional effect in their picture. The materials for this project are newsprint and pencils.

The second project should be aimed toward the development of a still life using fruit, bowls, drapery, driftwood, flowers, etc., working toward depth and perspective in drawings. The materials for this project are white drawing paper or colored construction paper (12" x 18" or larger), chalk, or charcoal.

B. Correlation:

This project is excellent for correlation with social studies or arithmetic.

C. Audio Visual:

1. Drawing with a Pencil. 10 minutes, b & w,

- Central Washington State College.
2. Elements of Art Series. Audio Visual Booklet, Kennewick.
 3. Form. 7 minutes, color, Central Washington State College.
 4. Learning to Draw. 10 minutes, b & w, Central Washington State College.
 5. Picture Making at the Gang Age. 6 minutes, color, Central Washington State College.
 6. Perspective Drawing. 8 minutes, b & w, Central Washington State College.
 7. Modern Art Series, Instructor. F. A. Owens Publishers, Available through the school library or teacher's room.

IV. REFERENCES:

- A. Elementary State Art Guide. State of Washington, pages 85 to 91.

GRADE 5

MONTH - October

RECOMMENDED LESSON: Water Color and Color Theory - Light and Dark Colors

I. OBJECTIVES:

- A. To teach that value and hue can cause areas to recede.
- B. To learn the correct procedure in applying water colors.
- C. To accomplish proper use and care of brushes and water color sets.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. Refer to local Art Guide, pages 32, 33, and 35.

B. Care and Use:

1. Do not mix one color into another cake of color.
2. When cleaning brushes never wash in hot water; always use luke warm or cold water.
3. Always store brushes with the bristle part up.
4. Stress to the students that scrubbing with the brush is not recommended. Try to develop a smooth even stroke with the brush.
5. Always clean and dry water color sets when finished with a project.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

1. Before beginning this lesson there should be a review on color theory from the fourth grade lesson plan, month of October. Students should be given time to experiment with mixing colors. To make a color lighter add white (water is used in water color), and to make a color darker add black. Have the students do several drawings with pencil or crayon of landscapes around the school or at home before actual painting. Let the students choose at least one drawing they would like to paint. The emphasis should be placed on what the students learned concerning light and dark colors.

This project can be done on wet or dry paper (teacher's choice).

B. Helpful Hints:

1. Water color when used in a traditional manner will give a transparent effect. When working with the students in water color, encourage the following points:
 - a. Use plenty of water.
 - b. Encourage light and quick strokes.
 - c. Experimentation by the students.
 - d. Different brush techniques, i.e., dry brush, water color on wet paper, etc.
 - e. Apply light tones first and dark tones and/or details last.
2. When working with water color, use water in place of white, also add more water to colors to obtain lighter colors.

C. Audio Visual:

1. Water Color in Action. 12 minutes, color, University of California.
2. Film Strips:
 - a. Color. No. 281 and 506, Audio Visual Office.
 - b. Using Color. No. 282 and 507, Audio Visual Office.

IV. REFERENCES:

- A. Local Art Guide. Lewis McCord, pages 32, 33, and 35.
- B. Elementary State Art Guide. State of Washington, pages 97-99 and 114-117.
- C. Creative Art Ideas. Ellis and Watson, pages 30-32.

GRADE 5

MONTH - October

RECOMMENDED LESSON: Water Color Technique - Seascape

I. OBJECTIVES:

- A. To accomplish proper use and care of brushes and water color sets.
- B. To develop directness of expression.
- C. To work for freshness of color.
- D. To understand sensitivity of color.
- E. To develop knowledge of creating a water effect by using brush and water color.

II. TOOLS AND MATERIALS:

- A. Required Supplies:
 1. Refer to local Art Guide, page 32.
- B. Care and Use:
 1. Refer to first art lesson on water color, grade 5, month of October.

III. DEMONSTRATION AND INSTRUCTION:

- A. Projects:
 1. The first step in this project is to acquaint the students with the proper care and use of water color sets. A seascape is recommended for this project. The students should have the opportunity to choose what they want in their picture. The picture should be painted on 12" x 18" size white drawing paper or larger, if available. Students should strive for freshness of color along with detail.

A second project could have the students doing another seascape, but using various techniques, such as: dry brush method, water color on wet paper, water color with crayon or chalk, etc. Subject matter would stay the same, but encourage the experimentation of other materials. When the students have finished the project, devote time for a class evaluation to determine what has been achieved.

- B. Helpful Hints:
 - 1. Refer to first art lesson on water color, grade 5, month of October.
- C. Correlation:
 - 1. This project is excellent for correlation with science or social studies.
- D. Audio Visual:
 - 1. Water Color in Action. 12 minutes, color, University of California.
 - 2. Painting Reflections in Water. MP-43, 10 minutes, color, Co-op.

IV. REFERENCES:

- A. Local Art Guide. Lewis McCord, page 32.
- B. Elementary State Art Guide. State of Washington, pages 97-99.

GRADE 5

MONTH - November

RECOMMENDED LESSON: Mural - Thanksgiving

I. OBJECTIVES:

- A. To promote group activity in planning and execution of a mural.
- B. To correlate art with other areas of study.
- C. To provide personal as well as group satisfaction.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. Large sheets of 36 inch butcher paper or cardboard.
2. Drawing pencils
3. Chalk and crayons
4. Tissue for blending colors
5. Krylon plastic spray

B. Care and Use:

1. Care should be taken to keep all chalk and crayons in boxes and not on the floor where other students can accidentally step on them.
2. The krylon plastic spray is used as a fixative after the mural has been completed.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

1. This is a very good project to gear toward Thanksgiving. The mural can depict one or many different ideas of the past, present, or future of what Thanksgiving means to the students. To achieve the objectives and purpose of mural making one should never allow only the more talented students to do the drawing and the others fill in the outlines and background.

The Elementary State Art Guide, pages 110-111 gives some very good suggestions on procedure. I recommend you consult the Art Guide for additional help in planning and executing mural making.

B. Helpful Hints:

1. Chalk is recommended for use on background and color for people and objects. Crayon is recommended for fine detail of people and objects.
2. The side of the chalk works well for large blocks of color.
3. Lighter colors should be applied first and darker colors last.
4. Tissue paper or kleenex is excellent for blending one color into another.

C. Correlation:

This project can be correlated with social studies or language arts.

D. Audio Visual:

1. Mosaics for Schools. 10 minutes, color, Central Washington State College.
2. Magazine pictures, reproductions, or slides can be obtained to show variety in mural making.
3. Making a Mural, MP-44, 10 minutes, color, Co-op.

IV. REFERENCES:

- A. Murals for Schools, Randall, pages 25-41.
- B. Elementary State Art Guide. State of Washington, pages 108-111.

GRADE 5

MONTH - December

RECOMMENDED LESSON: Stenciling - Crayon (Two Lessons)

I. OBJECTIVES:

- A. To develop knowledge of basic design principles.
- B. To understand positive and negative stencils.
- C. To become aware of different techniques and their uses in print making.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. Crayons
2. Stencil paper or backs of mimeograph stencils
3. Scissors or sharp knife
4. Material to be printed, butcher paper, drawing paper, cloth, etc.

B. Care and Use:

Caution the students against the dangers of accident when using scissors or a knife.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

1. Project can be geared toward Christmas. It is recommended that the students be given a choice of choosing from a variety of projects. Listed below are several that are very good:
 - a. Fabric design, towels, curtains, t-shirts, place mats, etc.
 - b. Book covers.
 - c. Christmas cards.
 - d. Wrapping paper.

On pages 130 and 131 of the Elementary State Art Guide are ideas on working with stencils and the procedure to follow. Additional information may be obtained on page 17 of Creative Expression with Crayon by Boylston.

B. Helpful Hints:

1. Students should work for pure heavy colors.
2. If pressing the crayon with an iron, use a few sheets of newspaper or cloth over the design.

C. Audio Visual:

1. Design. 10 minutes, color, Central Washington State College.
2. Examples of cloth showing designs or patterns.
3. Magazines and newspapers showing advertising and design.
4. Design. 11 minutes, color, Washington State University.

IV. REFERENCES:

- A. Elementary State Art Guide, State of Washington, pages 130 and 131.
- B. Creative Expression with Crayon. Boylston, page 17.

GRADE 5

MONTH - January

RECOMMENDED LESSON: Lettering - Cut out

I. OBJECTIVES:

- A. To develop a degree of spacing and arrangement with cut out letters.
- B. To gain knowledge of folding and cutting out bold letters.
- C. That neatness is a prime importance in good lettering.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. Poster paper, construction paper, newsprint, etc.
2. Scissors.
3. Paste, glue or rubber cement.
4. Background paper for mounting finished letters.

B. Care and Use:

1. Always make sure the lids or caps of glue are tight.
2. Remind the students to be careful when using scissors.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

1. Introduction of folding and cutting of simple block letters. Students should be made aware of the size of paper they are to cut and the type of paper to be used. We recommend newsprint or newspapers for practice paper. The use of an overhead projector showing folds and cuts of the letters is helpful. Students should know how to cut all letters in the alphabet. After the students have had sufficient practice give them an assignment of using cut out letters on the following lesson: January, Poster Making.

By using cut out letters the students will be able to make bold and colorful letters and keep their work from becoming small. A 4-inch

size letter is recommended.

On page 118 of the Elementary State Art Guide is a chart showing the folds and cuts of simple cut out letters.

B. Helpful Hints:

1. The use of an overhead projector showing the diagram in the Elementary State Art Guide will serve as a good teacher aid.
2. It is recommended you try the alphabet before demonstrating to the students.

C. Audio Visual:

1. Magazines or newspapers showing large, bold letters.

IV. REFERENCES:

- A. Elementary State Art Guide, State of Washington, page 118.

GRADE 5

MONTH - January

RECOMMENDED LESSON: Posters - Torn Paper or Powdered
Tempera

I. OBJECTIVES:

- A. To develop a good basic concept of poster making.
- B. To convey personal feelings and attitudes in poster making.
- C. To provide a stimulating type of art activity in which all students can participate and share as a group.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. Large drawing paper, tag board or colored mat board.
2. Rulers.
3. Pencils.
4. Tempera paint.
5. Various sizes and colors of scrap paper.
6. Brushes.
7. Water pans.
8. Crayons.
9. Paper towels.

B. Care and Use:

1. All brushes should be cleaned and dried after using.
2. All paper should be saved in a scrap box for future use.
3. Tempera paint should have an air tight seal and be stored for future use.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

1. This project can be aimed at "Conservation," "Make America Beautiful," "Keep Washington Green," or all three. The students should express how they feel toward the various theme and express this feeling through creative art expression. The students should plan their poster first on newsprint before beginning

the final project. The materials such as torn paper, powdered tempera and crayon can be used by themselves or together depending upon the students and their desires. The art lesson plan on cut out lettering, grade 5, month of January, and art lesson plan on crayon lettering, grade 4, month of January will offer help in creating captions.

B. Helpful Hints:

1. "Characteristics of a good poster."¹
 - a. A good poster presents one message.
 - b. The illustration and the slogan should convey the same idea in direct terms.
 - c. It should be large enough to be understood without effort. This necessitates not only large letters but a style and color that can be seen and read easily. There should be contrast in dark and light or in color.
 - d. The organization of the entire poster should be simple.
 - e. The symbols used in the illustration should be ones the students use commonly so they convey the meaning in familiar terms.
 - f. Space division is more interesting if the illustration is not in the exact center. It may be at the top, the bottom, or to one side. The words should be arranged to give a satisfactory balance and to complete or emphasize the message.
 - g. Usually the slogan, phrase, or sentence should be short and arranged as a unit - dividing trends to weaken the message.
 - h. Generous margins, particularly across the bottom, are advisable since this gives strength to the total effect.

C. Correlation:

This project is excellent for correlation with social studies.

D. Audio Visual:

¹
Elementary State Art Guide. State of Washington, page 121.

1. Newspaper, magazines, and book pictures are good references.
2. Torn Paper. 5 minutes, color, Central Washington State College.

IV. REFERENCES:

- A. Local Art Guide. Lewis McCord, page 46.
- B. Elementary State Art Guide. State of Washington, pages 120 and 121.
- C. Exhibits

GRADE 5

MONTH - February

RECOMMENDED LESSON: Clay - Mold Method

I. OBJECTIVES:

- A. To provide a three-dimensional expression.
- B. To provide a project where students can express themselves creatively with a plastic material.
- C. To derive an aesthetic quality through modeling.

II. TOOLS AND MATERIALS:

A. Required Supplies:

- 1. Clay.
- 2. Oil cloth if desired.
- 3. Plastic bags to keep clay moist.
- 4. Large rocks.
- 5. Rolling pins.
- 6. Knife.

B. Care and Use:

- 1. All knives should be washed and dried after use to prevent rusting.
- 2. Left over clay should be wrapped in plastic bags to prevent drying.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

- 1. The teacher should demonstrate the two techniques described below to the students before allowing them to start. Students should be given ample time to collect the necessary supplies listed under tools and materials. Usually two students can share materials. The first step in this project is to roll out the desired amount of clay to cover a rock. The clay should be covered with a paper towel, wax paper or Saran wrap. This prevents the clay from sticking to the rock. Once the clay is applied to the rock it must be trimmed. Care should be taken not to let the clay dry on the rock. When clay begins to dry it will shrink. When the clay becomes leather hard it should be removed to prevent

cracking. After the clay has dried enough to be handled the students can finish smoothing the piece and add any desired texture or design.

A second project to give the students a choice is called a "build up." The students roll out a slab of clay not more than $1/2$ inch thick and not less than $1/4$ inch thin. Once the clay is rolled out to size, the students cut the clay to the desired shape and by using coils of clay build up the sides. When the clay has dried to a leather hard stage it can be finished. Designs, texture, and smoothing can be done at this time.

Various tools, fingers and objects can create textures on clay surfaces during construction or while it is still in a plastic stage.

Refer to grade 4 lesson plan, month of February for additional information on clay.

B. Helpful Hints:

1. Students should be discouraged from using water with their clay. The moist clay should stay good for $1/2$ to $3/4$ of an hour without adding water.
2. Never put finished clay pieces directly in the sun or over a heating vent. This causes the clay to crack.
3. Oil cloth makes a good protective surface (newspaper tends to draw the moisture out of clay). Use with cloth side up.
4. After the teacher demonstrates the method that should be taught and all of the pieces are done, she should let the clay dry for approximately $1-1/2$ to 2 weeks before firing the clay. If fired slowly you can eliminate the bisque fire. The students can glaze their own pieces of clay, but care should be taken so no glaze is on the bottoms of the pieces. If the bottoms are cleaned with a sponge or knife they can set in the kiln without using stilts. Always check the bottom of the piece, this will prevent permanent damage to the piece and the kiln.

C. Correlation:

This is an excellent project to correlate with social studies and the relation with Indians throughout the world.

D. Audio Visual:

1. Show students pictures and actual pieces of pottery to create interest and motivation.
2. Clay Modeling for Beginners, Slab Bowl. 6 minutes, b & w, Washington State University.
3. Mexican Olla Makers. 9 minutes, color, Central Washington State College.
4. Arts and Crafts: Mexico. Part I, 14 minutes, color, Washington State University.

IV. REFERENCES:

- A. Elementary State Art Guide. State of Washington, pages 144 and 145.
- B. Local Art Guide. Lewis McCord, page 55.

GRADE 5

MONTH - February

RECOMMENDED LESSON: Paper Box Sculpture

I. OBJECTIVES:

- A. To develop imagination, creativeness, and aesthetic awareness.
- B. To give the students an understanding of three dimensional sculpture.
- C. To develop skills in working with box construction and to encourage experimentation.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. Cardboard boxes and paper tubes of all sizes and shapes.
2. Pins, staplers, tape, string, glue.
3. Wheat paste and newspapers.
4. Scraps from various kinds of paper for decorating.
5. Tempera paint and powdered soap.
6. Brushes.

B. Care and Use:

1. The students should be instructed on the proper use and care of the stapler. Always push down gently on the top of a stapler, never hitting the handle with a quick, sharp motion.
2. Stress to the students that only a small amount of glue is needed to hold objects together.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

1. The project recommended for this lesson is identical to the section on paper sculpture in the Elementary State Art Guide, pages 153 and 156. I would recommend you have the students collect boxes and tubes at least two weeks before beginning this project.

B. Audio Visual:

1. Show examples you have made to the students so they will have ideas of the project to be constructed.

IV. REFERENCES:

- A. Elementary State Art Guide. State of Washington, pages 153 and 156.

GRADE 5

MONTH - March

RECOMMENDED LESSON: Papier Mache - Animals and Birds

I. OBJECTIVES:

- A. To increase understanding of proportion.
- B. To give a basic knowledge of working with papier mache.
- C. To acquire a basic approach to good design in relationship to color, texture, line, form, and shape.
- D. To encourage imagination and inventiveness.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. Refer to local Art Guide, page 47.

B. Care and Use:

1. A glass, plastic or paper container is better for mixing wheat paste than a metal container.
2. It is not recommended to use a brush for spreading wheat paste. The hand will serve just as well and this will keep your brushes in good condition.
3. Try to keep the wheat paste off of table tops, and materials being used.
4. Never wash wheat paste down the sink.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

1. The students should fully understand the procedure of working with papier mache, and the care and use of these materials. Before allowing the students to begin this project they should have a few drawings of their subject matter showing different angles and positions. This will allow them to do a better job once they are ready to start. The students will find papier mache to be a challenging and creative project to solve. Students may wish to sculpture a form using modeling clay prior to drawings or making papier mache piece.

B. Helpful Hints:

1. The wheat paste will work best if made to a thin consistency.
2. If several layers of wheat paste and newspapers are applied at one time the piece may start to mold.
3. When preparing the newspaper always tear vertically into strips about 1" wide. Always tear and never cut the paper.
4. For the final layer use wheat paste and a paper towel; this will give your animal or bird an even color and texture. For a high textural effect tissue can be used.
5. When mixing the tempera paint add powdered soap for a better consistency and easier application. About one cup of soap to a quart of paint.
6. One coat of shellac will give a finished appearance and protect the water base paint.

C. Correlation:

This project is excellent for correlation with social studies, science or language arts.

D. Audio Visual:

1. We Work with Papier Mache. Film strip, #1012, Audio Visual Office.
2. How to Make Papier Mache Animals. 12 minutes, color, Bailey Films.

IV. REFERENCES:

- A. Local Art Guide, Lewis McCord, pages 47 and 48.
- B. Elementary State Art Guide. State of Washington, pages 147 and 148.
- C. Exploring Papier Mache. V. B. Betts, pages 38-44.

GRADE 5

MONTH - April

RECOMMENDED LESSON: Crayon Resist - Texture

I. OBJECTIVES:

- A. To broaden the students' awareness of the many uses of crayon.
- B. To provide an awareness and understanding of texture.
- C. To provide an opportunity to correlate art in relationship to other areas of study.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. Refer to local Art Guide, page 13.

B. Care and Use:

1. When cleaning brushes never wash in hot water, always use luke warm or cold water.
2. Always store brushes with the bristle side up.
3. Remind the student of the procedure of working with tempera paint or water color from previous lessons.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

1. Crayon is a delightful drawing medium. The crayon resist medium is one of the many ways the students use a set of crayons. Crayon acts as a resistant to water base paints or inks. The students should be given some time to experiment with textural effects and color combinations. This is an excellent project to have the students do a seascape, landscape or study of insects.

B. Helpful Hints:

1. Care should be taken not to prepare the tempera paint too thick. If the paint is thick it will have a tendency to cover the crayon and lose the resist effect.
2. The brush strokes should be light and not hard to prevent rubbing off the crayon.

3. The pressure on the crayon should be heavy for best results.

C. Correlation:

An excellent project for correlation with science or social studies.

D. Audio Visual:

1. Show examples of various types of textural materials.
2. Insects and Painting. 11 minutes, color, Central Washington State College.
3. Texture. 7 minutes, color, Central Washington State College.
4. Crayon Resist. 5 minutes, color, Central Washington State College, University of Washington or Washington State University.

IV. REFERENCES:

- A. Local Art Guide. Lewis McCord, page 13.
- B. Elementary State Art Guide. State of Washington, page 101.
- C. Creative Expression with Crayon. Elise Boylston, page 15.

GRADE 5

MONTH - April

RECOMMENDED LESSON: Cut Paper or Paper Mosaic - Abstract Design

I. OBJECTIVES:

- A. To develop skills in pasting and cutting.
- B. To gain a knowledge of the history of mosaics.
- C. To be able to plan and execute an abstract design.
- D. To gain a better understanding of abstract art.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. Scraps of various types of papers; butcher paper, drawing paper, cardboard, poster paper, tissue paper, corrugated paper, cellophane, wallpaper, magazines and newspaper.
2. Scissors.
3. Paste or rubber cement.
4. Pencils.
5. Tag board for backing.

B. Care and Use:

1. When finished with the materials for the period all lids should be tight on the glue.
2. Care should be taken when using scissors.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

1. Show various examples of abstract art and designs to the students before letting them begin the project. Reproductions from the modern art series, magazines, and newspapers advertising are all good areas of visual presentation.

Students should first plan a few drawings of abstractions of nature before starting on the actual mosaic. After they have completed a satisfactory design, the next step involves drawing the design on tag board. When the design has been transferred the students concentrate on color and combinations of color.

Students should be ready to begin cutting small pieces of paper and pasting them on tag board. The finished project can be shellaced for various effects.

B. Audio Visual:

1. Modern Art Series, Instructor. F. A. Owens Publishers, available through the school library or teacher's room.
2. Magazine and newspaper pictures.
3. Art from Scrap. 5 minutes, color, Central Washington State College.
4. Mosaics for Schools. 10 minutes, color, Central Washington State College.

IV. REFERENCES:

- A. Elementary State Art Guide. State of Washington, pages 105-107.
- B. Collage and Construction. Lois Lord, pages 26 and 52.

GRADE 5

MONTH - May

RECOMMENDED LESSON: Finger Painting

I. OBJECTIVES:

- A. To serve as a means of releasing emotion and frustrations.
- B. To correlate with other subject areas, such as music or language art.
- C. To provide the opportunity for all students to work successfully.
- D. To provide free expression and help to promote experimentation with combined techniques and various colors.

II. TOOLS AND MATERIALS:

- A. Required Supplies:
 1. Refer to local Art Guide, page 18 or Elementary State Art Guide, pages 131 and 132.
- B. Care and Use:
 1. Care should be taken so students know exactly what procedure to follow and precautions taken so clothing will be protected.
 2. If prepared finger paint is used, the paper should be dampened before starting to paint.

III. DEMONSTRATION AND INSTRUCTION:

- A. Projects:
 1. Students should be given the freedom to experiment with many varieties of ideas on the first project. The use of music as they finger paint will create a favorable atmosphere.

The second project in finger painting can consist of other materials being introduced for variation. After the teacher shows the students the many different variations to finger painting, then the students should have the option of choosing the one they desire. This will meet the individual need of the students and develop a greater sense of responsibility.

For further reference, procedures, and variations to finger painting refer to: Local Art Guide, page 18 and the Elementary State Art Guide, pages 131 and 132.

B. Helpful Hints:

1. Two small pieces of masking tape or scotch tape rolled to create a double adhesive will hold the finger paint paper to the table and will eliminate the trouble of the paper sliding on the table top.
2. All students should have an old shirt to wear for the protection of their clothes.
3. Delegate the clean up to committees consisting of 3 to 4 students for various assignments, such as cleaning desks, putting the paint away, placing the pictures on the rack or floor to dry, cleaning sinks, etc.

C. Correlation:

This project is excellent for correlation with language arts.

D. Audio Visual:

1. Demonstrating and displaying examples of finger painting for the class to observe. By displaying one week before introducing the project, the class will become curious, motivated and interested in the project.
2. Creative Hands, Finger Paint. Color, 5 minutes, Central Washington State College or University of Washington.

IV. REFERENCES:

- A. Local Art Guide. Lewis McCord, page 18.
- B. Elementary State Art Guide. State of Washington, pages 131 and 132.
- C. Exploring Finger Paint. Victoria Beford Betts.

NOTE: Review October Lessons and carry out project of your own choice.

GRADE 6

MONTH - September

RECOMMENDED LESSON: Basic Drawing

I. OBJECTIVES:

- A. To encourage original individual expression.
- B. To provide the students with enough experimentation to acquire ease and understanding of drawing.
- C. To bring about an appreciation and an awareness of one's environment.
- D. To develop clearer aesthetic appreciation.
- E. To learn to interpret and create rather than copy what is seen.

II. TOOLS AND MATERIALS:

- A. Required Supplies:
 1. Charcoal.
 2. Manila paper and white drawing paper.
 3. Water color and/or water crayons.
 4. Fixative.

III. DEMONSTRATION AND INSTRUCTION:

- A. Projects:
 1. Begin drawing by sketching basic lines and curves. Combine these into various shapes and objects found in the classroom. One should work for shading and depth of the various objects. The pencil should be held parallel to the paper, then shade with a side ways motion.

An additional approach to sketching can include a field trip as a means of stimulation so the student becomes aware of the surroundings and environment. The students should be encouraged to feel the various textures of plants, trees, buildings and playground materials, to observe perspective, color, and relate a greater feeling of this in their own drawings. (Additional techniques are stated in the Elementary State Art Guide, page 93.)

Begin the composition by selecting a point for the center of interest. Start with a large, clearly defined central idea, and group related units or objects. Tie the composition together for uniformity. Variety of all kinds is necessary in making composition a success. Diversity of color, width of lines, harmony, rhythm and balance are achieved through repetition of line, color, form, tone, and texture.

There is a definite need in approaching a lesson in sketching. In the drawing of a landscape, analyze growth, color, size, texture of trees, perspective and distance. (For additional aids refer to the Elementary State Art Guide, pages 91 and 92.) No direction for drawing or using definite colors should be given. It may be desirable to do a drawing several times before deciding on a final composition. Children on this grade level become more critical of their drawing ability and at this stage must be given encouragement, direction and an awareness of the surroundings with which they will be associated. The student at this age level will have an increasing desire to include a degree of realism in his drawings, but they should also be encouraged to interpret and create what they feel as well as what they see.

Showing and discussing good reproductions by well known artists will help the student meet the problems he will encounter.

The first project should be geared toward drawing various objects found in the classroom. The students should work for shading, depth, and a three-dimensional effect in their pictures. The materials for this project are manila paper (12" x 18") and water color and/or water crayons.

The second project should be aimed toward a drawing of the students' choice concentrating on scenery and perspective in drawings. The materials for this project are white drawing paper (12" x 18" or larger) and water color and/or water crayons.

B. Correlation:

This project is excellent for correlation with social studies or arithmetic.

C. Audio Visual:

1. Modern Art Series, Instructor. F. A. Owens Publishers. Available through school library or teachers' room.
2. Refer to art lessons on basic drawing, month of September, grades 4 and 5 for films and film strips.

IV. REFERENCES:

- A. Elementary State Art Guide. State of Washington, pages 85-91.

GRADE 6

MONTH - October

RECOMMENDED LESSON: Water Color and Color Theory

I. OBJECTIVES:

- A. To accomplish proper use and care of brushes and water color sets.
- B. To gain knowledge of related colors, contrasting color, complementary colors, harmonies and shading.
- C. To be able to mix colors from using only the primary colors.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. Refer to local Art Guide, page 32.

B. Care and Use:

1. Do not mix one color into another cake of color.
2. When cleaning brushes never wash in hot water, always use luke warm or cold water.
3. Always store brushes with the bristle part up.
4. Stress to the students that scrubbing with the brush is not recommended. Try to develop a smooth even stroke with the brush.
5. Always clean and dry water color sets when finished with a project.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

1. Before beginning this project you should have a review with the students on basic color theory. Refer to grades 4 and 5 of the October lessons. Once you feel assured the students have a basic knowledge of color, continue into this lesson. You should introduce this project by demonstration so the students can see these colors come to reality. The next step is having the students make a rainbow of color, overlapping each color to bring out the areas of study. A good procedure for the students to follow on their rainbow is to start with red, then yellow, then blue, red and finish with yellow. Once the students have finished with

the rainbow the next step is having them bring out intensity or brilliancy of color, receding color and grayed color.

Water is used as white in working with water color and can be used very effectively in receding colors. Black added to color will darken the color or give it a gray effect. For brightness of color, the brush should be clean, the water clear and use plenty of color pigment on the brush.

This lesson should be considered completely experimental.

B. Helpful Hints:

1. Water color when used correctly will give a transparent effect. When working with the students in water color encourage the following points:
 - a. Use plenty of water.
 - b. Encourage light and dark strokes.
 - c. Experimentation by the students.
 - d. Different brush techniques; i.e., dry brush, water color on wet paper, etc.
 - e. Apply light tones first and dark tones and/or details last.
2. When working with water color, use water in place of white. Also, add more water to colors to obtain lighter colors.

C. Audio Visual:

1. Water Color in Action. Color, 12 minutes, University of California.
2. Light and Dark. Color, 7 minutes, Central Washington State College.

IV. REFERENCES:

- A. Local Art Guide. Lewis McCord, page 32.
- B. Elementary Art Guide. State of Washington, pages 97-99, and 114-117.
- C. Creative Art Ideas. Ellis and Watson, pages 30-32.

GRADE 6

MONTH - October

RECOMMENDED LESSON: Water Color Technique

I. OBJECTIVES:

- A. To develop directness of expression.
- B. To work for freshness of color.
- C. To understand color, express emotion and sensitivity.

II. TOOLS AND MATERIALS:

- A. Required Supplies:
 1. Refer to local Art Guide, page 32.
- B. Care and Use:
 1. Refer to art lesson on water color, grade 6, month of October.

III. DEMONSTRATION AND INSTRUCTION:

- A. Projects:
 1. This lesson is geared to painting people, buildings, trees, water, sky, rocks, etc. The students should pick several of these suggestions for developing their picture. The picture should first be drawn on newsprint and then transferred to white drawing paper in the size of 12" x 18" or 18" x 24". The larger the better for this project. You should encourage the students to become aware of their surroundings. Point out the various scenery just around a school. You could also take the students on a field trip around the school or hold a drawing class outside if weather permits.

There are many additional aids and ideas contained in the Elementary State Art Guide on pages 97, 98 and 99. Also refer back to art lessons in the 4th, and 5th grades, month of October. Also a short review of the previous lesson would be helpful.

B. Helpful Hints:

1. Refer to first art lesson on water color, grade 6, month of October.

C. Correlation:

An excellent project for correlation with language arts or social studies.

D. Audio Visual:

1. Artist and Nature. Color, 10 minutes, University of Washington.
2. Modern Artists Series, Instructor, School Library or teachers' room.
3. Magazine pictures of people, animals, trees, etc.
4. Painting Reflection in Water. Mp-43, 10 minutes, color, Co-op.

IV. REFERENCES:

- A. Refer to art lesson plan on water color, 6th grade, month of October.

GRADE 6

MONTH - November

RECOMMENDED LESSON: Murals - Thanksgiving

I. OBJECTIVES:

- A. To promote group activity in planning and execution of a mural.
- B. To correlate art with other areas of study.
- C. To provide personal as well as group satisfaction.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. Large sheets of 36 inch butcher paper or cardboard.
2. Drawing pencils.
3. Crayons.
4. Powdered tempera.
5. Water containers.
6. Brushes.

B. Care and Use:

1. Care should be taken to keep all crayons in the boxes and not on the floor where other students can accidentally step on them.
2. Brushes should be washed in luke warm water or cold water and not in hot water.
3. Brushes should be stored with the bristle part up.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

1. This project may be geared toward Thanksgiving. The mural can depict one or many different ideas of the past, present, or future of what Thanksgiving means to the students. To achieve the objectives and purpose of mural making one should never allow the more talented students only to do the drawing and the others to fill in the outlines and background.

The Elementary State Art Guide, pages 110-111 gives some good suggestions on procedure. Consult the Art Guide for additional help in planning and executing mural making.

- B. Helpful Hints:
1. Tempera paint is recommended for use on background and color for people and objects. Crayon is recommended for fine detail of people and objects.
 2. Lighter colors should be applied first and darker colors last.
- C. Correlation:
- This project may be geared to social studies or language arts.
- D. Audio Visual:
1. Mosaics for Schools. 10 minutes, color, Central Washington State College.
 2. Making a Mural. MP-44, 10 minutes, color, Co-op.
 3. Magazine pictures, reproductions, or slides can be obtained to show variety in mural making.

IV. REFERENCES:

- A. Murals for Schools. Randall, pages 25-41.
- B. Elementary State Art Guide. State of Washington, pages 108-111.

GRADE 6

MONTH - December

RECOMMENDED LESSON: Silk Screen

I. OBJECTIVES:

- A. To learn the basic printing procedures, the use of tools, and principles of design.
- B. To develop a sense of creative design through observation and inventiveness.
- C. To experiment with the various ways of silk screening.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. Refer to local Art Guide, page 26.

B. Care and Use:

1. Finger paint can be used in place of Ivory Snow and powdered tempera.
2. If care is given when handling and cleaning the silk screen the organdy will last longer.
3. Masking tape is recommended for blocking off the screen. If cleaned with cold water when you are finished with a project the tape will last longer.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

1. Silk screening is another form of printing and is a very good project for Christmas. When attempting this project, the students should first have a given size of paper. On this paper they should do a simple drawing. Make sure that all detail is eliminated from the drawing. Lettering is not recommended, but can be done. The recommended procedure for lettering would be to use another type of medium such as crayon, chalk, or pen and ink. A student can make ten to fifteen good prints from a butcher paper stencil. A teacher should first demonstrate to the class the procedure of doing an actual silk screen process.

This project can make attractive book covers, Christmas cards, posters, Christmas wrap, etc.

NOTE: Each building is supplied with two silk screens and a squeegee.

B. Helpful Hints:

1. Refer to Tools and Material section under B, Care and Use.
2. More than one color may be used when printing. This gives a multi-effect.

C. Audio Visual:

1. Poster Making: Printing by Silk Screen.
17 minutes b & w, Central Washington State College.

IV. REFERENCES:

- A. Local Art Guide. Lewis McCord, page 26.

GRADE 6

MONTH - January

RECOMMENDED LESSON: Lettering - India Ink and Lettering Pens

I. OBJECTIVES:

- A. To develop a sense of spacing and arrangement when lettering.
- B. To encourage students that practice is the only means of good lettering.
- C. That lettering can be a creative project in art.
- D. That neatness is absolutely necessary in good lettering.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. India Ink.
2. Lettering Pens (round nib).
3. Pen Holders.
4. Glazed paper, or non-absorbent paper.
5. Paper towels.
6. Rulers.

B. Care and Use:

1. All pen points should be cleaned thoroughly.
2. Students should be instructed that care is necessary when working with India ink.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

1. "Most teachers are familiar with lettering pens, which have various shaped nibs and reservoirs. If the ink is put into the reservoir with the dropper of the ink bottle or with a small brush, the pen will not make blots on the paper."¹

¹Elementary State Art Guide. State of Washington, page 119.

SUGGESTED PROCEDURE:

- . "Guide lines are usually necessary for good lettering. Suggest that children draw three guide lines for each line of lettering.
- . Holding the nib flat on the paper and applying even pressure will help the ink flow evenly.
- . Drawing the pen down rather than pushing it upwards contributes to smooth, even strokes.
- . It is easier to make even lines if your arm is steady, resting comfortably on the table.
- . Alphabets of both upper and lower cases may be developed with these pens. Practice is needed.
- . Encourage children to plan the spacing of letters and arrangement of words by lightly penciling in the letters before lettering with pen."¹

Note: Upper case letters are based on straight lines and circles and a single stroke. Lower case letters a, b, c, d, e, and g are based on circles with the addition of a straight line.

The project for this lesson is the practice of lettering poems, stories, or verses. The actual project of applying lettering will be the next lesson on poster making.

B. Helpful Hints:

1. Soap-water or ammonia will clean pens better than just plain water.
2. Students should have an old shirt to wear for protection.
3. For variety students could use various types of paper.

C. Audio Visual:

1. Lettering Instructional Materials, 20 minutes, b & w, Central Washington State College.
2. Sample of newspapers, charts, magazines, or posters showing lettering.

IV. REFERENCES:

- A. Elementary State Art Guide. State of Washington, page 119.

¹Elementary State Art Guide. State of Washington, page 119.

GRADE 6

MONTH - January

RECOMMENDED LESSON: Poster Making - Commercial Advertising

I. OBJECTIVES:

- A. To give the students a basic concept of good lettering, layout, and design in poster making.
- B. To design a good commercial poster related to industry on the local level.
- C. To provide a stimulating type of art activity in which all students can participate as a committee or individuals and share as a group.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. India Ink.
2. Lettering Pens.
3. Rulers.
4. Pencils.
5. Pen Holders.
6. Construction Paper.
7. Mat Board, various colors, 22" x 28" or Butcher Paper.
8. Water Color Sets.
9. Brushes.
10. Water Containers.
11. Paper Towels.

B. Care and Use:

1. Refer to art lesson plan on Lettering, grade 6, month of January and art lesson on water color, grade 6, month of October.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

1. This project can be geared to the industries related to the area in which we are living. Have the students as individuals or committees of three or four plan a poster to represent an industry of their choice. The poster should be planned on newsprint before being applied to good paper. The materials such as construction paper or scrap paper can be used for a three dimensional effect or a torn paper

effect on the poster. The art lesson plan on cut out lettering grade 5, month of January and art lesson plan on crayon lettering, grade 4, month of January will offer additional help in creating captions.

For additional information on poster making refer to art lesson plan, grade 4, month of January or The Elementary State Art Guide, pages 120 and 121.

B. Correlation:

This project is excellent for correlation with health or social studies.

C. Audio Visual:

1. Many times local industry will have posters describing their company. They are usually very willing to give classes these posters upon request. Also there are students in your class who may have a relative or parents who work at the company where these posters can be obtained.
2. Magazines or newspapers can provide a good source.

IV. REFERENCES:

- A. Elementary State Art Guide, State of Washington, pages 120 and 121.

GRADE 6

MONTH - February

RECOMMENDED LESSON: Clay - Coil Method

I. OBJECTIVES:

- A. To provide a three-dimensional expression.
- B. To provide a project where students can express themselves creatively with their hands.
- C. To derive an aesthetic quality through modeling.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. Refer to local Art Guide, page 53.

B. Care and Use:

1. Clay should be stored in a plastic bag or air tight container. This eliminates the drying out of the clay.
2. Students should be discouraged from using water with their clay. The moist clay should stay good for 1/2 to 3/4 of an hour without adding water.
3. Never put finished clay pieces directly in the sun or over a heating vent. This causes the clay to crack.
4. Tools used in finishing a piece of clay should always be washed and dried after using. If left wet they will rust.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

1. Modeling clay is one of the first tools for creative self-expression. The manipulation of clay gratifies a basic need of children to work with their hands. Because of its smooth, easy plasticity, clay provides an excellent medium for three-dimensional expression.

A good project to develop Indian or pre-historic bowls correlating with other areas of study.

B. Helpful Hints:

1. Refer to Tools and Materials, section B., Care and Use.
2. Oil cloth makes a good protective surface. (Newspaper tends to draw the moisture out of clay).
3. After the teacher demonstrates the method that should be taught, and all of the pieces are done, she should allow the clay to dry for approximately 1-1/2 to 2 weeks before firing the clay. If fired slowly you can eliminate the bisque fire. The students can glaze their own pieces of clay, but care should be taken so no glaze is on the bottom of the pieces. If the bottoms are cleaned with a sponge or knife they can set in the kiln without using stilts. Always check the bottom of the piece, this will prevent permanent damage to the piece and the kiln.

C. Correlation:

An excellent project to correlate with social studies.

D. Audio Visual:

1. Pottery - Closed Forms. 10 minutes, color, Central Washington State College.
2. Pottery - Open Forms. 10 minutes, color, Central Washington State College.
3. Clay Modeling. Film strip, #228, Audio Visual.

IV. REFERENCES:

- A. Local Art Guide. Lewis McCord, page 53.
- B. Elementary State Art Guide. State of Washington, page 143.

GRADE 6

MONTH - March

RECOMMENDED LESSON: Mask Making - Papier Mache

I. OBJECTIVES:

- A. To develop a good understanding of design and color.
- B. To develop an appreciation of primitive heritage.
- C. To learn various techniques involved with mask making.
- D. To encourage imagination and inventiveness.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. Newspaper.
2. Paper Towels.
3. Paper Bags, various sizes.
4. Paste.
5. Colored Papers.
6. Tempera Paint.
7. Brushes.
8. Water Containers.
9. Wheat Paste.

B. Care and Use:

1. A glass, plastic or paper container is better for mixing wheat paste than a metal container.
2. It is not recommended to use a brush for spreading wheat paste. The hand will serve just as well and this will keep your brushes in good condition.
3. Care should be given to keep wheat paste off of table tops, and materials being used.
4. Never wash wheat paste down the sink.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

1. Papier mache masks are an exciting and stimulating project for creativity and originality of individual art expression. This project can be correlated with many other areas of study. In the project of mask making a wide variety of art experiences is used. Some of the experiences used are preparation on the

part of the students; such as, collecting the materials, modeling or molding the desired shape; color relationship, correct way of mixing paint, applying paint to the mask, and correct procedure in using the brush. This project has a good therapeutic value, and offers new, rewarding, and helpful outlets for individual students. It is recommended the students do a preliminary character drawing with color before starting such a project. The students should also be fully aware of the step by step procedure of making their mask.

The Elementary State Art Guide has an excellent technique on mask making and if you wish variety refer to Mask Making by Matthew Baranski.

B. Helpful Hints:

1. The wheat paste will work best if made to a thin consistency.
2. If several layers of wheat paste and newspaper are applied at one time the piece may start to mold.
3. When preparing the newspaper always tear vertically into strips about 1" wide. Always tear vertically into strips about 1" wide. Always tear and never cut the paper.
4. For the final layer use wheat paste and a paper towel, this will give your mask an even color and texture. For a high textural effect tissue can be used.
5. When mixing the tempera paint add powdered soap for a better consistency and easier application. About one cup of soap to a quart of paint.
6. One coat of shellac will give a finished appearance and protect the water base paint.

C. Correlation:

This project can be correlated with social studies or language arts.

D. Audio Visual:

1. Pictures showing primitive masks from the Indian and African tribes.
2. Loon's Necklace. 10 minutes, color, Central

Washington State College, University of Washington, Washington State University and Co-op.

3. Buma-African Sculpture Speaks. 10 minutes, color, University of Washington.

IV. REFERENCES:

- A. Elementary State Art Guide. State of Washington, page 149.
- B. Mask Making, Matthew Baranski, consult table of contents.
- C. Exploring Papier Mache, V. B. Betts, pages 67-74.

GRADE 6

MONTH - April

RECOMMENDED LESSON: Collages

I. OBJECTIVES:

- A. To increase understanding of textural qualities.
- B. To develop a sense of shape, color and layout.
- C. To help students develop imagination, and sensitivity.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. Various colors, textures, and kinds of paper.
2. Scissors.
3. Paste.
4. Cardboard or Tagboard.
5. Old Magazines.
6. Cloth materials.
7. Scrap of wood, metal, yarn, string, etc.

B. Care and Use:

1. Review pasting procedure to develop neatness.
2. Care should be taken when using scissors.
3. Develop a system for students to pick out various materials, for the project.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

1. "Sometimes children become so intrigued with the process of making interesting combinations with textured and colored papers that they make abstract or semi-abstract designs. The French call these collages and emphasize the arrangement of color, shape, and texture, rather than the story aspect.

Suggested Procedure:

- . Children and teacher decide upon the theme, mood or effect desired.
- . Children and teacher decide upon the shape and size and select a firm paper or cardboard for the background.

- . Encourage children to select colors and textures in keeping with effect desired.
- . Encourage children to cut shapes that will contribute to desired effect and that vary in size, color and texture.
- . Children may move the shapes of textured and colored paper about until a satisfactory arrangement has been attained, then paste."¹

B. Audio Visual:

1. Collage: Exploring Texture. 13 minutes, b & w, Indiana University.
2. Texture. 7 minutes, color, Central Washington State College.

IV. REFERENCES:

- A. Elementary State Art Guide. State of Washington, page 107.
- B. Collage and Construction. Lois Lord, pages 10-18 and 26-28.

¹
Elementary State Art Guide, State of Washington, page 107.

GRADE 6

MONTH - May

RECOMMENDED LESSON: Sandcasting or Plasticine Casting

I. OBJECTIVES:

- A. To give the students an understanding of molding, casting, and pouring a low relief sculpture.
- B. To develop imagination and creativity.
- C. To develop awareness of form and texture through sculpture.

II. TOOLS AND MATERIALS:

A. Required Supplies:

1. Shoe box or boxes similar in size.
2. Sand or plasticine.
3. Pencil or marking tool.
4. Paper clip.
5. Plaster of Paris.

B. Care and Use:

1. A paper clip can be used for a hanging device and should be inserted when the plaster of Paris starts to set up.
2. When mixing plaster of Paris, always add the plaster to the water, never the water to the plaster.
3. Use cold water and mix it to a thin consistency to allow time for pouring several molds.

III. DEMONSTRATION AND INSTRUCTION:

A. Projects:

1. The teacher should first demonstrate the procedures involved with making a casting to allow students to thoroughly understand what is to be done. The students should make a few drawings on newsprint before starting the project of sandcasting. After choosing the drawing to be cast the students should follow the procedures listed below:
 - a. The box should contain from 1/2" to 1" of sand or plasticine. If sand is being used it should be damp enough to hold together when the students start to work

- their designs.
- b. After the sand or plasticine has been smoothed out the students may use their fingers, pencils, sticks, etc., to make the desired design.
 - c. After the design is finished, mix the plaster of Paris and pour 1" thick over the design.
 - d. After the plaster starts to set, apply the hanging device and allow the plaster to harden.
 - e. After the plaster has completely hardened, remove the casting from the box. Save the sand for future use and clean the casting by dipping in pan of water, or hold it above a pan to catch the excess sand and run water over the piece.
- B. Helpful Hints:
1. Refer to section on tools and materials under Care and Use.
 2. The students should work for high and low areas in their castings. By using positive and negative areas the designs will achieve additional interest.
 3. Other materials, such as seeds, buttons, wire, cloth, glass, etc., may be added to increase interest.
- C. Correlation:
- This project is excellent to correlate with science, language arts, or social studies.
- D. Audio Visual:
1. Study of plants, insects, rock formations, textural materials will give the students ideas and a background for development in their drawings.
 2. Weeds and Mosaics. 5 minutes, color, Central Washington State College.
 3. Texture. 7 minutes, color, Central Washington State College.

NOTE: Review October lessons and carry out project of your own choice.

APPENDIX B

KENNEWICK SCHOOL DISTRICT NO. 17
200 South Dayton Street
Kennewick, Washington

March 2, 1966

TO: INTERMEDIATE TEACHERS - GRADES 4,5, and 6
FROM: JESSE HARTMAN AND LEWIS MCCORD
RE: EVALUATION OF INTERMEDIATE ART LESSONS

The Intermediate Art Guide has been in use for six months and at this time we would like information on the effectiveness of its use. Your cooperation and frankness is a sole factor in giving us a true evaluation of this guide.

Please complete the following questionnaire and return it to your Principal by 4:00 P.M., Friday, March 4th.

EFFECTIVE DATE OF QUESTIONNAIRE - SEPTEMBER, 1965 through FEBRUARY, 1966

1. GRADE _____ SCHOOL _____
2. Complete the sections that pertain to your grade level only.
3. Have the art lesson plans been of benefit to you in teaching art?

YES _____ NO _____

If NO is indicated, please comment why.

Check one:

- A.) Need for in-service training
 - B.) Used own resource material
 - C.) Have no programed art into my schedule at this time
 - D.) Additional comments
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-

4. Which of these lesson plans have been beneficial to you?

ART LESSON	4th Grade
4-A) Basic Drawing I	
4-B) Water Color and Theory	
4-C) Water Color Techniques	
4-D) Basic Drawing II	
4-E) Print Techniques	
4-F) Lettering	
4-G) Travel Posters	
4-H) Clay - Pinch Method	
4-I) Paper Sculpture	

ART LESSON	5th Grade
5-A) Basic Drawing	
5-B) Water Color and Theory	
5-C) Water Color Techniques	
5-D) Murals	
5-E) Stenciling	
5-F) Lettering	
5-G) Posters	
5-H) Clay - Mold Method	
5-I) Paper Box Sculpture	

ART LESSON	6th Grade
6-A) Basic Drawing	
6-B) Water Color Theory	
6-C) Water Color Techniques	
6-D) Murals	
6-E) Silk Screening	
6-F) Lettering	
6-G) Poster Making	
6-H) Clay - Coil Method	

5. Do you feel there is a need for any revision of the lessons you have used or have not used?

(LESSONS - FOURTH GRADE)

	4-A	4-B	4-C	4-D	4-E	4-F	4-G	4-H	4-I
Check Boxes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

COMMENTS ON REVISION: _____

(LESSONS - FIFTH GRADE)

	5-A	5-B	5-C	5-D	5-E	5-F	5-G	5-H	5-I
Check Boxes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

COMMENTS ON REVISION: _____

APPENDIX C

APPENDIX C

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