The Use of Art Activities in the Later Elementary Social Studies Program

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THE USE OF ART ACTIVITIES
IN THE
LATER ELEMENTARY SOCIAL STUDIES PROGRAM

A Thesis
Presented to
the Graduate Faculty of
Western Michigan University

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

by
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January 1958
ACKNOWLEDGMENTS

The writer would like to express her sincere appreciation to Dr. George Greisen Mallinson, Dean of the Graduate School, Western Michigan University, for the interest and help and guidance he contributed in the preparation of this thesis.

Maryellen Harsha
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CHAPTER I

THE PROBLEM AND ITS BACKGROUND

Introduction

It has been shown that creative activities can implement a child's understanding of history and geography and that children actually learn by recreating dramatic situations in their own dramatic terms. Furthermore, integration of the arts into other subject-matter areas furthers a child's academic receptivity, understanding, and absorption.\(^1\) Since this is true, what more vivid type of learning could take place in the area of social studies than actual performance through creativity? If a child, through such activity can lose himself momentarily by means of identification with persons and situations being studied, he will, according to the above statements, retain more effectively the knowledge he gains.

It is recognized throughout the world that the backgrounds of people are mirrored in the arts. Hence there is no better way to offer the child a realistic understanding of what he is learning than through the realm of creativity.

The Problem

Statement of the Problem. It is the purpose of this study to (1) present the educational principles and philo-

sophies underlying the programs of social studies and art, and
(2) compile a series of activities from which to develop a
program whereby art can be integrated into the social studies
program. It is not the intention that this study point to a
core curriculum. Rather, it will point to a highly enlightened
curriculum in social studies through the incorporation of
creative activities. There will be particular emphasis on
grades four through six, although some of the experiences will
be applicable to kindergarten through grade three.

Importance of the Study. "To give a child a healthy
personality" was the theme of the Midcentury White House
Conference, Washington, D. C., 1950. Now more than ever those
engaged in the profession of educating the children of America
feel the significance of safeguarding their free growth.

It is known definitely that teaching that has no respect
for individual differences has devastating effects on children.
Force doesn't solve problems. If anything it creates them.
According to Lowenfeld of Pennsylvania State College,¹ the
acceptance of totalitarianism in Germany would have been
impossible without the imposed discipline common in family
life and schools in Germany.

Teachers must therefore work to the best of their
abilities to present the subjects of our schools in a new

light free from the external discipline of the old school. Creative work with the child free to create physically his own ideas within the subject area can do a great deal to bring about the self-realization and identification which is so important to the individual child.

Techniques Of The Study

The methods of research used in this study were the philosophical, historical, and analytical survey. The techniques employed were the collection of data from related courses of study, professional literature and textbooks, and the formulation of a proposed integrated program based on this research and the previous experiences of the writer as a teacher and consultant.
CHAPTER II

ART IN THE SCHOOL CURRICULUM

Review of Related Courses of Study in Art

The trend in all fields of education today is toward a broader scope of knowledge and understanding. No longer is rote learning of prime importance. This has been supplanted by the idea of learning by doing. In the field of art education the day of rigid pattern usage and copying the work of others has been replaced by a new freedom of expression. It is a challenge which allows the child to grow as an individual.

Art is a way of life. ¹ Every phase of activity involving life has themes for art expression. These are of course part of the lives of children. As the life of the child is brightened by art, so may his understanding of the lives of others be enlightened through creative activities. As he creates pictorially ways of life or as he makes items similar to those used by the various peoples, his knowledge will grow.

Every subject in the school curriculum--social studies, music, health, arithmetic, language, or art is a source for

art topics. In pictorial illustration alone the majority of topics in the art program in the past few years has come from the social studies field.¹

"Precisely because they wear the warmth and color of the senses, the arts are probably the strongest and deepest of all educative forces."²

The evidence from a survey of related courses of study indicates that most school systems are in agreement with respect to the methods for teaching art. In general the basic aims are similar. Appreciation, freedom of expression, experimentation and creation seem to be universal goals. As stated in the Virginia Course of Study³ the factors involved in establishing a commendable art program are as follows:

"1. The extension of art experiences for all school personnel for better understanding, interpretation and appreciation.

2. The recognition that all children need self-expression through creative experiences.

3. The provision for additional guidance for those who show special ability in art."


³Loc. cit., p. 19.
Careful planning is essential to any art program. The guiding person must have an understanding of the subject as well as vision and enthusiasm. Motivation is important in that it builds interest and curiosity. With a carefully planned and motivated project the results are rewarding.

Since teaching is moving from formal rules and instruction, it is important that the individual ability and level of maturity of the child are taken into consideration. Each child has native ability of some degree and he can be guided into using it to the best of his capacity. With proper direction art problems are not beyond the child.

The outcome of an art activity is not the reason for his engaging in it. The important factor is what takes place during the process. Growth is continuous and as a child works he develops understanding and ability. All sources are in agreement on these principles and stress the fact. Constructive criticism by the teacher and by the other children is of course a part of this growth. But, the finished project of one child should not be pitted against that of another for comparison. If approached in this way, art education can meet some of the basic educational and cultural needs.

Each course of study presents art in an integrated context. Since art finds its inspiration in the field of human relations and resources it would be impossible to separate it from other subject areas. Therefore courses of study present the various ways that art can be integrated into the curriculum.
in order to make it more meaningful.

Review of Related Professional Literature in Art

A survey of professional books in the field of art education reveals that art in the schools has gone through many changes and stages of development. The slogan of the 1890's, "appreciation of the beautiful", was one of the first of many such slogans which advertised art, sadly enough, as an overprecious commodity.¹ Through the intervening years these changes have approached the opposite end of the pole. But the ever present slogan is still in evidence.

No less ridiculous is the expression of today in which art is spoken of as "providing an outlet for emotional tensions". The present day philosophy of education necessitates a combination of these two whereby a happy medium with a combination, in right amounts, of the two considerations may be found.²

In times past the product was the important thing and the consequences wrought upon the creator of little concern. Method or technique came first; the thought of resulting effect upon the child second.

A more complete understanding of all phases of education in the present day has brought about the realization that the

²Ibid.
reverse of the above statement is true. The present approach holds the growth of the child as the value of importance and the work only a means to an end. As stated by Cole:\(^1\)

"The teacher should remember that the growing process is more important than the end product."

The survey further indicates that art should be integrated with other subjects. Such integration has much value. Art taught without thought of incorporation is void of much potential. Such contradicts the basic laws of growth. As stated by Lowenfeld:\(^2\)

"The child neither grows in single subject matter areas nor does he grow in a separate way physically, emotionally, socially, or mentally."

According to this statement, growth of the child is witnessed in all phases of life and is a gradual process. Therefore teaching of all subjects should be approached with this hypothesis in mind. But Lowenfeld further states:\(^3\)

"Yet, in education simultaneity of growth has largely been neglected. ... Integration in learning, therefore, becomes of major significance since it may be responsible for leading our youth to a more unified and better adjusted life."

The problem then, is one of presenting a curriculum making use of integration. Art is a natural medium with which to promote this.

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\(^3\) *Loc. cit.*, p. 20.
Art plays a major part in the life of the child from the time he is born. It is all around him in his everyday life. Since children are born creative artists, artistic expression becomes a part of the play activities of the child. It is already accepted that activities of play have an important influence on the later life of the individual. Therefore, if the opportunity for such expression is carried into the classroom, subjects can be made more meaningful to the child.

Upon entering school the child is a free creative artist with a wealth of original ideas from which to draw. The individual has something to say and the work wherein he says it is spontaneous, coming easily to all. A child of this age loves to draw or paint and a child engaged in what he loves to do is one to whom all barriers are withdrawn. As stated by Mendelowitz:

"A child's artistic expression is one of the many ways by which he expresses his reactions to his living experiences."

This freedom of expression continues as the child progresses through the lower elementary grades. But as the child grows and runs into increasing contact with criticism of adults, this wonderful freedom of expression begins to fade.

It may be some word or deed inadvertently expressed which starts to build the barrier blocking out this freedom. It is

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therefore important that the teacher be wise in direction and criticism.

The survey points out that wise art education is a constant building of confidence within the child and common sense the rule for teachers who attempt to accomplish this. Work in art must be approached with the knowledge that there is more than one way of doing something. A teacher can offer directions but the child may have a better solution to the problem. This should not be criticized but encouraged. Art can help the child build this self confidence. To break this down with criticism is defeating the purpose. The teacher who will praise and give constant encouragement is the key in building self confidence. Therefore it is up to him to use common sense in handling his work. This is a rule which must be followed from the moment the child enters school.

By the time the child has reached the upper elementary grades, he has approached an age of critical awareness. He looks at himself in a new light: that of himself in relation to what others will think of his deeds and actions.

Because of this new attitude toward self, the child acts differently toward activities, among them art. An emotional block is set up as he enters a period wherein he sees that his art work is not a photographic reproduction of reality and he is dissatisfied with it. Many children at this stage would rather put aside art activities and leave them undone than to attempt them and be disappointed. As time goes on this negative
attitude can solidify into what is known as a lack of talent or ability. \(^1\) Before such an attitude can become a reality, a clever teacher can do much to offset its promotion.

A teacher who is quick to see dissatisfaction can help the child to overcome this dilemma. Encouragement is of prime importance. Pointing out the accomplishments of the child may help to keep him going for in this dilemma of self criticism such accomplishments often escape the notice of the child. But encouragement alone is not enough. Advanced planning with the difficulties of the child kept in mind is a necessity.

If the teacher will search out activities which will appeal to the child of this age, his interest can be obtained in the beginning. Crafts will play a big part. At a time when the child is void of original ideas and has tired of the tried media, a craft can bring renewed interest, for crafts necessitate more exacting work. To the child who wants to feel grown up this type of work can help fulfill the need. This is supported by Kainz and Riley who state: \(^2\)

"All people have the craft instinct. To make a useful object not only practical but beautiful has been instinctive to all mankind."

In conclusion, the entire survey points out that a

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\(^1\) Loc. cit., p. 11

program which attempts to accomplish the aims of art education must be guided by a teacher who is sympathetic and understanding of the problems of the child. To do this a teacher must:

1. . . . "Subordinate himself and his desires to the needs of the child."

2. . . . Make himself acquainted with the physical and psychological needs of the child."\(^1\)

A person who will steer the child and guide him gradually toward a more mature understanding of himself and of his work is the key to success for the program. It is a middle of the road proposition, neither the strict discipline of the old school nor the complete freedom of progressivism.\(^2\)

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\(^1\) Lovenfeld, op. cit., p. 9.

\(^2\) D'Amico, op. cit., p. vii.
CHAPTER III

SOCIAL STUDIES IN THE SCHOOL CURRICULUM

Review of Related Courses of Study in Social Studies

Every subject in our schools has undergone great change since the days of traditional subject rote learning done within barren surroundings. But probably none has experienced greater change than the social studies. It has undergone constant and extensive metamorphosis, always pointing to a broader and more colorful form of learning. Today this area has come to be one of the most vital in the total education program.

In defining what the present day area of social studies might be, three definitions are cited. According to the Kansas Course of Study:¹

"In the original and correct usage 'social studies is a class name for a group of subjects including history, political civics, social civics, economics, and social geography."

The Department of Superintendence of the National Education Association² presents the following definition:


"The social studies embrace bodies of knowledge and thought pertaining to the relation of human beings - men, women and children - to one another and to the physical environment in which they live and work."

As stated in the Sacramento, California course of study:

"The social studies are concerned with man and his interaction with his social and physical environment."

From the foregoing citations it can be assumed that the area of social studies embraces the whole of the relationships of man with his environment and with other individuals or groups and his interaction with them. It deals with human relationships and involves experiences and activities that are of concern to him. Simply stated, social studies have to do with people.

Therefore social education in our schools might be construed as teaching children how to recognize and solve problems intelligently, how to think and act constructively, how to meet their physical needs and how to live together more and more effectively in the world, whether this "world" encompass a small community or the entire globe. This program embraces far more than the teaching of subject matter.

Such presentation may be considered, as in Kansas with a two fold approach, (1) the consideration of traditional

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2Loc. cit., p. 15.
subject matter arrangement and (2) how this subject matter can be presented in a more practical, functional and interesting light.

The plan necessarily hinges on the subject-matter content, the nature of the unit and the maturation of the child. Availability of teaching materials also has bearing on the type of work. Emphasis within one group may be entirely different from that of another simply because of the nature of facts which must be considered.

In preparing such a program the State Department of Wyoming\(^1\) presents a series of objectives which distinctly clarify the aims of the program of social studies in the schools of today.

1. **Accurate knowledge of man and society.**

2. Understanding of motives, causes, and probable consequences of events, policies, acts, or problems.

3. The skills needed in gaining knowledge and understanding of:

   a. Study skills that will help children make effective use of such aids as encyclopedias, textbooks, magazines, maps, charts, graphs and tables.

   b. Judgment skills that include ability to gauge fairness and reliability of sources of information.

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c. Creative skills such as sketching maps and diagrams from first hand observation, carrying out local surveys and interviewing resource persons.

4. Loyalty to the ideals which further the worth and dignity of the individual and the brotherhood of all persons.

5. Ability to use such knowledge, understanding, skills and loyalty in everyday personal living.

6. Familiarity with urgent social problems such as the use of resources and cooperation as 'one world' for continued survival and progress of mankind.

7. Desirable personality traits, necessary for successful living, such as honesty, responsibility, courtesy, respect, loyalty, cooperation, and tolerance."

It may be noted that according to one of the cited objectives art and the creative skills have a definite place in the curriculum of social studies. Children need to express themselves creatively and the social studies provide excellent opportunities for them to do so while carrying out activities.

Such activities are important in that they further the skill development. And according to the National Council for Social Studies¹ there is a definite relationship between social studies and skill development. The following guiding principles of learning which apply to skill development are presented in the Council's Twenty-Fourth Yearbook.

"1. For the acquisition and improvement of skills, the learning activity must focus on skill development.

2. Experience designed to promote growth in skills must be meaningful to the learner.

3. Experiences used in skill development must be geared to the maturation level of the learner.

4. For the successful learning and retention of skills, repetitive practice is necessary.

5. Skills should be developed in connection with on-going activities and not in isolation.

6. Development of different skills should go on simultaneously.

7. Evidence of skill development must be sought in changes in behavior.

8. Provision for the systematic development of skills must be made throughout the school program."

Review of Related Professional Literature
In the Field of Social Studies

The evidence from a survey of related professional literature in the field of social studies indicates that most authors are in agreement with respect to the position of the curriculum of social studies in the educational system of the present day. It has become the core of the curriculum with emphasis upon action rather than passive acceptance of rote materials.¹

The agreement is noted especially in the definitions offered concerning the term of social studies. Though not

specifically stated in the same terms, it is evident that authors have the same basic understanding of the meaning. The definition offered by Michaelis\(^1\) seems to express quite directly what is meant today by the terminology of social studies.

"The social studies are concerned with people and their interaction with their social and physical environment, they deal with human relationships."

But such a term and such a position for the social studies has been in evidence for a relatively short period of time. However this complete emergence which is realized today had its beginnings in antiquity. Available records on the subject date back as far as 1500 B.C. In the United States the record dates to early colonial times.\(^2\)

"In this country certain elements of human relations were stressed from the early colonial days. Other phases of human relations became prominent as the colonies emerged into an independent nation, as internal strife disrupted the course of events, as depressions and wars marred the course of events. The major need that emerged was citizenship education, and the people turned to their schools to instruction in the social studies as a way of meeting the need. Geography was introduced as an elementary school subject during the 18th century but was not taught commonly until toward 1800; by 1850 geography had


found a prominent place in elementary school curriculums. History did not achieve status as an elementary school subject until after 1860. Civics was added between 1860 and 1890."

But for many years after the recognition of the social studies many looked upon it as a fad or a frill. Those who held this view believed that the field of history was broad enough to encompass the necessary teachings. But the field of history had one major drawback. It always seemed to lag behind the times and therefore omitted the importance of current happenings. In this way it did not meet the needs of the child. But with the assistance of history, geography and civics as the forerunners, social studies gradually emerged into a position of importance.

With the field of social studies holding a position of such importance, there is one key figure in its success—the teacher. What then is his position in this program? Though specialization seems to be the advent of the times, in most situations this teacher of social studies will be the elementary-classroom teacher. And he in turn cannot escape being a teacher of social studies, for this area permeates the whole of elementary classroom activities and teachings.

The qualities of a good teacher of social studies cover a vast range of characteristics from that of health and vitality to leadership and open-mindedness. Such characteristics are important in many professional fields but beyond these requirements the teacher must have scholarship and adequate
professional conduct. He is:

1. a student of children.
2. a student of social sciences and of current problems and events.
3. the curriculum maker or the creator of the social studies.
4. the connective between diverse groups and elements, the interpreter of each to the other.

In order to be effective, a teacher of social studies must be versed in all types of professional knowledges and understandings, for the field of social studies deals with such broad areas of learning. And he must be free of all possible restrictions in order to set up a program to the best advantage.

Restrictions in this light are meant to be those within the particular educational system, for the field of social studies itself is fraught with controversial issues and restrictions.

Though the federal government has no direct control over the social studies, there are legal requirements. The decisions are left to the state governments with programs the result of popular demands expressed through state constitutions and laws. Therefore there is evidenced much variation in the legalities having direct bearing on the program of social studies.

There is a total of two hundred different holidays and days for special celebrations required by the forty-eight

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\(^1\) Wesley and Adams, op. cit., pp. 110-11.
legislatures with the typical number of observance being twelve.¹ Such celebrations range from national holidays to local festivities. In some states there are laws which go as far as making statements concerning textbooks, time allotments and loyalty oaths. All such restrictions will naturally influence the establishment and execution of a program of social studies.

Such a program must be set up with the utmost cooperation from teachers, supervisors, administrators and civic members and requires professional competence of all concerned. In planning the program, these members must keep in mind that the area of social studies offers an excellent opportunity for integration.

Since the day of formalized subject areas is past, the social studies provides the core of the entire curriculum. With this in mind the program can be established to meet the needs of the individuals concerned. Such a program will of course take much pre-planning, always remembering the desired goals of the social studies—to better prepare the child for an adequate life, to know himself and to get along with others. Or, the social studies contribute to:²

¹Loc. cit., p. 46.
²Michaelis, loc. cit., pp. 6-7.
1. Self realization  
2. Human relationships  
3. Economic efficiency  
4. Civic responsibility

Once a program of social studies is in operation it will necessitate change. A good program must be flexible and the person to judge its necessities is the teacher. He must constantly evaluate the existing program and provide continuous revision, for a program which is to provide experiences and active participation can never be static.

Programs throughout the country have begun to follow a similar pattern as to subject content and grade level presentation. From a recent survey of courses of study made by Michaelis certain indications concerning these programs of social studies are in evidence. These are:¹

1. Most programs begin with the immediate environment of the child and move increasingly outward.

2. The here and now comes first.

3. Indians and primitive cultures receive less attention in the present day.

4. Living with people, aviation and the impact of science and social problems are receiving more attention.

5. Things vital to children and to living are receiving more attention.

6. Concentration is on how man meets his basic needs.

¹Ibid., p. 6
In conclusion, and in looking to the future the survey indicates a necessity for even more knowledge and understanding on the part of the teacher of social studies. A program deeply rooted in the American way of life and a program guided by a person of competency is vital. All activities and experiences are social by their nature. Therefore the social studies is naturally allied to all content areas. This unification of subject matter can more ably provide the basic understandings which are sought. Furthermore, by integration, one subject is capable of reinforcing others. Thus a broad basic program with a core of social studies will help to achieve the goals of education in the present day.
CHAPTER IV

THE INTEGRATION OF ART AND SOCIAL STUDIES

The term 'social studies' is given to that area of learning in our schools that deals with human relationships. 1 Similarly Ziegfeld in a speech before the National Art Education Association 2 relates that art supplies needed human values, secures individuation, and develops international understanding.

With the above statements as support it can be said that art experiences are related to the core of individual and social development and pervade all phases of living. Therefore art should be considered as an integral part of the complete education program.

And, with art being an integral part of the program, the teacher of social studies must be aware that many activities which he presents may also be art activities. Art can be of immediate help in the task of educating the whole child so that he is a person with integrated learnings. In order to accomplish this aim art should be complementary to all other

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1 Waters, op. cit., p. 21.

subjects. This is supported in the Sacramento, California Course of Study which states that:

"Art education is necessary in the total development of the child. This education extends into many learning experiences which stimulate his imagination and impel him to learn more about things and ways of doing. With this knowledge comes the desire to express his own ideas and ways of doing."

According to the Nebraska Social Studies Course of Study the integration of art with other school subjects enables a child to express himself in art as well as in the other work. Art is forceful and a common form of expression in everyday living of which school life is a part.

The importance of integrated art is supported by the Raleigh, North Carolina Course of Study. It states that appreciation of the art of the time and people will give the child a valuable expression of the feeling of the people.

According to the Indianapolis, Indiana Course of Study:

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3 Wetherinton, op. cit. p. 43.

"Art well taught and integrated, widens pupils interests. It helps to develop more interesting people. It helps them to take their place in life more comfortably. Because of this fact, pupils should be informed in the many subjects they are to meet through the demands of modern society. Most subjects are complemented by art. This is an inescapable fact, but one not widely recognized."

As stated before, the area of social studies is the area of learning which deals with human relationships. It deals with our communities, our states, our country, and the world. From such a vast learning area inspiration and ideas are natural.

The Virginia Course of Study states:

"As we reach out with ever widening interest and vision to use the art resources of the world, we realize, as we begin to discover new patterns of creative thought and action, that lands and peoples, once unfamiliar, become our land, our people, our world; and that our community, in reality, is as broad or as limited as our own vision, interests, sympathies and understandings. Art is a language of communication which bridges barriers of spoken tongues and strange customs. To understand the life of the south, the north, the east and west, the islands and the polar regions, is to hear their dances and sing their songs. War and destruction do not obliterate these vital proponents of culture. Our children, in contact with the children of the world, can share, through letters, movies and creative art work of all kinds, life as it is lived in various countries today and can develop common bases for understanding which should help to create a better life for all people."

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The Virginia Supervisor of Art Education, Sara Joyner, states:

“When we think of art in relation to the child, we think of art not as an isolated activity which might manifest itself in drawing, painting, modeling or construction, but as a kind of education which might help the child solve problems of everyday living, communicate his thoughts, ideas and actions creatively, and develop sensitive appreciations and social understandings. Art education, as we conceive it today, is not exclusive—developed only for those who might have an especial talent in any of the arts, but because of the implications of personal and social development involved, is significant for all children everywhere. Art education is important because of the urge of every human being for creative expression and because of the potentialities of every child for growth in this area of school experience.”

The foregoing citations suggest that authorities are in agreement with relation to the integration of art and social studies. With this in mind it would seem logical that a program of this type be put into operation.

Because of the variety of experiences possible in the art curriculum, many of these activities will be among those which are important for the social studies. Learning to live capably with others through group planning, the skills for communication from shared experiences, making decisions and choices, opportunities for constructive criticism, and the general development of individual integrity are brought about.

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1Loc. cit. p. 15.
through art activities. And, art activities are unique in
the respect that they represent the individual's own
experiences. He does not have to be an artist to do this
for it is the activity itself and not the outcome that is
important.

The Sacramento, California Course of Study is in agree-
ment with this when it states:¹

"Art materials are provided so that he
(the child) may have the creative experiences
of expressing himself and communicating his
ideas to others. His own experiences provide
a background from which he learns to appreciate
the efforts of others.

The goals are flexible so that they can be
adapted to the individual needs of the parti-
cular child. The teaching approach must be
sympathetic and understanding of the individual
abilities of the child. The teacher provides
the guidance to develop creative ideas and
activities in the classroom experience."

Art activities can be integrated with social studies
without the outcome of the activity being stressed. Nor is
any work on a competitive basis condoned. It is each child's
attempts to promote his own growth and interest which are
worthwhile and important.

¹Syllabus for Social Studies, op. cit., p. 43.
CHAPTER V

ACTIVITIES FOR INTEGRATION

On the following pages is a compilation of art activities which may be used during the teaching of a social studies unit. These activities are a collection obtained from courses of study already suggesting their employ, from literature in the fields of art and crafts and from the writer's experience.

The activities are by no means a complete coverage for new ideas will arise out of the different social studies units. However, the suggestions presented cover many different areas of study.

The suggestions themselves may be changed and adapted for various studies. For this reason it is suggested that they need not always be followed exactly.

Therefore, the following drawings are presented, to be used as a guide in providing activities in art which are of value in the area of social studies.
Adobe Houses

Materials needed: clay, straw, water, mixing container, cardboard, glue or paste, two small sticks.

Prepare mixture of clay and straw. Use water if necessary for making clay pliable and easy to work. From this mixture make small adobe bricks. Let dry. Build house of bricks laid together as in illustration. Leave window and door openings. Bricks can be held together with slip, a soupy mixture of clay and water. Place sticks in side of house during building operation. Cut cardboard to fit over house. Adhere to structure with glue. Cover cardboard with glue or paste and stick straw onto it. This will give effect of thatched roof.

The making of bricks is suggested in that a greater feeling for adobe construction can be gained by actually making the little bricks.

Adapted from:
Wyoming Course of Study
Materials needed: scratch paper, pencil, scissors, brown paper bag or butcher paper.

Draw pattern of buffalo skin or cowhide on scratch paper. Cut out pattern and place on paper bag or butcher paper. Trace around pattern. Cut out. Crumple paper and then smooth out several times. This process gives it a leather-like texture.

Adapted from:
Sacramento Course of Study
Materials needed: two thicknesses of wire—#22 and #30, cardboard, scissors, cotton cut from layers of a roll, small cup of starch, poster paint, shellac, brushes.

Have child sketch a side view of the butterfly on a piece of folded cardboard. The center line of the butterfly must rest on the folded line. Cut out the silhouette. With the cardboard model serving as a guide and using the heaviest wire, start just below the head of the butterfly and continue toward the tail, but fold wire back shortly before reaching this point. Continue upward and loop to form the head. Secure with very fine wire where front wings are attached. Paper clips may be employed to hold the wire in place on the cardboard pattern and the free end of the heavier wire is bent according to the silhouette of the first front wing. Returning to the body, the heavy wire is again secured with help of the thin wire which then continues on its own to form a loop inside the wing. (see illustration) Construction of the other wings follow in similar manner. Draw a short piece of thin wire through the loop that forms the head, fold it over twice, pull up sharply, and cut to uniform length to form two antennae.
with one of the wings, a thin layer of cotton is lifted from the heavy layer section, carefully, so as to give uniform thickness. It is cut with the scissors to form similar in shape but almost double the side of the wing it is to cover. This cut piece is laid on the palm of the left hand, after having been dipped into starch. Lightly tap the fluffy medium until it appears transformed into an evenly thin sheet. Lay the form over the outside of the wire structure of the wing. The overlapping edges are folded over the silhouette wire and pressed onto the back of the wire structure where they are smoothed toward the center. Care should be taken that the wings are attached to the body but not to each other. Model body and head with tiny tufts of cotton moistened with starch and pressed into shape. After drying at least twenty four hours, the butterfly may be painted. Use bright colors of poster paint. Let dry. Finish by shellacing.

Adapted from:
Sacramento Course of Study
Cardboard Puppets

Materials needed: cardboard or construction paper, string, scissors, poster paint and brush, or crayons, scotch tape, paste.

Cut desired puppet from cardboard or construction paper. No specific directions can be offered for finishing as many alternatives are possible. However, some suggestions are:

1. Decorate with clothes, face, etc., made from various colors of construction paper. Paste onto basic shape.

2. Paint on face, clothes, etc. with poster paint. When finished, tape string onto back of puppet head with scotch tape.
Materials needed: one dowel rod three feet long, length of string two to three feet long, construction paper or manila paper, scissors, pencil, poster paint and brushes or crayons, scotch tape.

Make pattern of bird and cut out. Fold paper that is to be used so that pattern will fit on it (1). Make separate pattern of one wing and cut out. Fold smaller paper so that wing will fit on it (2). Dotted lines indicate folds. Trace around both patterns and cut out. If construction paper is used no further decoration is necessary. If manila paper is used decorate with poster paint or crayon. Slip string between two bird shapes and paste sides of body together. Cut one inch slit in back of bird just in front of string. Slip wings into slot and attach with small piece of scotch tape. Tie other end of string to dowel rod.
Materials needed: poster board or cardboard, poster paint or crayons, dowel rod, saw, scissors, manila paper, pencil, glue, shellac, brushes.

Cut shape of fan from manila paper. Trace shape on poster board and cut out. Decorate with poster paint or crayons. Saw a slot two and one half inches deep in one end of a dowel rod that is one half inch in diameter and eight inches long. Glue fan in slot. Shellac handle. If poster paint is used to decorate the fan, it should be shellaced.

Adapted from:
Topeka, Kansas Course of Study
Chinese Lantern

Materials needed: nine by twelve construction paper, ruler, pencil, paste, materials for decorations, scissors, eraser.

Cut one inch strip from twelve inch side of a nine by twelve inch sheet of construction paper. Fold remainder of sheet in half so as to measure four and one half by eleven inches. Mark off lightly a one inch margin on the twelve inch side. Mark dots lightly on this margin and the folded edge every half inch. Draw lines between these dots. Erase margin lines. Cut along the one half inch parallel lines through both thicknesses of paper. Unfold paper, overlap, paste two end strips together. Paste handle across top end. If desired, decorate with tiny flowers cut from construction paper and pasted onto lantern.

Adapted from:
Topeka, Kansas Course of Study
Materials needed: chipboard, scissors, string, yarn, paper punch, tongue depressor.

Cut piece of chipboard to desirable size. Cut parallel notches on both ends, being sure to have an even number. Punch holes a and b. Thread string into hole a and tie. Stretch string across board between notches to hole b. Tie string at b. Punch hole c in one end through which to thread yarn. Thread yarn through c and begin weaving. When weaving, the yarn is passed over the first string and under the next. The following row is reversed. If pattern is desired, the string may be passed under several strings, then over several. When weaving is complete, carefully detach the string loops at either end. This loosens weaving from loom. Now
clip strings at a and b leaving enough string to tie ends in. Tie ends to weaving threads.

If desired, a shuttle may be made by punching a hole in one end of an ice cream stick or tongue depressor. See illustration.

Adapted from:
Sacramento Course of Study
Classroom "Movie"

Materials needed: cardboard box, two broomstick rollers (long enough to go through the box and extend from both sides), glue, long strip of paper on which pictures are fastened, pictures, chalk.

Prepare the box with an open front through which to view the movie. Cut two holes on each side of the box through which to put broomstick rollers (1). Measure the long strip of paper allowing space for the desired number of pictures. Space for captions may be left between each picture if desired. Make chalk guide lines and plan the pictures to fit the allotted space. Glue pictures to long strip of paper. One end of the picture strip is glued to one roller and the other end to the other roller. The strip may be as long as is practical to make it easy for handling in the box. Place rollers in holes. It is wise to choose a thin grade of paper to facilitate rolling. Pictures may be painted, chalked or crayoned.

Adapted from:
Wyoming Course of Study
Clay Tiles

Materials needed: clay, twelve inch long lath, rolling pin, paring knife, water, manila paper, pencil, scissors, paper toweling.

Work amount of clay approximately the size of a baseball into smooth ball by patting and throwing from the palm of one hand to the palm of the other. Rough handling will not hurt the clay. It will help to remove air bubbles. Place paper toweling on work space and throw clay down onto it. Each time the clay is picked up it should be turned. Do this until clay reaches thickness of about one inch. After this place clay on toweling and pat with hands turning often until clay is approximately one half inch thick. Place lath sticks on either side of the clay so as to support the rolling pin and yet offer room for clay to spread out. Continue by rolling clay being sure to keep rolling pin on supports. Turn clay often. When clay is rolled as thin as sticks will allow, remove sticks. Place pattern on clay and cut around it with paring knife. Place clay on dry paper towel away from heat to insure slow drying. Allow to dry for one week. If desired, clay may be fired.
Materials needed: clothespin, pipe cleaner, poster paint, brush, clothing materials (cloth, crepe paper, construction paper, corn husks), glue or paste, scissors, needle, thread.

Paint face on clothespin head. If desired, rub paste on top of head and adhere yarn hair. Wrap one pipe cleaner around pin at base of head. Twist to hold in place. Shape into arms and hands. Cut any type of clothes. Adhere clothes to pin with glue or paste. For some clothing materials it will be more practical to sew clothes onto pin. Paint tips of clothespin to represent shoes. The figures can be made as imaginative as possible using any number of decorative and clothing materials.

Adapted from:
Rice, Creative Activities
Materials needed: cork or cardboard, scissors, colored ribbon or string, paper punch, cutting tool (single edged razor blade or x-acto knife), poster paint, shellac, brushes.

For belts or jewelry using round pieces cut uniform disks from cork or cardboard. Cut slits in either side as in illustration. Connect disks with ribbon threaded back and forth from one disk to the next. The length of the ribbon will depend on the item. For a belt the ribbon must be long enough to go around the waist and tie, as should a bracelet fit the wrist. The belt or bracelet made from triangles is begun by cutting uniform triangles. A hole is punched in each triangle point. A string is threaded through from back to
front to keep pieces in place. Measurements are similarly made. If desired any of the pieces may be decorated with poster paint and shellaced. The turtle belt or jewelry is made as are the above items.

Adapted from:
Sacramento Course of Study
Crayon Painting

Materials needed: cotton cloth, crayons, iron, newspapers, framing material (oak tag board will make a suitable inexpensive frame), scissors, scotch tape.

Cut cotton cloth to desired size. Nine by twelve is suggested. Sketch in desired picture with crayons. Color picture with crayons. Be sure to bear down extremely hard in so doing. When finished, turn picture over and place on several thicknesses of newspaper. This will act as a blotter for the crayon. Press with very hot iron until color shows through evenly on back. Mount in frame cut from oak tag board. Use scotch tape on the back for mounting.
Tie a substantial knot one inch from the end of a yard long piece of string (1). Thread the outer end of the string through a large eyed needle (2). Cut a two inch strip, crosswise from a fold of crepe paper (3). This is supposed to be ten feet long. Stretch the two inch strip slightly (4). Fold in half lengthwise, then repeat three times more, making twelve thicknesses (5). See that edges are even. Pin along the middle to keep in place. Cut a fringe three-fourths inch deep on both sides (6). Remove pins. Unfold strip entirely. Start a running stitch (one-half inch stitches) from one end and continue to the other end. Tie a knot one inch from end of string after removing the needle. Adjust the gathered paper evenly along the string, then twist twice in each place about an inch apart. Tie the two ends of string together securely.

Adapted from:
Sacramento Course of Study
Materials needed: one and one half boxes paraffin, candle wick, one crayon, iron, newspapers, hot plate or stove, hand egg beater, large tin can, pan.

In purchasing wax be sure to buy brand which is divided into four sections. Prepare work space by covering with ample supply of newspapers. Heat iron. Lay two blocks of paraffin on newspapers. Touch both lightly with hot iron until surface of each looks watery. Quickly press together and hold until blocks seal together. Repeat same operation with other two blocks of paraffin. Put crease in middle of one block of paraffin with hot iron. Lay candle wick in crease. Now seal two halves together. This operation has used one box of paraffin. Place two blocks of paraffin and one crayon of desired color in tin can. Place can in pan of water and put on hot plate or stove. Heat until wax melts. Remove tin from water and let wax cool until it looks dull. Beat with egg beater until very fluffy. Hold paraffin block in one hand. Dip wax fluff from tin with the other. Use fork to dip and tap, the wax onto the paraffin block. Hold fork with tines pointing downward. Work as quickly as possible.
Cover the entire block and then go back and square up the corners. Let cool. If desired, candle can be sprinkled with glitter when still warm. Sequins and beads also make suitable decorations. Candle wick can be obtained by breaking apart or heating old candles to remove it.
Materials needed: large size shoe box or other similar box, construction paper, paste or rubber cement, scissors, poster paint, brush, variety of scrap materials.

A variety of materials may be used for setting the stage in the diorama. These might include construction paper, all sorts of scrap materials and tiny objects. Cut out the desired objects to be used. Be sure to leave a small tab at the bottom of each one so that it may be pasted to the bottom of the box. In this way the object can be made to stand. Most success is obtained when care is taken to make properties and figures in some related scale to each other. Paint on or paste cut paper background to box. A feeling of distance can be obtained by bringing the background into the foreground by means of color, three dimensional shapes, etc. Finish diorama by putting in objects. Paint the bottom of the box to represent the land, or as is suitable for the particular diorama.

Adapted from: Wyoming Course of Study
Materials needed: feathers or crepe paper cut in feather shapes, water colors, brush, paste or rubber cement, light weight cardboard, scissors, tweezers, pencil.

Sketch a bird on the cardboard. Paint the bird in desired colors to serve as a guide. Paint in the desired background. Begin the application of feathers. It is best to start at the tail. Spread paste or rubber cement over the area and fasten on feathers. It is best to paste a small area at a time. Use tweezers as an aid to putting feathers in place. Continue same method until bird is completely covered. A small button may be used for the eye.

Adapted from: Sacramento Course of Study
Flamingo

Materials needed: natural, pale pink, green, and one strand each of orange and black raffia, small piece of cardboard, length of wire, scissors, wire cutters.

Bend piece of wire in half for legs, making a loop for feet. Bend another piece of wire for head, neck and body; twist body wire around wire for legs. If wire is thin, use two lengths twisted together. If thick, one single length will be strong enough. Wrap the wire with natural raffia where legs join body to make sure they are firmly attached. Wrap legs with pink raffia, making a few extra wraps to represent joints. Proceed by wrapping body with pink raffia, gradually working a little
more toward neck as body becomes larger. When body looks
about the right size, wrap neck and head. Work a few
looped stitches of raffia in varying sizes from end of
body portion to suggest tail feathers. Join longest
loops together and cut side ones in line with underneath
of body. Work vertical loops on each side of the body
to suggest wings. Wrap beak with orange raffia and work
the eyes with black. Cut a rectangular shape from card-
board and wrap both ways with green raffia. Wire bird
securely to card. Make grass with green raffia if desired.

Adapted from:
Sacramento Course of Study
**Floaters Candles**

Materials needed: Jello molds, candle wick, old candles or paraffin, crayons, large tin can (juice can or two round Crisco can), pan, hot plate or stove, toothpick or pointed object.

Break up old candles to separate wicks from wax. Cut wicks to desired size and set aside. Place broken bits of wax in tin can. If candles are varied in color, the outer colored edges should be discarded. If colors are similar, the dominant color can be strengthened by adding wax crayons. This can be determined after wax is in liquid form. Place wax filled tin can in pan of water. This pan of water acts as a double boiler and removes much of the danger involving wax. Let wax melt and add crayon at this time if necessary. Pour hot wax into molds. Let set until top coats over slightly. Break through coating with toothpick and gently put wick through hole and into wax. Watch the wick to see that it doesn’t fall over. As wax sets it will hold the wick up. Place candles in cold place if possible. When wax sets, candles will break away from molds.
Indian Heads

Materials needed: walnut shells, yarn, poster paint, shellac, brushes, paste or glue, construction paper, small piece of ribbon, small feather, scissors.

Cut walnut in half and scoop out to obtain hollow shell. When shell is dried, paint Indian face on outside of shell. Spread glue or paste on top of shell. Adhere strips of black yarn to shell directing yarn toward both sides. Let dry. If desired, braid yarn on each side. Spread glue on upper part of face and attach tiny bit of ribbon and feather. Shellac face. Cut oval of construction paper about two inches wider than walnut. Spread paste or glue on back edges of shell and paste to paper. Should feathers and ribbon not be available, construction paper may be substituted.
Indian Tepee

Materials needed: cloth or paper, twigs, string, paste, poster paint and brushes, or crayons.

Cut paper or cloth in pattern described. Place twigs in tepee position and tie securely at crossing point with string. Place paper or cloth over one twig (see "fastening"). Paste in place. Cover complete frame. Cut slit for door and fold back flap. Decorations of appropriate Indian designs may be done with crayon or poster paint while covering is still flat or after it is made into the tepee shape.

Adapted from:
Wyoming Course of Study
Llama

Materials needed: five pipe cleaners, white string or roving, rubber cement, scissors.

Bend two pipe cleaners for the legs. Attach these to another pipe cleaner for the back and tail of the animal. Form the shape of the head with one more pipe cleaner and connect to the body with the fifth pipe cleaner. Observe the shape of the animal and the slant of the ears. Put rubber cement on the back of the llama. Adhere about thirty six pieces of string cut six inches long, draping them over the back of the animal.

Adapted from:
Sacramento Course of Study
Materials needed: nine by twelve inch brown construction paper, cardboard, poster paint, brush, glue or paste, scissors.

Cut four by nine inch stripes from nine by twelve inch piece of construction paper. Coat the edge of one nine inch side with paste and roll into log (1). Hold in place until paste sets. Make ample supply of paper logs. Build frame of house from cardboard. Cover one side at a time with paste. Put paste on one side of paper log and adhere pasted side to cardboard frame. Start at the bottom and work toward the top. Continue until all sides are covered with logs. Where necessary cut logs into shorter lengths to go around doors and windows. Paint roof desired color.

Adapted from:
Wyoming Course of Study
Nomad Tent

Materials needed: one sheet brown construction paper, crayons.

Draw irregular lines on construction paper using red, orange, green and blue crayons. Fold on dotted lines as indicated in illustration. Shape into tent.

Adapted from:
Rice, Pilgrim, Creative Activities
Paper Mache Beads

Materials needed: newspapers, wheat paste, water, mixing container, nails, greases or oil, poster paint, shellac, brushes, string.

Prepare wheat paste and water mixture to consistency of thin mayonnaise. Tear newspaper into one and one and one half inch strips. Grease nail. Cover newspaper strips thoroughly with paste. Wrap strip of paper around nail until desired size bead is made. Shape further with hands. Let bead dry while still on nail. When thoroughly dry, remove bead from nail. Paint, decorate and shellac. String beads.

Adapted from: Schloot, What Shall I Do?
Paper Mache Dragons

Materials needed: wheat paste, water, mixing container, newspapers, paper toweling, coat hangers or wire, tape, string, wire cutter, poster paint, shellac, brushes.

Prepare mixture of wheat paste and water to consistency of thin mayonnaise. Tear newspaper into one to one and one half inch strips. Build frame of animal with coat hangers and wire. Hold together with string and tape. Wrap newspapers around frame or crush it against frame and secure in easiest manner. This builds out the body. Dip newspaper strips into paste mixture and wrap around body. Continue until covered to depth of five or six layers. Finish with one layer of paste covered toweling strips. Smooth out roughness with fingers. Let dry. Paint with poster paint. Shellac.

If desired, animal can be made in imaginative shape and painted appropriately with decorative designs.
Materials needed: wheat paste, water, mixing container, newspapers, paper toweling, string, scotch tape, poster paint, shellac, brushes.

Crush newspapers into approximate shape of figure to be constructed. Wrap with string and scotch tape to hold in this approximate shape (1). Tear newspapers into approximately one inch strips. Make mixture of wheat paste and water to consistency of thin mayonnaise. Dip newspapers into this mixture and coat thoroughly with paste. Begin to wrap newspaper strips around form (2).
Continue with same operation building into more detailed shape (3). When figure is completely constructed, coat with one final layer of pasted paper, this time using paper toweling strips. Smooth with hands to remove rough edges (4). Let dry. Paint and decorate with poster paint. Shellac (5).

Adapted from:
Rice, Creative Activities
Materials needed: chicken wire (amount determined by size of finished igloo... For these directions eighteen inch wire will be used.) wire or cord, wire cutter, newspapers, wheat paste, water, mixing container, white and black poster paint, brushes.

Begin by making chicken wire frame in shape of igloo. With eighteen inch wire igloo can be made large enough for children to get into. Fasten frame together with wire or heavy cord. If possible fasten frame to floor. Prepare mixture of wheat paste and water to consistency of thin mayonnaise. Tear newspaper into large strips and coat with paste mixture. Cover entire frame with six to eight layers of newspaper. Let dry. Paint with white poster paint and put in block effect with black. To make igloo permanent it may be covered with a coat of shellac.
Materials needed: apple, wheat paste, grease or oil, newspapers, knife, poster paint, shellac, beans or rice.

Rub the apple lightly with any grease or oil. Place a layer of absorbent tissue over the greased fruit. Moisten the layer of tissue with wheat paste and add layers of torn newspaper strips. Apply the strips of newspaper to a depth of five or six layers. Fasten the strips down with more paste. Finish with a layer of tissue. Allow to dry thoroughly. With a sharp knife, cut the paper mache shell in two. Remove the fruit and place a few beans or rice inside. Fasten halves together with strips of newspaper covered with paste. Apply a final layer of tissue or paper toweling. Allow to dry thoroughly. Paint and shellac.

Adapted from:
Sacramento Course of Study
Papier Mache Pottery

Materials needed: wheat paste, newspapers, water, mixing container, paper toweling, grease or oil, bowl, poster paint, shellac, brushes.

Prepare mixture of wheat paste and water to consistency of thin mayonnaise. Grease bowl generously. Tear newspaper and paper toweling into strips approximately one inch wide. Place greased bowl upside down on paper covered work area. Begin by covering bowl with one layer of wet newspaper strips. Cover toweling strips with paste and put second layer on. The third layer is paste covered newspaper strips. Continue the operation alternating layers of toweling and newspaper strips until bowl is covered to depth of six to eight layers. The finishing layer should be paper toweling. Let dry on
bowl left in upside down position. Remove from bowl and place paper dish right side up. Put one more covering of paste covered paper toweling on bowl being sure that ends overlap edge so that they can be turned to inside of bowl. Smooth edges. Place back on upside down bowl to dry (1). This is to prevent warping.

when dry, paint with appropriate Indian (or other type) designs. Paint dishes in desired colors. Shellac.

Adapted from:
Sacramento Course of Study
Materials needed: oiled clay (modeling clay), newspapers, paper towel, wheat paste, water, mixing container, poster paint, shells, scrap materials, bits of cloth, glue or needle and thread, scissors, paring knife, paint brush.

Make model of head with modeling clay. Put long "neck" on model the approximate size of a finger. Prepare wheat paste mixture to consistency of thin mayonnaise. Tear newspaper strips approximately one inch wide. Cover newspaper strips with paste mixture. Begin by putting one layer of wet newspaper strips on the clay head and neck. Do not cover the bottom of the neck. Continue by putting
On layers of paste covered strips to depth of five or six layers. Tear paper toweling into narrow strips and put one final layer of paste covered toweling strips on the head and neck. Smooth with fingers to remove roughness. Let dry. Cut head and neck in half with paring knife. Make the cut down the side. Remove clay. Seal head back together with paste covered paper toweling strips. Let dry. Paint with poster paint. Shellac. Decorate with scrap materials such as button eyes, chore girl hair, etc.
Materials needed: coat hangers, any type pliable wire, wire cutters, tin can, wheat paste, water, mixing container, newspapers, paper toweling, poster paint, shellac, brushes.

Prepare mixture of wheat paste and water to consistency of thin mayonnaise. Let stand while building frame. If mixture thickens, add more water. Build a rough frame of the volcano from wire, coat hangers, or crumpled newspapers held together in any manner. Place can in center for crater. Tear one to one and one half inch strips of newspaper. Cover with paste mixture and place over frame. Continue until frame is covered with five or six layers of newspaper. Finish with one layer of paper toweling torn into strips. Let dry. Paint with poster paint. Shellac.
Materials needed: various colors construction paper, scissors, paste or rubber cement, large sheet construction paper for background.

Cut strips of colored paper fairly even in width. From these pieces cut various sizes and shapes. Pieces need not be uniform. The small pieces can be cut freely without measurement. Black or brown construction paper as a background makes the mosaic patterns show up well. Light colors do not accent the designs as well. Paste down the small pieces that have been arranged in colorful, striking, patterns of birds, animals and fish, etc.

Adapted from:
Sacramento Course of Study
Materials needed: various colors construction paper, scissors, paste or rubber cement, poster paint and brushes, crayons or chalk.

Cut away bottom of nine by twelve inch construction paper to form mask shape (1). Make two cuts two to three inches deep in bottom of paper. Paste over to give three dimensional effect (2). Decorate with colored paper, crayons, chalk or poster paint. Add cut paper feathers.
**Materials needed:** construction paper, scissors, pine cone, two pipe cleaners, glue or paste.

Wrap a single pipe cleaner around the middle of the pine cone. Work it into the cone so that it is not visible. Twist tightly together to hold in place. With pipe cleaner ends form legs and feet. Paste onto paper footing. If the "turkey" will not stand it may be necessary to work with the leg placement in order to secure a point of balance.

Secure second pipe cleaner in similar fashion on round end of pine cone. Twist together and form neck. Cut two neck and head sections. Paste on either side of pipe cleaner which forms neck. Cut fancy tail from bright colored paper and stick into side of pine cone toward pointed end. Cut wing and place on side of "bird". In these operations a drop of glue or paste may be put in contact point to aid in sticking paper to the pine cone.
Pipe Cleaner Figures

Materials needed: four pipe cleaners, round object for head, wire, crepe paper, scissors, poster paint, brush.

Shape two pipe cleaners each to portray one arm and one leg. Cut third pipe cleaner in half. Place between the two pipe cleaners shaped as arms and legs. This third pipe cleaner will stick up as the neck, providing a fastening point for the head. Holding pipe cleaners in position, wrap body round and round as in illustration with remaining half of third pipe cleaner and with
fourth pipe cleaner. Place round object in position for head. If object is soft, such as a moist clay ball, the neck can be pushed up into the head. Place small circle of crepe paper at top of head and work down to completely cover head. Secure head and body together with small piece of wire twisted around at neck. Paint on face. Pipe cleaner figures may be made in any position. This position can be adjusted after figure is completed. If desired, these little figures may be clothed with any suitable material.

Adapted from:
Rice, Creative Activities
Materials needed: salt, flour, water, mixing container, plywood, poster paint, brush, scissors, construction paper, paste or glue, pencil.

Make mixture of salt and flour using two parts of flour to one part of salt. Add enough water to make mixture of consistency of dough. Sketch outline of map on plywood cut to the desired size. Using the sketch as a guide, begin to build up the map with the dough. Build up as desired. Let dry. Paint with poster paint. Add figures and objects which have been cut from construction paper. Adhere to map with paste or glue.

This mixture can be made with the color added in the beginning. This would eliminate the step of painting but would necessitate mixture being made in separate portions for different colors.
Materials needed:
- chopping bowl
- wooden tub or flower pot
- rubber inner-tubing
- heavy string or cord
- nails
- poster paint
- brush
- paste or glue
- shellac
- scissors
- hammer

Cut rubber inner-tubing in circle three fourths inch larger than surface to be covered. If wooden object is used, nail rubber down starting with four nails on two diagonals. If object is metal or crockery, glue the top down with strong glue. Decorate drum with poster paint and shellac.

With two surfaces to be covered, punch holes in rubber with sharp object and string from top to bottom with heavy cord. Tie tightly. Decorate and finish as above.

Adapted from:
Sacramento Course of Study
Materials needed: 12 x 18 construction paper, tape, slide projector, white crayon or chalk, scissors, mounting material, paste or rubber cement.

Place child close to wall on which piece of black construction paper is mounted. Place slide projector a few feet in front of the child so that a shadow is cast on the paper. Trace around the shadow with chalk or white crayon. Remove paper from wall and cut out silhouette. Mount on any suitable material. (White is always a good contrast for a silhouette.)

This produces a life size reproduction.
Materials needed: construction paper, light weight white paper, scissors, scotch tape, framing material, paste or rubber cement.

Cut snowflake from light weight white paper. Mount snowflake on square piece of blue or other color construction paper with paste or rubber cement. Fasten several blocks together to form a large square "quilt". Fastening is done on the back with scotch tape. Frame with white construction paper. The frame is made by cutting long strips of construction paper and fastening the ends together with scotch tape. Adhere frame to "quilt" with scotch tape.
Soap Carving

Materials needed: bar of white soap (Ivory if possible), paring knife, manicure sticks or any suitable pointed objects.

Make suitable design for carving. In doing so, avoid work which is small and detailed. Cut out design and place against soap. Trace around pattern. Reverse pattern and place against other side of soap and repeat tracing. Begin cutting as in figure 2. Continue until work is carved out in three dimensions. Put final details in with small pointed instruments. Carving will be smoother and easier if soap is occasionally rinsed off under faucet.

If article to be carved is larger than any obtainable soap, a larger bar can be made by molding several small bars together. To do this, heat bars in one fourth inch of water until the immersed edges are soft. Press the softened edges together and allow block to cool and dry. The joints may be further strengthened by inserting two toothpicks in the bars before they are pressed together.

Adapted from:
Newkirk, Integrated Handwork for Elementary Schools
Sock Puppet

Materials needed: sock, cotton or other stuffing, ribbon, scrap materials, scissors, glue or needle and thread.

Work stuffing material into toe of sock until the shape of a head is obtained. Secure stuffing by tying a ribbon where the neck of the puppet would be. Decorations and features can be made from a variety of scrap materials. Some suggestions would be:

1. Stitch mouth and nose on with brightly colored yarn or thread.
2. Use buttons for eyes.
3. Make a cap from the top of another sock. Slip the top of the sock down over the puppet head. Tie at top and work rough edges into a tassel for the cap. The rubber in the sock will hold the cap in place.
4. A copper shore girl makes imaginative hair. Secure to puppet head with needle and thread or with strong glue.

To work the puppet, push the hand and arm up into the sock. Grasp the head by working one finger up into the stuffed head. In this way the puppet can be manipulated easily.
Small Puppet

Materials needed: eleven spools, string or rubber cord, poster paint, crin, small amount of tag board or construction paper, scissors.

Begin puppet by cutting feet and hands from tag board or construction paper. Tie string to one foot and run through two spools. Repeat with other foot and leg. Tie two legs together at top. Cut one string off; leave the other long enough to go through the remainder of the body. Run string through two spools for body. Make the hands and arms in same manner as were legs and feet. Tie each one to main body string. Run string up through head and tie large knot. Attach string with which to work puppet. Paint spools if desired. Paint face.

If rubber cord is used in place of the string the puppet will be springy.
Materials needed: various types round paper containers (round half gallons, gallons, breakfast food containers), newspapers, wheat paste, water, mixing container, staples or glue, paper toweling, poster paint, shellac, brushes.

Staple or glue containers together into basic shape of totem pole. Prepare wheat paste and water mixture to the consistency of thin mayonnaise. Tear newspaper strips of various widths. Cover newspaper strips with thin coating of paste mixture and cover all boxes with one layer of newspaper. Cover more newspaper with paste and squeeze into shapes for eyes, noses, mouths, etc. Adhere to boxes with strips of paste covered newspaper. Let dry. Tear paper toweling into strips. Cover with thin coating of paste mixture and cover entire totem pole with one layer of toweling. Let dry. Paint and decorate with bright colors of poster paint. Shellac.
Materials needed: oak tag board, crayons, paste, staples, two brass paper fasteners, small amount of clay, scissors.

Prepare three pieces of oak tag board of the following dimensions: five by six, two by six, three by three. Let children decorate the largest rectangle with crayon using appropriate Indian designs. Decorate the two by six rectangle as the wings and the smallest piece as the head piece. Be sure that the entire large rectangle is colored.

Cut out wings and head piece. Staple or paste head piece to large rectangle. Roll large rectangle to see where wings should be placed. Make small slits at correct places and slip wings into openings. Staple or paste. Roll large rectangle into place making it tubular in shape. Fasten with paper fasteners from outside in. Push bottom of Thunderbird into soft clay molded into flat bottomed shape for base.
Viking Boat

Materials needed: large paper bag, scissors, paste, construction paper, twenty ice cream sticks.

Cut off top of bag so that remaining bottom will measure about four and one half inches. Hull is made from bottom of the bag. Turn top edge under so that edges will be smooth. Pinch front and back of the bag together and paste. This will provide shape of boat. Cut out ten round circles on each side of the hull. Slip ice cream sticks into holes and adhere on inside of hull with paste. Cut out ten round construction paper circles and paste over holes where sticks enter hull. Draw picture of a dragon head on the folded edge of the remaining paper bag. Cut out and paste on front of hull. Cut large sail from construction paper. If desired, decorate with contrasting strips of paper. Paste to piece of rolled construction paper for the mast. Slit bottom edges of mast and paste to floor of hull.

Adapted from:
Sacramento Course of Study
CHAPTER VI

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

The Problem

It was the purpose of this study to (1) present the educational principles and philosophies underlying the programs of social studies and art and (2) compile a series of activities from which to develop a program whereby art can be integrated into the social studies program. It was not the intention that this study point to a core curriculum. Rather, it was intended that it point to a highly enlightened curriculum in social studies through the incorporation of creative activities. There was particular emphasis on grades four through six, although some of the experiences are applicable to other grades from kindergarten through grade eight.

Techniques of the Study

The methods of research used in this study were the philosophical, historical, and analytical survey. The techniques employed were the collection of data from related courses of study, professional literature and textbooks, and the formulation of a proposed integrated program based on this research and the previous experiences of the writer as a teacher and consultant.
Conclusions

Because of the vast number of experiences in an art curriculum, there are many activities which can be adapted to a program of social studies. Many activities of either area complement one another. Learning to live capably with others through group planning, the skills for communication obtained from shared experiences, the making of decisions and choices, the opportunities offered for constructive criticism, and the general development of individual integrity are brought about through art activities. Such abilities are also considered as goals of the social studies program.

This study has attempted to point out a program which will help the elementary classroom teacher to use art activities in combination with a program of social studies. The suggestions are those which might help the child to understand himself and his neighbors and to help him gain freedom of expression without the ultimate goal of prized results.

Art activities are unique in this respect in that they are the individual's own expressions. He can communicate through them. He does not have to be an artist to do this for it is the activity itself and not the outcome which is important.

In conclusion it is apparent that the integration of art and social studies is a definite asset to the education of the child. It appears that such education is inescapable. Yet the advantages thereof are too frequently overlooked. In the
opinion of the writer such activities could be of utmost value if employed in the curriculum of social studies.

Recommendations

It is recommended that the drawings and directions be used as the individual teacher sees fit. All the directions presented can be used as they are. At other times it may be desirable to change the directions to suit the particular needs of the unit being taught. The directions are complete in so far as possible and can be explained to children as they are presented.

In order to present the activities and to have them carried out so as to attain the desired goals certain fundamentals are recommended as being a part of every teachers consideration. They are:

1. A good teacher should not expect too much of a child at first.

2. Give help to the child when help is needed (preferably when requested).

3. There is no one way to do a project, but explicit directions should be given as far as possible.

4. Help the child with positive criticism and help the child to build self confidence.

5. Know the individual and of what he is capable.

6. Keep in mind that the process of growth is more important than the appearance of the end result.
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