Development of a Program of Art for Grades Four through Six

Julia Eloise Oliver

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DEVELOPMENT OF A PROGRAM OF ART
FOR
GRADES FOUR THROUGH SIX

A THESIS
SUBMITTED TO THE GRADUATE
FACULTY OF THE SCHOOL OF EDUCATION
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF MASTER OF ARTS

By
Julia Eloise Oliver
University of Michigan
August 1947
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CHAPTER I

INTRODUCTION

Art in the elementary school encompasses all the fields of creative expression. There should be equal emphasis on dancing, music, poetry, drama, writing, painting, construction, and the crafts. Although these forms are usually worked with separately, the underlying purpose should always be the development of the children's creative power and not the perfection of any separate skill.1

I. THE PROBLEM

Statement of the problem. It was the purpose of this study to develop a program of art in the elementary school that will tend to develop self-expression and appreciation of art in daily living. There has been particular emphasis on grades four through six, with some background of the art experiences which are recommended for the kindergarten and grades one through three.

Importance of the study. It is the opinion of

From the beginning to the end of the school course, the art period should be one of continuous self-expression and of consistent self-realization, of aspiration and of dreams, of experiment with a diversity of materials and of experience with beautiful things, of recreation and of productive work done in the spirit of play, of freedom of thought and of opinion, of mental and of spiritual growth.2

At the time when the educational program was formal, the art program was also formal. The trend toward a more flexible program in education has increased the need to make the art program more adaptable to the needs of the individual and his way of life.

An adequate art course should provide for developing ability for self-expression and for understanding the expressions of others. In the modern school it is the duty of the teacher to make art an integral part of the daily life of the child. It is the purpose of this thesis to set up such a program of art that will be flexible enough to be applicable to the needs of the teaching situation.

The program outlines some samples of art units for the intermediate grades. These units are intended to serve as ideas and stimuli for teachers wishing to build the art program directly on the interests of the children.

This program provides suggestions which may be referred to by the teacher when planning, conducting, or completing the unit of work. It includes valuable references which make additional materials more accessible.

II. TECHNIQUES OF THE STUDY

The methods of research used in this study were the historical, philosophical, and analytical survey. The techniques employed for collecting the data were (1) the examination of related theses, courses of study, professional literature, and textbooks; and (2) the formulation of a proposed art program for elementary schools based on this research and the previous experiences of the writer as a teacher.

III. ORGANIZATION OF THE THESIS

In the first chapter, the problem, the importance of the study, the techniques employed, sources of data, and the organization of the thesis are stated. There will follow a brief history of art from the earliest records of primitive man to art as it now exists in the modern school.

A survey of related studies and other related literature pertaining to objectives, materials, procedures, and possible outcomes for art work in grades four through six
will be included in the third chapter. The literature reviewed will include courses of study, professional books on art, and theses relating to art education.

The fourth chapter will contain the philosophy of art education upon which the study is based. The following chapter will contain a brief educational background in art which the children are assumed to have had in the kindergarten and early elementary grades. Chapter six will present materials and techniques which should be helpful to the teacher who wishes to widen the pupils' experiences with the art media.

There will follow in the seventh chapter a tentative guide for art education in grades four, five, and six. It will present illustrative units, showing for each unit the desired concepts and understandings, desired attitudes and habits, proposed approach, suggested developmental activities, possible culminating activities, and suggested references and materials for use in teaching the units. This will be followed by the bibliography for the thesis.
CHAPTER II

HISTORICAL BACKGROUND OF ART

Art has served as one of our greatest records of ancient societies. Through art, human development can be traced from its earliest beginnings of life on this earth to the present. From drawings on the walls of the caves to the most modern designs of today, art has served as a means of expression and communication. Through painting, drawing, and sculpture man has recorded his experiences, observations, religious concepts, and emotional reactions to life about him.

I. THE CAVE MEN

The cave men of Altimira (Northern Spain) and Les Eyzies (Southern France) recorded their struggles for existence by paintings on the walls of their caves and the carvings on the bones of beasts. With paints made of burned clay and bones, mixed with fats, they portrayed beautiful bison in brilliant earth colors, huge herds of reindeer, and great mammoths whose very presence seemed to spell fear and death for the hunters.

It is believed that the men did the painting and drawing as they were the ones who had experiences to record. The women remained in the caves to care for the young.

II. THE NOMADS

The nomadic tribes lived in tents as they had to follow their flocks from one grazing land to the next. They expressed their artistic tastes in forms they could transport. They wove tapestries and rugs made of wool. Pastoral art was abstract, not realistic like that of the cave-dweller. This abstract art developed symbols inspired by the sky, by the pasture, and by the sun and the shadows. "Tribal art, like all art, in addition to aesthetic value expressed many other social values in the symbolism of design."²

The women and children of the tribal society are believed to have shared in the weaving of these rugs and tapestries as they shared the experiences of the men.

III. EGYPTIANS

Through their attempts to make a gallant entrance

² Ibid., p. 59.
into the hereafter the ancient kings of Egypt have told much about their lives and arts. They built gigantic tombs like the pyramids, impervious to the actions of the ages.

The inside of a pyramid was decorated with paintings and carvings which depicted the story of the king's life on earth. The tomb was equipped with all the items which were considered necessary for the journey. These items recorded the type of clothing, jewelery, food, and transportation which were used at that time by the monarchs and considered suitable for such an elegant journey.

IV. THE GREEKS

The Greeks contributed a classic simplicity which lives on in its buildings of white marble and soft brown lime-stone. Their supreme architectural achievements were the temple and the theatre.

The sculpture of these peoples shows a remarkable knowledge of anatomy. This remains today in many reclaimed statues and statuettes made of bronze and terra-cotta.

V. THE ROMANS

When Rome was the capital of the world it attracted artists from many countries. Thus, it is believed that
much of the Roman art is not as truly significant as is that of some of the other countries.

VI. CHRISTIANITY

The early Christian Church condemned art. It was considered a symbol of paganism and was associated with pagan Roman and Greek culture. The spiritual movement condemned the human and the physical, prohibiting any representation of the human figure in art.

Early Christian art, through which it was hoped to spread Christianity without glorifying the human body, depicts the human figure as flat, emaciated, abstract, and symbolic.

As centuries passed and the church no longer had to struggle for its existence, it began to use the arts to glorify itself. It encouraged the revival of classic culture and employed art as a means of expressing the splendor, wealth, and glory of the institution.

VII. THE RENAISSANCE

The masses revolted against the authority of the church and became interested in things on earth. Classic culture was revived during the fourteenth century and was known as the Renaissance. For a period art expressed the
decadence, weakness and pettiness of the rulers of the time.

VIII. FREDERICK THE GREAT AND NAPOLEON

The rule of Frederick the Great in Germany and Napoleon in France brought great political changes which were accompanied by equally drastic changes in art. The lives of these great men were personified by the pseudo-classic sculpture and painting.

Art, like politics, alters with each social change. Political leaders have recognized art as an important aspect of social organization. Throughout history rulers have used art for their own personal advantage and have employed it as a means of self-gratification.3

IX. ROMANTICISM

With the changes brought about by the fall of the Napoleonic empire a new art movement invaded the continent. The people tired of classic art with its dignified and colorless paintings and found pleasure in the romantic expressions of the dramatic and creative art mediums.

X. THE INDUSTRIAL AGE

The industrial age was accompanied by art in a cold,

3 Ibid., p. 65.
impersonal manner known as naturalism. Art became technical and objective. Portraits were cold and impersonal and all works were organic in character. With the increased tempo of the ages came impressionism in which the artist became absorbed in light and atmosphere.

Spontaneity is a major characteristic of impressionism. Impressionistic painting is based on the philosophy that nothing in life is static. In painting a portrait the artist gets an impression of the scene in a certain light. The person changes as his mood changes, the landscape is not the same after the light is altered. Thus, everything the artist does is a mere impression.

The impressionists had no interest in organic form but were absorbed in light and atmosphere. New techniques were developed to express light and atmosphere, spontaneity, and mood.

The impressionist character showed itself in music and literature as well as in sculpture and painting.4

XI. EXPRESSIONISM

The expressionist, which followed, was interested primarily in expressing his own emotions and personality. Expressionism found its way into the American public schools two decades ago and outstanding teachers amazed

\[^4\text{Ibid.}, \text{pp.} \, 68-69.\]
the world with the art products of children. There was then a shift to self-expression in which the child was left unhampered and unguided to express what he wished and felt. The teacher became a distributor of materials and the child went as far as he knew and stopped.

Art education trends today aim to accept the best from each period. The acceptable trend is also that the absolute nondirection of the child is poor. And so there is a swing back to creative expression in which the child is growing in the application of art in his own life, and with enough knowledge of art principles that he can use them in the constant development of his products. Art instruction does not begin with teaching art principles and does not end without enough knowledge of them to use them.

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CHAPTER III

A SURVEY OF RELATED STUDIES

I. COURSES OF STUDY

Common art needs of all children. The Baltimore art course of study\(^1\) is set up as a tentative guide for teaching art in the elementary schools in grades one through six. The guide stresses the "need for a program of art education which shall provide for the common art needs of all children. Such a program cannot afford to be one-sided but must provide experiences of many kinds."\(^2\)

The study discusses the integration of art with the school program of history, English, music, physical education, health, and other curriculum areas. It stresses the aims of elementary school art and points out the expected goals for each grade. The course outlines work-type activities appropriate for each grade level. There is a discussion of the history of art in other lands, showing the influence of these people in modern art.

\(^{1}\) Baltimore, Tentative Course of Study, Art for Elementary Schools, Grades I-VI (Baltimore, Maryland: Baltimore Department of Education, 1940), pp. 259.

\(^{2}\) Ibid., p. 5.
Methods of introducing new subject matter and new materials are outlined to the extent that the teacher need not be an artist to carry out the directions. The material is well organized and is a useful reference for art teachers in the elementary schools.

Creative expression through elementary studies. The Lansing course of study of art education for the kindergarten and grades one through twelve\(^3\) outlines the objectives and content of the art program as applied to that school system. The functions of the teacher in the art program are outlined with a set of standards which gives a basis for evaluating the art work.

The course of study contains valuable suggestions for constructive art work, with diagrams. Included, too, are suggested art programs correlated with the social studies. There is a graded list of fine arts pictures which are available and which are of great stimulative value for the classroom.

This manual can be of value to any art teacher or supervisor in any situation if she uses her own originality

and adapts the available materials to the needs of her class. "Children seldom fail in an artistic endeavour unless they are discouraged by an adult who lacks understanding." 4

**Success through self-expression.** The North Carolina course of study 5 stresses the idea that the child's personality is best developed when he is privileged and encouraged to take part in a variety of expressive forms, and when he can find at least one form of expression in which he can succeed. The integrated school program can make provisions for such success through its art program.

While the school does not purpose to make skilled artists, it is incumbent upon every school to provide a program in which the child's opportunities for creation and materials to work with can meet under stimulating circumstances. 6

This course of study in art for North Carolina outlines a program of art for elementary and secondary schools, stressing the modern philosophy of education as it should be applied to the creative situation. Herein

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5 *North Carolina, Art in the Public Schools, Years I-XII* (Raleigh, North Carolina: State Department of Public Instruction, 1942), pp. 137.

is outlined some of the major implications of art which have evolved due to the periods of historical change. The art program includes a discussion of the teacher in relation to guiding the child in his reactions to art and his creation of art. Teacher-pupil evaluation and the care and handling of art materials are also considered.

Included is a discussion of the principles of art, which is followed by a graded outline of the possible art experiences of the student for the first through the twelfth grade. There follows a list of the more common materials, their uses, place of purchase, and probable costs.

II. PROFESSIONAL BOOKS ON ART

Art for rural America. Gregg (Harry Gregg, Art for the Schools of America (Scranton, Pennsylvania: International Textbook Company, 1941), pp. 191.)
beyond the city child. Gregg has prepared a manual which is directed to make art available to the schools of small towns and rural America as well.

He gives a broad description of art, breaking its technical terms down into interesting examples. In the portion of the book known as the teacher's handbook he presents the fundamentals of art in such a manner as to make art easier to explain and present to the child. The illustrations give the basic forms for drawing the human figure, including that of the child and baby as well as the adult, and the correct proportions for drawing the head.

There are illustrations and directions for lettering, painting, coloring, and construction of the many crafts to be used in the elementary grades. This book would be a valuable addition to any teacher's library of references.

The integrated school art program. Winslow describes the purpose and procedures of art education in a modern school. It is around this theme that he considers modern democratic education and the values of art

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education in helping the child create better works of art, derive personal satisfaction, and become a better citizen in the community environment in which he lives.

Winslow discusses art education as it meets modern needs in terms of aims, procedures, integration, organization, instruction, the relation of art to other activities, and general and technical aspects of information. These are considered from the standpoint of the teacher and their application to elementary, junior, and senior high schools.

Winslow enumerates points to be considered in selecting units of teaching and has suggested and outlined numerous subjects for art units. He includes many helpful suggestions for organizing and maintaining the school museum, visual aids, bulletin boards, and art displays.

Included in the book are suggestions for discovering and evaluating the art abilities of students. There follows an annotated bibliographical list which suggests some of the more practical professional books related to art.
III. THESES RELATING TO ART EDUCATION

Creative teaching of art. Bush⁹ made a study of art education for the elementary grades which included a course of suggested activities and their possible outcomes, "from which creative teaching may result and by which the alert teacher may follow the interests and abilities of her own class."¹⁰

Her examination of other art courses of study revealed the lack of a strong philosophy of education. Too often the teacher fails to veer from the formal outline as provided by the course of study. The results fail to provide an integrated program which allows adequately for the growth and happiness of the pupils.

Bush emphasizes art as a portrayal of personal happiness, emotions, expression, and individualism. She encourages free, creative, spontaneous art because the "art activities that are voluntary and individually desired make for happiness."¹¹


¹⁰ Ibid., p. 2.
¹¹ Ibid., p. 2.
Dictated, forced exercises in art which follow a set pattern and lack individuality and spontaneity are discouraged. Bush desires that from her study teachers will gain an insight into art education as a natural part of the school program.

Stress is placed on the personal gains which the child will make from the integrated art program. The opportunity for the child to express his individual ideas results in personal satisfaction. Art experiences which encourage exploration, experimentation, and generalization introduce independent thought and planning which are accompanied by mental growth. Such a program provides for the development of ideas, attitudes, and character. From the encouragement provided in the school situation the child may develop new interests for use in his leisure time.

A good art program will help the child develop an interest and appreciation for his environment. He will develop new aesthetic interests through his study of the arts of the ages, whether it be music, poetry, or fine art.

The course of study developed by Bush is intended to stimulate ideas around which teachers can build an
integrated art program adapted to the interests of the children. Bush has selected art masterpieces which she thinks are adaptable to the interests of the children in the grades stated. From these she selects one masterpiece and illustrates some of the possible outcomes which may be developed from the study. These include the art activities, designs, crafts, picture collections, and possible applications in the fields of reading, music, and the social sciences.

There follows a program of art which might result from activities in color and design. Herein she suggests many activities in which the class might engage. The same type of outline is provided for creative drawing, and crafts and construction.

Art for the consumer and producer. Willis\(^\text{12}\) sets up a course in constructive art education for which he has five basic considerations. The first of these is a knowledge of art education in the past. This history of art has been divided into three major periods: "art for industries' sake" during the Industrial Revolution; "art for art's sake" beginning with the World's Fair at Chicago in

1893; and "art for life's sake" as a result of the National Education Association meeting at Dallas, Texas in 1927.

Secondly, Willis considers the "designations of the functions of art in life."^13 Because of their importance these functions form the basic outline for his study. Herein, he considers beauty, art and utility, art's social and domestic service, and the relation between history and art.

The third concern of Willis is that of some "methods for realizing art as a life function."^14 He believes in the use of a variety of methods because he considers it undesirable to designate a set method for any particular grade group. Instead, methods should be adapted to the needs of the students. The fourth consideration of Willis is his study of types of art students. These he classes into two groups: the "consumer" student who will probably, as an adult, develop into a consumer of art products; and the "producer" student who is more talented and will become the artist who provides art for the consumer.

13 Ibid., p. 1.
14 Ibid., p. 32.
The fifth or final step in the thesis is to organize the course in art education in such a manner that all these considerations are closely interwoven.

Creative art in the elementary school. Farnsworth's thesis stresses that "in the modern school creative art is considered of prime importance in the curriculum because of its values in the development of the personality of the child."

The study encourages the development of independent thinking and self-criticism by the child through his use of other works of art. Their use as a "crutch" is discouraged as it prevents the normal development of self-expression in the growing child.

Farnsworth points out the place of the more exacting types of art work in the modern curriculum. She shows how science still requires an exact representation and that certain rules of design and color must be followed to provide satisfactory results. Lettering, too, requires an understanding of the basic forms before the child can use it to the best advantage. The drawing of figures is

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16 Ibid., p. 7.
often spontaneous with the small child, but as his ability
to create develops he will need to be encouraged to ob-
serve and understand more and more detail.

These skills, however, may be used by the young
artist not for copying the works of others but for expressing
his own emotions and ideas.

To be able to catch a vague and fleeting
idea which at first may be only a faint glim-
mering, to bring it forth so that others may
feel the true character of it, to refine it
until it is set forth so clearly that it may be
grasped by all, requires a type of thinking and
of self-criticism which no one who relies upon
imitation is able to develop. 17

Creative art conforms more readily to the art of the
times as the child develops and matures. He becomes less
individualistic and follows more closely the patterns set
by others. The teacher must be aware of the child's
developmental process in order to guide the growth of the
child's creative abilities.

Farnsworth has included many examples of creative
art which have been drawn by elementary children. One
series includes the drawing of "an imaginary person" which
children drew in their free time at the suggestion of the
teacher. One drawing from each grade is represented. These

17 Ibid., pp. 9-10.
clearly show the stages of development of figure drawing through which children progress.

The correlation of creative art with other subjects and with extra-curricular activities is demonstrated through numerous examples of children's art.
CHAPTER IV

PHILOSOPHY OF ART EDUCATION

The modern classroom is transformed into a miniature world. Conditions are simulated through which the children will experience a wide variety of activities that will promote knowledge, character development, and recreational pleasure. This is accomplished, in part, through a well organized program of art.

I. PROGRAM OF ART

In the modern school it is desirable that art become as integral a part of daily living as possible. Art education should include all phases of art work both at home and in school. It should be the aim of the teacher to obtain imaginative rather than literal interpretation of any course of study which may be set up. She should be ever careful not to judge the children's work by adult standards.

An adequate art course must provide for developing ability for self-expression and for understanding the expressions of others. Work should be creative. It is the opinion of Lucile Farnsworth that any artist's . . . work must bear the stamp of his own personality and show that it has been affected by his own experiences. He may use
models or refer to illustrative material or be guided by traditional forms, but they must serve only to aid him in the expression of an idea which has evolved from his own experiences.¹

The teacher should guide and stimulate rather than dictate and criticize. The child should be encouraged to find himself through carrying out ideas which he has initiated and planned. The first attempts may be crude, but the progress will be far more rapid and the child will develop greater ability to think for himself than when the work is dictated or copied. The child should experiment with all types of materials.

Art in the child's realm of experiences. The child should be encouraged to see art in all that he does and sees. Art should be a means of developing understanding, interpretation, and appreciation. Whenever possible it should be the aim of the teacher and students to utilize the numerous opportunities which arise in a unit of work. They should become more alert to the possibilities afforded for development of discrimination of objects in every day life. The pupil should see the possibilities of art as a factor in his environment and should be

encouraged to make a practical application of the art principles in the home, school, and community.

Of primary importance is the encouragement and development of a good conception of art in the environment. The appearance of the schoolroom is an important factor in the promotion or discouragement of growth in art appreciation. The teacher and students should make every effort possible to make the room a pleasant place in which to live. Some of the factors to remember are:

To keep the room neat, light, and airy.
To arrange the furniture for convenience, comfort, and according to the principles of art.
To feel responsibility for the appearance of the room.
To provide "beauty spots" such as flowers, pictures, and gay mats.
To keep a neat bulletin board.
To set an example by being, at all times, well groomed and appropriately dressed.

Appraisal of art experiences of children. In approaching problems in the field of art, the teacher should always keep in mind that the aim of education is growth and that growth and development are significantly affected by the element of evaluation or appraisal.
The teacher should accept the child's own interpretation of art ideas during the kindergarten and primary grades. If the child indicates that he is not satisfied with the results, the teacher can give help.

The child, for example, who struggles in vain attempting to show distance in his drawing will find satisfaction in a few simple principles in perspective. In planning his house, an understanding of the elementary principles of rhythm, balance, and harmony will facilitate expression if such understanding comes to the child when he feels its need.

In the intermediate grades as much of the work as possible should receive constructive criticism. Each child should be given the first opportunity to suggest improvement in his own work. It is through looking at his work and discussing it that a child grows in ability to express ideas. The good points should always be discussed first. If some of the work appears to be better the child should try to see why this is true. In order to gain in power the child must learn to know what is good and what makes it so.

The discussion should center around one or two points at a time. Skillful questioning on the part of the
teacher will call attention to the phase which she wishes
to stress. The teacher's aim, which should always be an
art aim, will determine the points to be discussed. In
each lesson the teacher's aim should be a finer use of
one of the art elements or a better application of the art
principles. Suggestions for improvement should come first
from the pupils; but when the pupils have reached the
limit of their capacity the teacher can carry on the work
by making suggestions through her questioning.

**Consideration of available art materials.** In
setting up the program in art the materials should be con­
sidered. They must be suitable to child experiences and
not so adult that they discourage progress. The art
supervisor or teacher might ask:

- Does the material provide for free bodily activity
  through large work and discourage little, intricate work that inhibits free movement?
- Does its use promote the condition of satisfaction?
- Does it allow the child to begin "where he is" and
  utilize his native equipment?
- Does it provide problems, the solution of which will
  lead on to further growth?
- Does it provide for quick work?
- Does it provide desirable social situations?
In painting and drawing it is observed that children can reach the desired goal more readily through the use of shoe card paint than through the use of pencil or crayon. The resulting picture is larger, has more intense color, and does not require such fine muscular coordination to produce it.

Clay seems to be preferred to plasticine as the clay hardens and the plasticine does not. Plasticine encourages smaller work.

In comparing paper and pasteboard it is noted that paper is not substantial enough to permit construction of large objects that are usable. Pasteboard is less perishable than paper and is less likely to be ruined in the process. Cardboard is substantial but children find difficulty in cutting, folding, and fastening it together. However, children usually find satisfaction in using cardboard boxes in their original form.

For major construction wood is a good medium. It is substantial and provides for the use of most of the muscles.

Children find many uses for cloth and usually have ready access to old pieces and scraps of cloth at home. It is desirable for doll clothes and costumes and is more durable than crepe paper.
Children should be provided with as many materials as possible, as different interests call for different means of expression.

Included in this study are suggested art activities which might evolve from the integration of art with the social studies. They are set up with the idea of stimulating and developing, by means of varied activities, the creative ability which every child possesses to a greater or lesser degree. It is hoped that these activities in art will:

Bring about greater happiness in the daily life of the child.

Provide for experimentation with a wide range of media in order to furnish the child experiences which will develop growth in appreciation and enable him to give better graphic expression to his own mental pictures.

Stimulate the child to appreciate good color combinations and enjoy their use.

Bring about better coordination of the finer muscles through the manipulation of various materials.

Help develop a love for elements of beauty in nature, as in the fine arts.
Increase the child's ability to interpret other subject matter through drawing, design, and construction.
Provide for desirable social situations which will develop the ability to use individual liberty and to respect the rights of others.

II. THE UNIT APPROACH

The unit of work is employed in this program of art because it presents the material in an organized manner and meets the various needs of the children.  

This thesis considers separately several phases of a unit of work. These phases are (1) the unit, (2) selecting the unit, (3) planning the unit, (4) desired outcomes of the unit, (5) starting and developing the unit, (6) integrating the unit, (7) culminating the unit, and (8) units which might follow.

The unit. The unit of work cannot be called a lesson, because that applies to one class period, one exercise, or one brief assignment. Schneideman offers the following explanation:

A unit of study is a large area of knowledge, experience, and activity growing spontaneously out of a central theme. Developed through real life situations related

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to the child's experience and interests, it uses a natural method of learning instead of one produced by artificial stimuli or prescribed by a rigid course of study.³

Selecting the unit. A unit of teaching in art may originate in the field of art or in another subject-matter field of the curriculum. A few of the primary considerations for selecting a unit are:⁴,⁵

Is it of interest to the children?
Is it within the ability range of the children?
Is it challenging enough to encourage the children to use their full ability to carry it to completion?
Does it provide for individual and social growth?
Does it provide opportunities for orienting, planning, executing, and evaluating?
Does it provide for development of desirable habits, attitudes, appreciation, and skills?
Will it lead into other fields of interest so other studies may be initiated?
Are there sufficient references, visual aids, and art materials to make it worthwhile?

⁵ Saginaw, Suggested Integrated Units Emphasizing Social Studies, Grades V and VI (Saginaw, Michigan: Saginaw Public Schools, 1939), p. 11.
Does it provide for the use of varied media of art?

Planning the unit. The teacher should start a new unit by first giving it careful consideration and organized planning. She should have some form of outline by means of which she may direct the progress of the study. This does not mean that she must follow a detailed lesson plan which might not provide for the spontaneity of the children's ideas. Instead, there should be some planning which would direct the program toward desired outcomes.

Desired outcomes of the unit. Primarily the teacher is interested in the long-range outcomes which pertain to character and citizenship development. These objectives are many fold and cannot be expected to be accomplished in one or many units but require much patience, planning, and direction under the careful guidance of the teacher.

On the other hand the children are primarily interested in the more concrete objectives of obtaining information and enjoying related activities. They are concerned with new and interesting experiences which will provide them pleasure in the learning situation. Thus, it is the duty of the teacher in her long-range planning for the immediate study and those which are to follow to provide for the
necessary social and educational developments. 6

Starting and developing the unit. In reality, the unit has already been started when it has been selected by the class. The interest has been stimulated and the children are ready to go. The necessary interest for starting the unit may develop in many ways. It may be the result of careful planning on the part of the teacher to leave the last unit with an obvious subject about which the children will want to know more. Curiosity may be developed through the subtle use of pictures or other exhibits in the room. The use of appropriate movies and slides will bring forth the desire to learn. Teachers and others who have traveled are usually willing to talk with the class about their experiences. The more informal the experiences of the pupils can be made the greater the interest which will result.

The children can do much to provide many of the necessary materials for developing the unit. They can be made alert to watch for and contribute pictures, displays, books, and bits of knowledge which can make the unit one which brings them much pleasure, satisfaction, and information.

6 Ibid., pp. 285-86.
Integrating the unit. "Integration... is the coordination of the subject matter and attitudes—the external and the internal, the concrete and the abstract, the mind and the emotions."7 It is the duty of the teacher in planning the study to take into consideration all of these factors. It may be interesting to learn to draw like the Egyptians but it would be more interesting to know why they drew as they did and something about the subjects which prompted their drawings. The art unit can be closely related to the social studies unit and from this can develop many worthwhile experiences in the language arts. It is much easier for the child to tell or write about something which he is experiencing than some unrelated subject. Because he is interested, he will read to "find out" more readily than when he is forced to read a prescribed assignment. The relationships are similar with the fields of music, arithmetic, and science.

Culminating the unit. The dictionary describes a culmination as the attainment of the highest point, which would be, in this case, the climax or the outstanding achievement. Usually the culmination is in the form of

---7 Ibid., p. 292.
some creative activity. Thus, the field of art has an even more prominent part in displaying the information which the children have gathered through the unit. The methods of culmination may be many and varied, group and individual, and should take place under careful supervision of the teacher in order that these varied activities may occur simultaneously.

Units which might follow. The carefully planned unit will be so directed that the outcome of the study will provide for the opening wedge for new units which might naturally follow. By careful planning the teacher can leave the class with a desire to learn about a subject which is a natural outgrowth of the present unit. The teacher's familiarity with the course of study helps her to know which units will provide the most fertile opportunities for an enriched and integrated program. It is possible to develop the interest of the class in such a manner that more than one unit may be selected as the next one. This will make the choice of the unit more democratic.
CHAPTER V

BACKGROUND OF ART IN PRIMARY GRADES

The art interests and capabilities of children undergo such definite changes as they progress from kindergarten to the upper elementary grades that their art work must be planned accordingly. It is accepted that each child goes through certain phases of learning and growth and therefore his program should be made to conform. This chapter attempts to outline a brief educational background of art which the children are assumed to have had in the kindergarten and early elementary grades.

I. KINDERGARTEN

It is generally accepted that the child's interest in kindergarten centers around himself. It is in kindergarten and the early elementary grades that the child becomes acquainted with society and his environment.

While the child is experiencing new acquaintances he likes to interpret these experiences through his art projects. If he met the postman on his way to school he may want to draw a picture of his new friend. Little children have a natural desire to express themselves through drawing and construction. If allowed to express this desire
in their own way they generally choose story-telling subjects. The narrative interest is strong with these young four-and-five-year-olds.

Little attempt should be made toward perfection in these early attempts at art. The children want quick returns and are satisfied with crude results. It is of little importance to them that the teacher in their picture is too large for their school building. Nicholas, Mawhood, and Trilling believe that kindergarten children respond unfavorably to any effort to induce them to practice to make a drawing better.

Children of this age have a comparatively short interest span. Projects which will last longer than a week or two should not be attempted.

The art program for the kindergarten should provide opportunity for each child to become acquainted with the many materials suitable for children of that age. The school should provide opportunity for experimental contacts with these materials.

There should be little attempt at formal education in the use of color. The child is so delighted at his new

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experiences with color that most modern educators advise against trying to teach the young artist about color harmonies. It is the opinion of Nicholas, Mawhood, and Trilling that children "should have plenty of experience with color, unhampered opportunity to play with color as their fancy dictates."²

Let the young artist experiment with color through the various art media. Cole³ believes that this free expression is the only true art and encourages its use even into the upper elementary grades. The question arises as to when outside suggestion should enter into this highly imaginative experimental period. It is the general opinion, however, that if it is desired to develop self-expression that the child will progress more rapidly if encouraged to experiment freely with color and use it as his fancy dictates.

Through the child's early introduction to the school and society he becomes acquainted with his environment and ways of representing it through his own art work. As he learns that flowers are beautiful and how to select a vase of the proper shape and color, he also experiences


new means of portraying the flowers as he sees them. He is learning to note and enjoy beauty through observation of color, form, and texture.

It must be borne in mind that this entire period deals with a child who has had limited experiences and has not developed the finer powers of observation, muscular control, and skill. All activities must be designed to introduce new experiences which will bring about and develop the use of these abilities.

Basic attainments in art for kindergarten are:

To become familiar with the properties and possibilities of wood, cardboard, paper, clay, sand, crayons, paints, and scissors.

To distinguish colors and know their names.

To experiment with color and use it freely.

To develop self expression.

To maintain an orderly arrangement of playhouse, tools, toys, books, blocks, easels, and clay tables.

To interpret impressions of and reactions to first hand experiences by making pictures related to his home, school, friends, animals, and personal environment.
II. GRADE ONE

The art program for grade one should further the child's experience, exploration, and experimentation with suitable art media and tools; and should help him become more aware of art as a means of expression. Emphasis should be placed upon the process or the effects on the child rather than upon the products. 4

As in the kindergarten the child is becoming acquainted with his environment and those about him. He will continue to experiment with the art processes but will be developing a greater sense of value and improving skills and manipulation.

Most courses of study for the first grade agree that the interests of the child are centered around the home, school, and community. Thus, the art program is based on these interests of the child's experiences.

Construction work will include the building of cardboard or wooden models of the home, the school, the church, the fire station, and other points of interest.

Basic attainments for the first grade are:

To construct simple objects of wood, cardboard, paper and cloth.

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4 Los Angeles County, Course of Study for the Elementary Schools of Los Angeles County (Los Angeles, California: Office of the County Superintendent of Schools, 1944), p. 34.
To develop ability to plan and visualize an object before constructing it.

To learn to measure materials for correct lengths.

To make patterns.

To know and use the simple forms of circle and square.

To understand the simple principles of design.

To become conscious of the need to utilize and fill space.

To model objects of clay.

To learn proper respect for and care of tools.

To do simple manuscript lettering.

To strive for general shape, then for uniformity of size and style of letters.

To recognize color; primary, secondary, "color families", and light and dark.

To observe and appreciate color in nature.

To develop a readiness to express ideas in art work.

To improve in ability to work with others cheerfully and helpfully.

To develop an ability to evaluate one's own work and that of others.

To appreciate the work of classmates and artists.

To appreciate beauty and to enjoy expressing it creatively.
An alert teacher can, by making use of the many opportunities which present themselves, develop these abilities to a considerable extent in her pupils. They are eager to interpret their own ideas and if given freedom for self expression, a variety of materials, and proper guidance they will progress toward the desired goals.

III. GRADE TWO

The interests and capacities of second and third grade children for color work are essentially the same as for the preceding period. There is a growing interest in the correct use of color in representation but practically no increase in the appreciation of aesthetic quality.\textsuperscript{5}

The child should continue the free use of color, but better use of the combinations of colors should be encouraged by teaching the use of a neutral color with a bright color. The children will begin to note that the contrasts of light and dark, neutral and brilliant are more emphatic than two brilliant colors of equal value. In this way they will learn to know three values of the six spectrum colors, light value, middle value, and dark value.

\textsuperscript{5} Nicholas, Mawhood, and Trilling, \textit{op. cit.}, p. 248.
Physical and mental development are taking place which make the basic attainments in art work more advanced for the second grade. They are:

To construct with increased ability from wood, paper, cardboard, and cloth articles for school and home use.

To make simple plans on paper prior to construction.

To use "inches" and "feet" in cutting materials for construction.

To use more tools for wood working: saw, plane, shaver, and brace and bit.

To use sandpaper to obtain a better finish on wood.

To use clay to better advantage to express ideas.

To enjoy color and make better choices of color.

To know the names of colors.

To recognize primary and secondary colors and know how to mix them.

To distinguish more ably between values of light, medium, and dark colors.

To recognize warm and cool colors.

To develop some ability in mixing colors.

To develop a better idea of design and understand the meaning of balance and repetition.

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To express more effectively, through illustration, the idea or experience to be related.

To learn self-appraisal and make some attempt to correct proportion and color.

To appreciate the individuality of expression by different members of the class and other artists.

To become familiar with a few masterpieces, both traditional and modern.

To take better care of materials and tools.

To increase proficiency in lettering manuscript letters and simple block letters.

To strive for neatness and regularity in all lettering.

To give some attention to letter spacing in word units.

According to the Los Angeles County course of study, the art program for the second grade

... should help the child (1) to become more sensitive to effective use of art media as a means of expression, (2) to gain satisfaction and enjoyment through the improvement of techniques, (3) to develop the desire to use new media, and (4) to become interested in the expression of others.7

IV. GRADE THREE

Third grade children possess vivid imaginations and are content with a minimum of art materials if adult

7 Los Angeles County, op. cit., p. 56.
concepts are not imposed upon them. The young artist has developed a certain mastery of materials and tools and if guided in the right direction he can make great progress. He will learn to maintain and increase his interest and enjoyment of the art media. He will devise new methods by which he will gain satisfaction and enjoyment through the improvement of techniques. As he exercises originality he will develop discrimination in the selection of media according to color and texture qualities.

Basic art attainments for grade three are:

To continue to make articles from wood, paper, cardboard, cloth, and clay with greater proficiency.

To develop plans with greater detail and more careful measurements.

To use tools with greater skill and learn their correct names.

To finish constructed articles more carefully and neatly.

To increase ability to make simple legible letters and give attention to making word units, with emphasis on better spacing.

To learn to be responsible for the correct use, care, storage, and repair of equipment, tools, and materials.
To experiment with many media as large colored chalk, crayola, tempera, water color, reeds, yarn, clay, and wood.

To continue free expression, but improving it by giving some thought to design, center of interest, action, filling of space, proportion, balance, and repetition.

To understand the shapes of circle, square, rectangle, and triangle.

To understand kinds of lines, such as vertical, horizontal, curved, and angular.

To know how to mix and use the primary and secondary colors, and their light and dark values.

To develop an awareness of and ability to use perspective, with emphasis on size and color.

To develop appraisal of one's own and the work of others.

To assist with the selection of work to be displayed and exhibited.

To develop knowledge of and appreciation for famous masterpieces.

V. SUMMARY

The organization of art courses at different grade levels depends upon the child's changing interests and
abilities, and upon the general educational aims at these varying age levels. Children in the early elementary grades are eager to experiment with different art media and more ready to attempt creative work than the older children.

The programs of art for the kindergarten and early elementary grades are similar and are varied according to physical and mental development and experiences. "There is much that is common in the art needs of all children." The program must be adjusted to the needs of the children, some of whom will work in advance of the prescribed program. Others will be retarded and will need to have some procedures repeated for their benefit.

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8 Nicholas, Mawhood, and Trilling, op. cit., p. 29.
CHAPTER VI

ART ELEMENTS FOR INTERMEDIATE GRADES

Every child likes to include his experiences in his pictures. As his environment varies so will his pictures. As has been pointed out earlier the pre-school child and early elementary school child has little concern with the realism of his picture. As long as he expresses an idea or a pleasure he is satisfied. When the child begins to "see" and realize that his pictures are not like the things he sees he may want help to make them more realistic.

This chapter will endeavor to set forth a few of the principles of art which will help guide the pupil in his observations and drawings.

I. PERSPECTIVE

The art of picturing objects on a flat surface so as to give the appearance of distance becomes of greater importance when the child begins to try to draw things as he really sees them. The simpler forms of perspective may be taught by showing that objects in the foreground appear larger than do objects in the distance. It is easy to observe that "John is larger than the tree down the street"
The following basic rules, shown in Figure 1, will aid the pupils to observe perspective:

Lines above eye level appear to slant down.
Lines below eye level appear to slant up.
Circles above eye level seem to curve up.
A circle at eye level becomes a straight line.
Circles below eye level seem to curve down.

II. DISTANCE

A few basic principles to observe in illustrating distance are:

Closely related values of color suggest distance.
Strong contrasts of color suggest nearness.
Cool, grayed colors recede.
Bright, warm colors come forward.
Objects in the foreground are large in size.
Objects in the background are small in size.
Objects in the foreground are placed near the bottom of the picture.
Objects in the background are placed higher in the picture.

III. COLOR

Color has cheered mankind since the days when primitive man mixed colored clays to paint
Parallel Perspective

Lines below eye level slant up.

Angular Perspective

Lines above eye level slant down.

Circular Perspective

Circles above eye level curve up.
Circles below eye level curve down.

FIGURE I

PERSPECTIVE

The child may be helped to observe that lines below eye level slant up and lines above eye level slant down. Circles above eye level slant up, circles below eye level curve down, and a circle at eye level becomes a straight line.
pictures on the walls of his cave and squeezed the juice from bright colored berries to decorate baskets and skins with the red glory of sunsets and the purple of distant hills.\(^1\)

Children become acquainted with color at an early age. Their first experiences show their delight in bright, strong colors. At all times the use of color should be free, spontaneous, and uninhibited to enable the artist to convey his ideas and moods in his pictures.

Through continued experiences the child may learn the proper terminology applied to the study of colors as shown in Figures 2 and 3. By the end of the elementary grades the pupil should have had varied experiences with color and have a speaking knowledge of the basic terms.

**Qualities of color.** Hue is the name of the color. Intensity is the brightness or dullness of the color. Value is the amount of light or dark in the color. The warm or "fire" colors are red, orange, and yellow. The cool colors are the blue and green colors of water, sky, and grass.

**Types of color.** The primary colors, from which all others are made, are red, yellow, and blue. The secondary colors, which are made by combining two primary colors, are orange, green, and purple. Orange is a combination of red

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The child learns much from experimenting with the various combinations of the three primary colors, red, blue, and yellow. From these all other colors are obtained. It is helpful to work out a chart, similar to the wheel illustrated, carrying out the combinations through several more rounds by experimenting with the mixing of colors. These need not be formal lessons with perfect circles but a means of trying colors to see what happens.
The six standard hues must be placed in a circle so that the hues having the greatest contrast are opposite each other. The child may start with red and follow the circle as the hands of a clock move, and will see the hues in the same order as they are in the rainbow. It is advisable for him to learn the hues in this order and also learn their opposites. The rectangles, below, show the opposite hues side by side.
and yellow. Green is a combination of yellow and blue.
Purple is a combination of blue and red. The intermediate
colors are made by combining a primary color with a secondary
color.

**Color schemes.** Analogous colors are those which
occur next to each other on the color wheel, such as yellow,
yellow-green and green. Complementary colors are those which
are opposite on the color wheel, such as blue and orange.
A triad is three colors an equal distance apart on the
color wheel. 2

IV. DESIGN

"Design is an orderly arrangement of the elements
of line, shape, color, values of black and white, and
texture."3

Design is ever present in nature and man creates
design in everything he organizes as a unit. It may be
seen everywhere the eye looks within a given space, square,
rectangular, or oval. The arrangement of flowers, the
placing of a building, the draping of cloth, as well as the

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2 Missouri, Course of Study for Elementary Grades
(Jefferson City, Missouri: State Department of Education,

3 Cincinnati, The Intermediate Manual, Grades IV,
V and VI (Cincinnati, Ohio: Cincinnati Public Schools, 1943),
p. 436.
painting of a picture, includes designing. "Pleasing design demands orderly arrangement of all the elements in repeated organization." 4

Children unconsciously make designs or repeat patterns, and these should be encouraged. Children need help in building designs. It is helpful to see designs that others have made. Observations of wallpaper, dress materials, border designs, book covers, pottery, and other objects included in the daily experiences help impress the child with the idea of design.

Some of the problems involved in creating a good design are:

To establish a center of interest.

To provide balance.

To express rhythm or related movement.

To establish proportion.

To develop relation of one part to another.

To provide unity and harmony. 5

4 North Carolina, Art in the Public Schools, Years I-XII (Raleigh, North Carolina: State Department of Public Instruction, 1942), p. 57.

5 Cincinnati, op. cit., p. 436.
V. BALANCE

Balance is a feeling of equal weight in size and color. The child learns to recognize this early in his school life as he first feels balance on the see-saw. He will realize that his picture looks lop-sided if the objects are too large or too colorful on one side. This can be used as a basis for teaching the importance of balance and how to create it.

The teacher should understand that formal balance is the result when the forms on both sides of the center are alike and that informal balance is achieved when unlike forms of unequal size or color are placed to produce apparent balance. These terms need not be taught but a feeling of balance should be established.

VI. ELEMENTS OF NATURE

Wind. A windy day is best expressed by long, rhythmic flowing lines of bending trees, plants, or grasses; by flying objects, tumbling hats, umbrellas turned inside out; and by clothes pressed tightly to the body, or blown up and away from the body.

Sunshine, rain, and fog. Strong contrasts of light and dark, a bright warm color placed next to a cool, grayed
color indicates sunlight. Intense opposites or complementary colors give the impression of light and shade. The interpretation of rain is shown with grayed colors, indistinct edges, and interesting reflections. The shiny effect of "after the shower" makes things stand out bright and clear in the foreground as strongly contrasted with objects in the background. The feeling of fog is accomplished by blurred fringy outlines, grayed cool color, and mysterious hazy shapes.

VII. TREES AND BUSHES

Trees. Children seldom make pictures without including some trees. They are a never ending source of inspiration. At first, anything to express the idea will do. As the knowledge of nature progresses the child will insist upon a definite kind of tree or flower, and the usual splotch of green atop a green or brown stump will be unsatisfactory. The teacher should have a basic knowledge of tree forms which will help the children to see the difference between the oak, maple, pine, and other common trees.

Each tree is different in its own particular way, but each family of tree has a basic shape. A few of the major characteristics of different kinds of trees, as noted in Figure 4, are as follows:

Oaks are low, broad, and round, and present a sturdy appearance.
Figure 4

Tree Forms

Major tree forms showing the basic difference between some of the more common trees. The oak is low, broad, and round with a sturdy appearance. The elm is fan shaped, fragrant, and stately. The willow is ramshackle, graceful, and feathery. The poplar is tall, upright, and sways in the summer breeze. The cypress is tall, slender, and firm.
Maples are tall, fan like, and graceful.
Willows are rhythmic, graceful, and feathery.
Elms are fan shaped, gracious, and stately.
Poplars are tall, upright, and sway in the summer breeze.
Cypress trees are tall, slender, and firm.

One should not overlook the seasonal changes of trees. Looking at trees in winter is like looking at the human skeleton. A clearer conception of the figure is readily grasped. In spring the trees have first the blossoms, then the leaf buds on the skeleton. The buds burst into yellow green leaves which become darker and darker as the trees become fully clothed. With the first frosts the leaves begin to take on brilliant colors, with each tree reaching its full glory just before it sheds its leaves.

With these seasonal changes many studies of leaves, their colors, sizes, and shapes can be undertaken.

Some of the basic facts to remember about trees are:
The top or body of the tree is round or tapering.
Trees are firmly anchored by roots which occupy in the ground an amount of space similar to that of the limbs in the air.
The trunk of the tree and the limbs are large at the base and taper off to very small at the end.
Limbs have smaller limbs which branch out like fingers.
Bushes. Children will soon discover that bushes are not like trees. They will learn to distinguish between types of bushes as they do between types of trees. They should be helped to evaluate these differences. If they do not have sufficient first-hand experiences books, magazines, and pictures will be of value.

VIII. THE HUMAN FIGURE

General Considerations. There are many methods of teaching the human figure. These are of value, but no one method should be employed. Harold Gregg states "that the important things are:

1. To acquaint the pupils with the forms;
2. To develop their powers of analyzing proportions;
3. To help them visualize these forms in all possible positions;
4. To know the figure, not the method.\(^6\)

In training the child to observe it is advisable to have a few pertinent facts concerning the human figure which can be stressed to help the young artist visualize his people as he wants them to appear.

There is a deeper appreciation of the human figure and of other forms of visual art when the relationship between the two is thoroughly understood. The human figure is a favorite art subject of both children and adult artists.

Babies. As shown in Figure 5, babies are about three and a half heads tall. They have big heads, big tummies, and short legs. Their heads are usually round and chubby, and the eyes appear very large. Eyebrows are seldom noted.

School children. The figures of school children are constantly changing in proportion, with the legs and arms growing much more rapidly than the head. At the age of nine or ten, as indicated in Figure 6, the hip bone is approximately the half-way point. The finger tips reach halfway between hip and knee. The proportion is much the same as for the adult but the head is still a little large for the total height. The figure varies from five to seven heads high.

Adults. It is apparent from Figure 7 that an adult is about seven and one-half heads in height. Although not all figures have exactly the same proportions, some general rules to remember when drawing the figure of an adult are:

- The hip line is approximately half way between the top of the head and tip of the toes.
- Armpits are about halfway between the top of the head and the hip line.
- Knees are half way between the hip line and the base of the figure.
- The chin is half way between the top of the head and the armpits.
Babies are about three and a half to four heads tall depending on the age of the baby. They are round and chubby, have big heads, big tummies, and short legs.
The legs and arms grow so much more rapidly than the head that the proportion of the figure is constantly changing. For the school child the hip bone is the halfway point. The finger tips reach halfway between hip and knee. The proportion is much the same as for the adult but the head is still a little large for the total height.
The adult is about seven and one half heads high. The hip line is about halfway between the top of the head and the base of the figure.
The waist line is halfway between the armpits and the hips.

Finger tips are halfway from hip to knee.

Hands are as long as the face is wide.

Shoulders are about two heads wide.

Halfway down the head marks the position of the eyes.

**Fashion figures.** In the later elementary grades the children are becoming fashion conscious and enjoy drawing beautiful ladies with stream-lined figures. It might help them to realize that these "fashion figures", as shown in Figure 8, are elongated and that the proportions differ from the normal figure. The fashion figure is usually eight to eight and one-half heads high. The head appears smaller and the lower half of the body is made longer, thus the figure appears more slender.

The writer has found drawing with a life model of great value. The children enjoy taking short turns posing. Then too, it helps to emphasize the fact that the basic figure proportions are the same, but no two people are exactly alike.

There will be numerous occasions when it will be of value to take time to re-observe the figure. Action pictures are much easier when one student will pose for another so he can "get the idea."

One must not lose sight of the fact that when the
The fashion figure is eight heads high. The head is smaller and the legs are longer making the figure appear slender.
figure is represented by an elementary school child, the purpose of the representation rather than the technique should be emphasized.
CHAPTER VII

SAMPLES OF ART UNITS FOR THE INTERMEDIATE GRADES

The following units are samples of art activities which closely correlate with the social studies usually taught in these grades. The activities suggested are meant to serve as ideas and stimuli for teachers wishing to build the art program directly on children's interests and make art a part of an integrated program. These units do not suggest all of the possibilities which may be the outgrowth of such a program. Provision should be made for using spontaneous ideas which result from the children's interests.

It should be borne in mind that an art unit may originate in another subject field; also art activities may be carried over into many other areas of the curriculum.

I. GRADE FOUR

Unit One. Art of the Cave Man

During this highly imaginative period of the child's life he likes to relive the life of his ancestors. Give a boy access to a hillside and he will naturally build a cave and pretend he is an ancient cave man. These interests can be utilized and developed into worthwhile educational experiences.
Some possible aims to emphasize

To provide opportunities for self-expression
To provide growth in habits, skills, and abilities
To provide useful and interesting information
To learn the primary and secondary colors
To learn the earth colors and how they were made
To learn to mix paints to obtain the desired colors
To learn to use tools with greater skill
To learn how history has been recorded

Some possible ways of starting the unit

Read, in social studies, a story about cave men
See a movie of different types of homes
Discuss types of homes, ancient and modern
Visit a cave or listen to someone tell of a visit to a cave
Discuss how writing began
Study animals of long ago

Some possible activities for developing the unit

Art:
Draw and paint pictures showing the homes of cave men
Draw and paint pictures showing the clothing made and worn by the cave men
Draw and paint pictures of the enemies of the cave men
Write and illustrate a booklet, "The Cave Men"
Write and illustrate a booklet, "Homes, Then and Now"
Make weapons of stone, clay, wood, soap, and bone
Illustrate cave decorations by linoleum block carving
Study earth colors and paint with them
Make paints using clay and earth colors
Carve dolls and tools from bones
Carve and paint designs on bones
Make drums and musical instruments

Language arts:
Read stories of the cave men
Originate stories of the cave men
Write letters to the Museum of Natural History for information
Write and dramatize a play, "Life of the Cave Men"
Give short talks concerning the unit
Write stories containing information gained through studying the unit

Music:
Compose rhythms and tunes to play on drums and bone instruments

Social studies:
Make a study of the types of clothing worn by the cave men
Make a study of the type of food eaten by the cave men
Learn why the lives of the cave men were governed by their environment

Compare the lives of the cave men with the lives of people today

Do research to find the type of work cave men did

Read books to determine the type of games played by the cave children

**Some possible activities for culminating the unit**

Construct a cave of wood and papier-mache

Paint background scenery for the cave

Paint a frieze of the life of the cave man

Make costumes for the cave men

Make curtains or a wall panel using block print telling the story of "The Hunt"

Make a trip to the local museum of art to study prehistoric art

**Some units which might naturally follow this one**

<table>
<thead>
<tr>
<th>Nomads</th>
<th>Prehistoric Animals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Egyptian Art</td>
<td>Homes</td>
</tr>
<tr>
<td>Ancient Records</td>
<td>Clothing</td>
</tr>
</tbody>
</table>
Suggested references for teacher and pupils


Unit Two. Egyptian Art

The study of the ancient kings of Egypt and their luxurious entrance into the hereafter holds a certain fascination for young and old alike. The pyramids, their rich furnishings, and the mummified bodies provide a wealth of materials for the study of art.

Some possible aims to emphasize

To respect the rights and properties of others
To learn self-criticism and to accept constructive criticism from others
To develop an inquiring attitude
To use perspective and balance in pictures
To understand comparisons of prehistoric art, Egyptian art, and modern art
To learn to use new media and skills
To compare the human figure with the figures in Egyptian drawings

Some possible ways of starting the unit

Visit the local museum of art to see mummies, mummy-cases, and Egyptian art
Study reproductions of Egyptian art
View a display of Egyptian jewellery brought back by ex-service man
See a movie of life in Egypt
Discuss the highlands and the low lands of Egypt
Discuss camels seen at the circus

Some possible activities for developing the unit

Art:
Construct a pyramid of wood and papier-mâché
Make mummies and models of treasures for pyramids
Construct peep shows in the form of pyramids with their interior walls decorated
Make clay models of animals, people, and pyramids of Egypt
Draw and paint pictures of Egypt
Draw and paint pictures using Egyptian style art
Make models of Egyptian boats
Make hand puppets of Egyptian people
Make posters to advertise a play concerning Egypt

Language arts:
Study the origin of the alphabet as based on hieroglyphics
Read facts and fiction about the people of the Nile
Write stories about Egyptian life
Read aloud the story "Sokar and the Crocodile"
Learn to pronounce and spell new words pertinent to the unit
Write a script for a puppet show and dramatize it.

Give oral and written reports of Egyptian life.

Write invitations to attend a play or a puppet show.

Music:

Learn songs about Egypt.

Study and make ancient musical instruments.

Hear the music and story of the opera "Aida."

Create a slave dance.

Social studies:

Study modes of travel and means of transporting stone for the construction of pyramids.

Study ancient legends.

Discuss kings, laborers, and slaves in Egypt.

Compare ancient Egypt with modern Egypt.

Use and interpret maps of Africa, with special attention to Egypt.

See movies of North Africa.

Arithmetic:

Use a ruler in measuring model pyramids.

Learn shapes of triangles and squares.

Develop an understanding of time.

Read and write large numbers (1,000-10,000).
Some possible activities for culminating the unit

Make a sand table showing the flood lands, the "shadoof" used for irrigation and the desert areas

Visit a glassmaker to gain fuller understanding of how Egyptians made glass

Make paper scrolls summing up the study of Egypt

Visit a museum of natural history

Give a play or puppet show depicting life of Egyptians

Build a mud "slave" hut

Some units which might naturally follow this one

Agriculture, Past and Present

Mediterranean Lands

Arabia

Suggested references for teacher and pupils


Stull, De Forest, Journeys Through Many Lands. New York: Alyn and Bacon, 1941, pp. 75-82.


II. GRADE FIVE

Unit One. Colonial Arts and Crafts

During the first years in school the children learn about the home, school, and community. The studies of the third and fourth grades usually expand the idea of the community to the larger world and the way others live. Social studies for the fifth grade usually centers upon the United States, and its development from the discovery of America to the present time. Therefore, a study of colonial arts and crafts could naturally be a part of the year's work.

Some possible aims to emphasize

To accept responsibility and to work harmoniously in groups while seeking and sharing information
To increase ability to plan work, work in committees, and participate in discussions
To provide growth in habits, skills, and abilities
To gain increased knowledge of the development of arts and crafts in our country
To gain increased skill in the use of maps
To express one's self creatively through art
To observe more carefully to draw with increased realism
To apply the principles of perspective and balance
Some possible ways of starting the unit

Discuss colonial life in observance of Thanksgiving
Discuss picture, "Landing of the Pilgrim Fathers," by George
Henry Boughton
Discuss the picture, "The Founding of the Colony," by Frank
B. Mayer
Read a story of Pocahontas and John Smith
Visit a log cabin containing colonial furniture
Show a movie of colonial days

Some possible activities for developing the unit

Art:
Build a log cabin large enough for the children to occupy
Make a set of pioneer furniture, using small tree trunks
Make soap, dip candles, make a quilt, and design and work
samplers
Spin and weave cloth
Dress dolls in colonial costumes or make colonial costumes
for a class play
Paint a frieze of colonial life

Language arts:
Read stories and poems about colonial life
Write and give a marionette show
Write stories or reports of colonial life

Music:
Dance "Virginia Reel," "Minuet," and other folk dances
Sing plantation songs

Social studies:
Discuss the government of early America
Study maps of the original thirteen states
Read about colonial foods, homes, and clothing
Visit a sheep farm

Arithmetic:
Measure logs for a cabin and furniture, using $\frac{1}{2}$ and $\frac{1}{4}$, division, addition, subtraction, and multiplication
Discuss time in reference to dates

Some possible activities for culminating the unit

Present a play for the class or school assembly, such as "Colonial Days," "The First Thanksgiving," or "Landing on Plymouth Rock"

Give a marionette show
Discuss what has been learned about the colonists
Present a program of folk dances and folk songs
Participate in a May festival, wearing colonial costumes
Some units which might naturally follow this one

The Westward Movement Building Our Capital
The South The Revolution
The Eastern States Today Science and Inventions

Suggested references for teacher and pupils


Unit Two. Science and Inventions

Many of the students of this inquiring age will have chemistry sets or tool kits with which they are doing their own experimenting. The alert teacher can do much to direct these interests toward worthwhile activities and results. A study of the scientists and inventors of the past and the present and their results can make life more interesting.

Some possible aims to emphasize

To develop an appreciation for what others have given us
To utilize the inquiring mind and develop the research idea
To continue to develop good social and work habits
To observe more carefully before drawing and constructing
To appreciate the importance of originality in art and science
To give an insight into science
To give a hand to the home inventions already in progress
To learn to draw and to follow detailed plans

Some possible ways of starting the unit

Demonstrate a new model airplane which has been made by a pupil
Discuss a visit to the "Home Show" and the new equipment displayed
Fix a light switch
Discuss a new streamlined auto
Fly kites to see the power of the wind
Report a visit to a laboratory

Some possible activities for developing the unit

Art and science:
Draw pictures of trains, autos, boats, and airplanes
Build a steam engine
Make models of airplanes
Build a model windmill, showing how man utilised the wind
Build a model water wheel, showing how man utilized the water
Make or bring a telegraph set to class
Study the principle of the telephone
Set up and connect telephones in two classrooms
Set up stage lights for a play
Make some simple chemical tests

Language arts:
Read stories about scientists and their inventions
Tell classmates of information discovered by reading
Discuss recent articles and drawings in scientific magazines
Learn to pronounce, spell, and use scientific terms related to the unit
Write reports of inventors and inventions
Write reports of experiments
Draw up plans for further study
Write letters concerning patents

Music:
Sing songs of trades
Sing songs that relate to the science and inventions
Make a recording of class songs and music
Discuss how music is produced for movies

Social studies:
Study the invention and development of the phonograph, radio, and ediphone
Learn how science has contributed to medicine, art, and labor
Discuss ways in which science affects our daily living
Collect articles and pictures of inventors and inventions
Make scrap books of collected information

Arithmetic:
Measure and draw plans to scale
Measure for all models
Learn liquid measure when conducting chemical experiments
Learn dates of inventions and when inventors lived
Measure the covers of books and the size of letters and spacing between them

Some possible activities for culminating the unit

Visit a telegraph office and see the operators send code
Visit a motion picture projection booth and hear an explanation of how pictures and sound are projected
Make records of class songs and music
Present a play, "The Wright Brothers First Airplane"
Draw and paint a mural for the entrance hall of the school, showing progress through science
Discuss ways we can contribute to science

Some units which might naturally follow this one

Transportation
Electricity
Local Factories and What They Manufacture

Suggested references for teacher and pupil


III. GRADE SIX

Unit One. Study of Medieval Art

Hero worship plays an important part in the lives of sixth grade pupils. They are fascinated by the stories of ancient kings and their armor and the mysteries surrounding Joan of Arc. A study of medieval art can be rich with experiences and interest.

Some possible aims to emphasize

To distinguish fact from fiction
To utilize the imagination for stories, plays, and art creations
To emphasize self-expression rather than inhibition
To further development in cooperation and group planning
To develop an interest in ancient architecture and arts
To learn to appreciate what medieval culture has given us
To make plans before drawing and constructing
To consider balance, perspective, and design in all art work
To apply the principles of color harmony in painting
To study the human figure when drawing pictures of knights and ladies
Some possible ways of starting the unit

See a movie of medieval life and culture
See the current play "Joan of Lorraine"
Discuss armor of the past and present
Display pictures related to medieval art
Read a story of medieval life

Some possible activities for developing the unit

Art:
Study designs on shields and other armor
Visit the art museum and view medieval armor and costumes
Make medieval armor
Make models of medieval castles, churches, and homes
Make medieval costumes
Make a frieze of King Arthur and his knights
Build models of medieval boats
Make scenery for a play, puppet show, or marionette show pertaining to the unit
Study famous paintings of medieval times
Make posters to advertise a play about life in the Middle Ages
Compare writing and printing of medieval times with that of the present
Prepare scrolls similar to those used in medieval times
Language arts:
Read stories and poems about medieval people
Make short written and oral reports on medieval life
Learn why Europe developed such a high degree of artistic expression

Music:
Sing songs of travel during medieval times
Sing sea chanteyes
Listen to records pertaining to the unit
Study the story and music of the opera "Lohengrin" and attend the opera

Social studies:
Discuss maps of medieval and modern Europe
Study architecture of the Middle Ages
Study how man's customs, ideals, and ways of making a living are influenced by his physical environment

Some possible activities for culminating the unit
Dramatize a story or poem which the class has read concerning the unit
Make up stories or a play to dramatize of life of the Middle Ages
Report to the class or other classes on life in medieval times
See the movie "Robin Hood"

Give to the school library some books or pictures which the class has made

Exhibit models, pictures, and costumes made by the pupils

Some units which might naturally follow this one

Explorers
European Masterpieces

A Trip Around the World
Keeping Man's Records

The Norsemen
Lettering and Poster Making

Suggested references for teacher and pupils

Abrams, A. W., and E. L. Thurston, World Geography.


Unit Two. Lettering and Poster Making

Some possible aims to emphasize

To develop creative power through freedom of expression
To improve ability to plan, organize, and complete art projects
To develop a feeling of confidence through ability to create
To improve skill in handling tools
To learn fundamentals of art and how they can be used to express an idea
To see the importance of originality

Some possible ways of starting the unit

Compete in a poster contest for sale of Buddy Poppies
Draw posters to advertise a school play
Discuss posters and signs and why they attract our attention
Make signs for an exhibit
Mount pictures for display

Some possible activities for developing the unit

Art:
Experiment with odd shaped pieces of colored paper on neutral background to attract attention and to get most pleasing effect
Experiment with letter placement to see that areas, not distance between letters, should be equal
Print name on paper to form designs
Plan designs for school posters
Discuss why some posters are more effective than others
Experiment with different media to determine effective ways of advertising - crayon, chalk, ink, paint, and three dimensional

Language arts:
Read effective advertisements in newspapers and magazines
Read articles describing lettering and poster making
Write stories using different styles of lettering
Stress correct method of lettering
Stress correct spacing of letters

Music:
Make letters to music to express rhythm and make designs
Make finger paintings in color to music to get effect of rhythm and design
Discuss colors which seem to fit certain types of music played on phonograph or piano

Social studies:
Make posters for a school play
Make posters for a Red Cross Drive
Design cover for a classbook
Illustrate a social studies scrapbook
Write an advertisement for the school newspaper

Some units which might naturally follow this unit

Printing
Designing a School Book
Advertising
Color and Design
History of Lettering

Suggested references for teacher and pupils


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