

PRIMARY GRADE ART EDUCATION:
CHILD DEVELOPMENT, CURRICULUM AND MEDIA

by 6781

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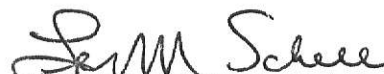
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INTRODUCTION

Art is a creative process by which experiences of all kinds are expressed and communicated. Experiences also arise out of this process. Drawing, painting and creative crafts can provide the child with rich experiences derived from no other source. Art provides the child with means of expression- a visual language- for his own personal and social experiences. Experience is essential to education and art.

What makes art unique? Few, if any, other areas of the curriculum provide such rich experiences in problem solving, critical examination, esthetic awareness, and personal expression. The potential which art holds for the growing child may not be clearly understood, even by the adults who work with children. In most subject areas children can verbally demonstrate what they have learned. The major and unique values of art education are less obvious but more important.

Although each child may be given the same materials for an art project, the likeness of each child's experience ends at this point. The child may appear to be working very quietly, but the thought processes going on are many and varied. He may be examining personal relationships, making visual observations, expressing emotions, or solving design problems which are many in number and variety.

The teacher may give suggestions occasionally, but he can't possibly anticipate or answer even a fraction of the

questions that a child might ask himself during one art project. Usually children make choices that are satisfying and personally expressive for them. Sensitive teachers can aid and encourage the process without imposing adult solutions and directions.

Art is both a process and a product. Physical, intellectual, and emotional activity are involved when the child manipulates art materials. The product is visible and tangible and for a period of time may be of great value to the child as his own personal expression and property.

Another important aspect of the art program, particularly at an early age, is freedom of expression not commonly associated with other areas of learning. Expression in art is not hampered by limitations of language or by the lack of special skills. Pleasure and enjoyment are important ingredients in the art experience. Another facet is that the hands which create an object can feel it, hold it and experience it again and again as a source of satisfaction and beauty. In a world of mechanical wonders, the hand-made object becomes a prized possession.

Art can also be used to motivate children in other subject areas. It can enrich a learning situation and make it more vivid and memorable. Art can also unite ideas and show relationships; however, in these related roles, art must not be made to lose its creative character. Creative experiences must be provided by the art program and the child must see and experience many situations to understand the full and unique contribution of art to the educational process.

THE NATURE OF THIS REPORT

This report presents some background material for understanding better art in relation to a child's development in the primary grades. The following questions were formulated as a framework around which to organize the report.

QUESTIONS TO BE ASKED

1. Is it necessary to teach art to young children?
2. Is it possible?
3. What is the nature of children's art?
4. Should art be thought of separately from creative crafts?
5. Should art be correlated with other subjects?
6. Is art education necessary for all children?

To find the answer to the preceding questions I surveyed books on art education, children's art books, journals and curriculum guides.

STAGES OF DEVELOPMENT

Children neither possess identical personalities nor react in wholly similar fashion to experiences, therefore output in art varies. However, at certain periods of their general development, children tend to pass through various stages of artistic production and consequently to adopt recognizable modes of artistic expression. It is important for the primary grade

teacher to be aware of these stages of development because the stage that a child has reached will give clues to the type of subject matter that interest him as well as the tools, materials, and activities with which he may cope successfully. Knowing a child's stage of expression will also help the teacher to determine what kind of stimulation, assistance and general educational treatment the child requires.

Linderman and Herberholz (2) describe a child's art development as follows:

Scribbling: The first stage of art development

The Symbol Stage: Ages 4 to 8

The Beginning Realism Stage: 9 to 12

Individuals approach new media in different ways. Some manipulate the material first while others may express ideas right from the start. Materials suggest ideas and ideas suggest materials; it is not important that one always precede the other.

Scribbling, the first stage of art development, generally occurs between the ages of two and four; in the beginning stages of art the scribbling appears to be uncontrolled. After the child has practiced his scribbling for a sufficient time, he begins to gain control over his art tools and materials. He clarifies his personal ideas through art by continuing to invent different ways of making visual symbols to tell his thoughts.

When the child has reached the last level of scribbling, he begins to think in terms of words and picture images.

The first signs of the symbol stage can usually be visually detected at the kindergarten level. Circular motions become heads and tree tops, while longer strokes become legs, arms, tree trunks, and ground lines. These objects may not look as they appear to adult eyes, but we must remember that children relate their ideas to their experiences in a less complex way. Identifying characteristics of the symbol stage include:

1. Children always exaggerate the parts of their pictures which are most important to them.
2. Children usually draw the sky at the top.
3. Objects in the picture are usually drawn on a ground line on the lower part of the paper.
4. Figures will all tend to look somewhat alike. This indicates a conceptual understanding rather than a visual observation of the figure.
5. Children sometimes omit details of objects which they did not think about during their drawing experience.

Here are some suggestions to help children at this stage of development:

1. Stimulate the child to utilize his idea-factory by providing stories, films and challenging discussions of animals, plants, and people in action.

2. Make your own enthusiasms spill over so that he will get excited and catch the spark.

3. Lead the child in his thinking to the point where he can pursue an idea independently.

4. Encourage the child to be original and inventive and to always do his own work.

5. Don't be overly critical for "mistakes" are part of learning.

In pictures done by children in the Beginning Realism Stage the sky touches the horizon, the figures are more realistic, there is more detail, figures are more in proportion with less exaggeration, sex differences are apparent, and there may be attempts to shade parts of the picture. Often there is an awareness of artistic principles such as repetition of shapes and definite spatial effects.

Gaitskell and Hurwitz (10) agree that the first stage of artistic production is that of manipulation. It is also known as the scribble stage; this soon takes the form of large circles. Heavy, soft pencil is the medium. During the stage of symbols which includes approximately first through third grades, the emergence and development of symbols takes place. Symbols can be either simple or complex. They may depict many things but the symbols that appear most frequently are these of "man". It has not been determined how a child arrives at the decision to give a symbol a name. Before a symbol appears in a child's work, he has usually produced many consistently similar marks or shapes.

Lowenfeld and Brittain (6) use the term schema which refers to the concept that the child expresses in his drawings. The difference between the repeated use of a schema and the use of stereotyped repetitions is that a schema is flexible and undergoes many deviations and changes while stereotyped repetitions always remain the same. The Schematic Stage includes the seven to nine year old. The human schema describe the concept of a figure at which the child has arrived after much experimentation. The discovery during the space schema is that there is a definite order in space relationships. The child becomes aware of the base line; relationship is expressed by putting everything on this important base line. Three principal forms of deviations from the schema include: (1) exaggeration of important parts, (2) neglect or omission of unimportant or suppressed parts, and (3) change of symbols for emotionally significant parts.

Jane Cooper Bland (8) says that because no two children are alike, it is impossible to place them arbitrarily in categories. Many children at three will paint like five-year-olds in painting while their clay modeling may be like that of a three-year-old. This does not mean that if a four-year-old exhibits the achievement of a three-year-old he is retarded or that he is superior if he does work in advance of his age level. It merely shows that children's art expressions vary according to their experience, perception, and maturity.

Anderson and Mulroney (9) say that the primary child may continue to use the geometric symbols but alter the form of these symbols, use a basic symbol to represent several ideas, devise variations for figures and objects, draw things as he feels them to be, draw things larger that are important to him, begin to use more detail in pictures, show both inside and outside, use characteristic details to differentiate sex, draw distant objects smaller as well as higher on the page, and create space by overlapping forms. The mature child may select and arrange objects with predetermined effects in mind and fill space in terms of purpose. A set standard begins to take shape.

INFLUENCE OF INDIVIDUALITY AND EXPERIENCES

A child's individual growth and development; physical, mental, social and emotional influence his art. The child's art products are determined and influenced by individual differences among children developed from heredity, environment, and experiences. A child's personality qualities distinguish him from others. His experiences include everything that has happened to him; the things he has done, seen, read, heard, imagined, felt or dreamed. His personality and his experiences interact and influence each other; a wide range of reaction occurs because each child is different. The different effect of experiences develops in a way that makes each individual child unique; this uniqueness determines the child's art work. The

child draws upon his personal resources for ideas when he decides on the subject matter of his art.

Several children may be exposed to the same activity at the same time but each will be impressed by it differently; each is attracted to that aspect of it that personally impresses him most. Therefore, he does not actually have quite the same experience as the others.

How will a child react to an experience? Involvement in an activity brings physical participation, mental stimulation, and emotional reaction. The child's emotional response will depend on his individual personality and on the effect that similar or related previous experiences have had on him. This way he feels influences the way he expresses his ideas.

Children's art shows the influence of their experiences and their relationship with others; the most important of which is their relationship with their parents. Background, whether it be cultural, educational, or experiential, is considered to mean the broad experiences that make up the child's home, school, and community life. The way of life determines the kind of house, how it looks and how it functions. The traditional style of painting done by the people of any given culture has become part of his experience and is seen in the way he expresses his art. Statements made by children and examples of work give us insight into the ways background determines children's art. Prior experiences help to build the knowledge and reactions that provide sources of ideas for art.

MOTIVATION

PURPOSE AND VALUE

Creating and expressing one's own thoughts, feelings, and perceptions with imagination, sensitivity, and skill is the most important aim in the elementary art program. The philosophy of art education for the past two decades has been that the child has the innate capacity to transform the primary means of knowing, that is, his experiences of feeling, thinking and perceiving, into his own unique art forms. Discovery through art should be retained and fostered. Art education authorities emphasize the importance and value of motivations as the primary method of evoking art responses in the child.

Motivation is the beginning of the educational learning cycle. It is here that the teacher is placed in the most demanding role in the art program. The purpose of art education is not to produce artists or to have children make finished artwork for exhibitions but rather to encourage the child to express himself to his fullest ability.

Teaching art by the motivational method presents the child an opportunity to crystallize concrete forms from impressions received, ideas conceived, and experiences lived. Their experiences come from life at home, at play, at school, and in the community in general. A child's curiosity may be stimulated and his feeling aroused by his surroundings and associates.

Motivation creates a situation which allows for questioning discussion, the handling of materials, and an understanding of the problem. The results of good motivation can be seen in many ways, both visual and verbal. Interest is almost always reflected on the faces of the children. Each reaction will vary with the background experiences and intelligence of each individual child. He brings insight he has acquired from previous experiences to each new experience. Learning should occur if the new experiences arouse his interest and if they have a sufficient number of elements which are reminiscent of some former experiences. If he lacks interest, he will probably fail to profit.

Careful planning by the teacher is an important element if motivation is to be effective. It should incite the child to create as well as learn. The desire to create is based on the acute awareness of an inner need to give expression to an emotional impact. The desire to learn has its roots in an innate curiosity.

KINDS OF MOTIVATION

The teacher plays a very important role in the success of the art program. There is no secret formula which can be successfully applied in every situation. Each class is different and the art teacher must be a very flexible person to be able to establish rapport with each group of children. Interest relates to the needs and abilities of those being taught. To be of value, motivation should be as interesting and informative as possible.

Linderman and Herberholz (2) say that art motivations can be grouped under one of the following three major classifications:

1. Artistic motivations
2. Intellectual motivations
3. Imaginative motivations

Artistic motivations refer to all art motivations which have as their aim the development of an increased sensitivity to artistic functions. The development of skills in using art media, learning to design, and becoming responsive to the beauty of natural and man-made forms should be stressed. Motivations should be kept at the learning level and thinking of the child. It is never too early to begin making children aware of colors, textures, shapes, lines, and other art fundamentals. There are numerous ways the teacher can encourage children to become more aware of beauty by leading them to observe and discover the shape of things. She can have them collect various stones, leaves, shells and other available objects. Or she can point out the possible differences and familiarities in shapes. Some stones are long, some short, some lumpy, some angular, some sharply curved, and some very unusual in shape. And she should encourage the children to discover for themselves and to discuss what they have learned.

Intellectual motivations have as their aim the development and enrichment of children's concepts for natural and

man-made objects. Basically, intellectual motivations emphasize the acquisitions and development of factual knowledge as it pertains to himself, to others, or to objects in question. Knowledge is not a by-product of art expression, but it is a necessary prerequisite. Unless a child learns specific facts concerning people, animals, birds, and flowers, he will not be able to say very much about them in his art. Obtaining factual information can be accomplished by bringing a live animal to class, by showing a good film or by taking a trip to the zoo.

Intellectual motivations serve two purposes: (1) they strengthen factual knowledge of things, and (2) they establish relationships between child and thing. Learning details of what birds are like is factual. Feeding the chickens or talking to the myna bird pertain to how the child establishes relationships with birds. Art skill cannot develop if the child has never developed the necessary mental imagery.

Imaginative motivations are concerned with the development of a child's imagination, inventiveness, and originality. Within this motivational area, creative thinking has an opportunity to grow. The main emphasis in imaginative motivations, is on developing uniqueness of idea. Individual idea-skills and unusual solutions to problems are stressed. The collection of scrap items leads to the development of ideas. Parents and teachers must learn to accept from the children all ideas which may seem odd or different from the standard.

Remotivation throughout the entire project, whether it lasts for one day or three weeks, is necessary. Continuous building and holding of interest is imperative if the experience is to be at all worthwhile for the students. Both group and individual motivation are important and must be given.

With meaningful motivation, the spirit soon invades the atmosphere and becomes part of the children's actions. Children respond spontaneously to the teacher's enthusiasm, discovery of new uses of ordinary materials, and imaginative discussion that open doors to creative thought and expression. Children have many ideas but they differ in interest, ability and initiative. Awareness of the limited interest span of children by the teacher helps to prevent boredom as does a variety of interesting activities.

Children with imaginative ideas practice skills with which they have become familiar in their own way and at their own pace. The variety and depth of the subjects is surprising. From past experience or imagination, aided by accurate observation and information supplied by the sense of touch and the joy of movement, objects or symbols appear that no teacher would have thought of suggesting.

Ideas for subjects are directly related to everyday experience. Things from the imagination are closely related to reality and vice versa. This gives the potential artist something concrete from which to start. It would be well for

the teacher to remember that it is the ordinary thing that is the basis of the picture when a child asks for suggestions.

In summary, a motivation is:

- A perception builder
- A concept maker
- An imagination stretcher
- A perceptual heightener
- A convergent-thinking developer
- An emotion cultivator
- A visual-image former
- A divergent-thinking producer
- An idea-generating session

WAYS TO MOTIVATE

Motivation in art as in all subjects must be built upon the interest of the student. Motivation may come from many sources. The list is endless--

surroundings	animals	buildings
a walk in the rain	birds	bulletin boards
a windy day	butterflies	mood pictures
a birthday	insects	community helpers
a field of flowers	spiders	playing
a story	fish	home life
a dream	reptiles	school
a television program	clowns	family
a holiday	city	places
imaginary trips	country	people
science	seasons	books
current events	landscape	activities

Arrangements should be made by the teacher which will give the new experiences that are suitable to the grade level; for example a visit to the--

farm	libraries
dairy	banks
park	new homes
super market	zoo
excavations	nature hikes

Before the trip, a discussion should be held with the class concerning some of the items and features to be observed. Upon return to the classroom, another discussion should take place, after which expressive work should begin immediately.

Additional topics for intellectual motivations:

- Figure: Learning what eyes are like
 How the mouth chews
 What ears can do
 Where the body bends
 How we run
 All about fingers
- Insects: Grasshoppers (How they hop?)
 Ants (How many eyes? Do they chew?)
 Crickets (How do they sing?)
 Bees (How do they collect nectar?)
 Butterflies (Where do they come from?)
- Animals: Cows (Udders, hoofs, horns, stomach)
 Horses (Do they have teeth?)
 Dogs (Is their fur soft?)
 Cats (How do they arch their backs?)
 Rats (Are they really sneaky?)
 Bats (Do they have eyes?)
- Plants: Learning about trees (leaves, bark, roots)
 How flowers are different
 How do grapes grow?
 What makes corn-on-the-cob?
 How do vegetables grow?

Donald and Barbara Herberholz (13) suggests the following for stimulating thinking in an imaginative vein:

- Inventing a nonsense machine
 Turning into an insect, bird, etc.
 If you were the tallest person on earth
 If you were one inch tall
 If you were invisible
 Inventing a combination bird, animal, fish, etc.
 Turning into a monster
 Becoming the last person on earth

Children can absorb or retain only a few suggestions or ideas at one time. The teacher should plan to provide motivation in small doses. Introduce, if possible, a new and challenging stimulus each day. The following devices are suggested among many possibilities:

Reproductions of paintings, sculpture, and prints that supplement and emphasize the objectives of the project.

Photographs of the specific subject matter involved that will extend the students experiences.

Color Slides of paintings, drawings, sculpture, prints, ceramics, jewelry, architecture, designs in nature and in the immediate everyday environment, creative works by other children illustrating technical stages in progress, and children, performers, and animals in action (One of the most significant learning situations).

Filmstrips on techniques and correlated areas.

Films, live TV show, and kinescopes that apply to a particular theme or technique.

Books (stories, plays, poems, biographies), periodicals, and pamphlets that will broaden the knowledge of both the teacher and student and bring richer interpretations of the subject matter.

Recordings (both disc. and taped) of music, dramatizations, and of the varied sounds of different geographical regions, jungle animals, nature's forces, machines, rockets, trains, planes, ships, and circuses.

Radio programs of particular themes for classroom listening.

Guest speakers and performers, such as athletes, clowns, scuba divers, dancers, scientists, and astronauts.

Field and sketching trips to science and historical museums, art galleries, artists' studios, municipal buildings, farms, factories, wharves, airports, observatories, railroad yards, bus and transit terminals, historical sites, national parks, zoos, and shopping centers.

Models for classroom observation and drawing of live or stuffed birds, sea life, reptiles, mammals, pets, mounted insects, terrariums, ant colonies, bee hives, hobby collection, flowers and plant life, skeletons, and assorted still-life material--fruit, vegetables, lanterns, kettles, pots, vases, bottles, kitchen utensiles, trivets, and textural cloths like fish net or burlap.

Artifacts from other cultures, such as masks, carvings, jewelry, textiles, ceramics, toys, tools, icons, and fetishes.

Examples of work in various media by former students.

Demonstrations by teacher and students.

Constructive critiques by class members with positive guidance by the teacher.

Introduction of a new material or tool, a new use for common material, or a new way of using a tool.

Introduction of design principle or a special emphasis on some compositional element, such as value, texture, or color relationship.

Exhibits and bulletin board displays that relate to the unit.

Use of microscopes, magnifying glasses, telescopes, and microscopic projectors to expand visual horizons.

CAUTIONS IN MOTIVATION

Sybil Marshall (1) states that the main thing to avoid is suggesting illustrating stories that have already been done in a way that the children know and would merely copy. The Walt Disney "Snow White" is still seen in pictures, puppets, and dolls everywhere. It is also foolish to ask children to do their own pictures of the characters of Beatrix Potter or A. A. Milne. Any attempt at illustration could end only in disappointment and frustration. The second item on the list

would be the "all inclusive" sort of suggestion, such as "A railway station," or "The beach." These are best left for group work.

Teachers also forget how much information and experience children have had via television, travel, movies, records, and talking books and toys. Often we bore them with our stilted approach or with information which is not new to them.

CORRELATION OF ART WITH OTHER CURRICULAR AREAS

Gaitskell and Hurwitz (10) say that stimulus for artistic expression may arise in any area of a child's life. If a child is moved by an experience, it makes little difference from an artistic standpoint what the source of stimulation is. Many situations found in play or study at school promote expression. Life at school may be the source of many and varied significant artistic works.

Mechanistic psychologists believed that learning can occur best when school subjects are broken down into their smallest parts. The Gestalt psychologists disputed this assertion and proved that just the reverse is true. Wholes, not parts, are primary, they asserted. Learning occurs best when subjects are combined.

Through correlation, school subjects formerly considered discrete are closely related. Reading, written English, spelling, grammar, and handwriting, for example, have become one area of study known as the "language arts." History, geography, and civics are called "social studies." Nature study, physics, and chemistry are called "general science." The pupils are said to gain greater insight into all areas of learning involved as a result of grouping subject matter.

Further grouping occurs in the unit curriculum. From even broader themes such items as "living together in the home"

or "how people make a living" may be found in the school curriculums. Children are able to learn many facts related to various subject areas and are able to develop the necessary skills in such areas as spelling, computing, and penmanship. A large part of the day is spent in doing research on the main theme and the problems associated with it, during which time the pupils may draw, write, read, sing, build, and measure. Part of each day is set aside for evaluation of products and procedures as well as for practice of skills that the learners need to improve. In a well conducted unit, pupils are able to develop skills in functional manner that rivals in efficiency the methods of developing skills by drills used when subjects are studied independently.

The teaching of art has, of course, been affected by both the correlation of subjects and their fusion in the unit curriculum. In certain cases art education has benefited from the grouping of areas of learning: in others, it has suffered. Any teacher who correlates art with other subjects will have to determine when an activity ceases to be art. When in doubt, a teacher should ask himself a few basic questions:

1. Does the activity allow for freedom of decision in interpretation, design, and choice of subject?

2. Does the task call for strong personal identification with the subject or does it rest primarily on someone else's solution?

3. Can the pupil take the information beyond the source material and add something of his own?

It is instructive to study some of the techniques of developing correlations between art and other subjects and some of the results of using art activity as part of a larger unit of study. Gaitskell and Hurwitz (10) included the following subjects in their book.

LANGUAGE ARTS

Experiences in the language arts can lead to strong correlations with art. Stories and poems may encourage children in the symbol or later stages of expression. Picture-making or paper work serve best in this type of work; modeling materials may also be useful. Stories and poems the children read and study in class or those they write themselves may be used as the basis for pictorial or three-dimensional expression. If the correlation is to be successful certain teaching precautions must be observed. When a child fails to respond sufficiently to the literary work, he should not be expected to react artistically to it. Correlative output of this kind should not be encouraged.

SOCIAL STUDIES

Social studies for children begins in their immediate environment. The geography, history, and civics they first consider are found close to home. Children are naturally interested

in what goes on around them and they base their art on this area of learning. Their paintings, murals, and three dimensional work may depict such themes as "Our neighborhood", "The people who call at our house (baker, milkman, or laundryman)", or "How we travel in our city."

A topic frequently related to social studies in the Primary grades is "Our friends and neighbors in other lands" or "Boys and girls in faraway places". The subject takes the children away from the environment they know and as a result their art work often deteriorates. The main reason for this is that the children generally do not know enough about the remote region to express much about it; the teacher may substitute stereotyped symbols for true information. These symbols give a very restricted idea of a country, therefore, they interfere with the child's understanding of the true character of the foreign country.

Children must gain a wide knowledge of remote regions before they should be expected to give expression in art. They must also be stirred by some aspects of this knowledge. In time, they may gain a body of knowledge and a sense of the true characters of distant places by reading books and looking at moving pictures, by singing songs of the countries, and by studying the work of their artists. These experiences should help the children to express something worthwhile.

SCIENCE

It is generally recognized that scientific drawings and artistic expressions do not coincide. Like a map, a scientific drawing is an exact statement of fact, which allows no deviation from the natural appearance of an object. Children should make use of their own symbols to represent objects. Most elementary children, are incapable of drawing with scientific accuracy, however; this does not mean that they should not be exposed to natural objects or that they should not use them in their expressive acts. Any natural object, a flower, bird, seashell, or an animal in the zoo, may be used as the basis of design, provided the child is given freedom to depart from the scientific form.

Care must be taken not to supply children with symbols, considered to be artistic, which tend to replace or interfere with a study of natural objects. Cutting snowflakes, for example, could be introduced only if the activity followed a careful study of the real form and was entirely creative. The drawing of evergreen trees in the zigzag design occurs more often as a result of a teacher's demonstration than because of the child's observation.

MUSIC

Music and art lend themselves to several types of correlation. As an indirect correlation, a background of music is

often valuable to children while they are drawing, painting, or working three dimensions. In a subtle fashion, the music appears to influence the children's visual output.

The teacher may arrange direct correlations between music and art for children at any level in the elementary school. Music with a pronounced rhythmic beat and melodic line may be employed as a basis for nonobjective patterns.

Jefferson (7) feels that sometimes two areas are forced into a correlation such as attempting to model or paint what the music says or to express the mood of the music. Music is an auditory area and art is a visual one. Modeling or painting what the music says is just about as absurd as taking a painting to a piano and playing it.

MATHEMATICS

As soon as a child is capable of using a measured line, mathematics may begin to enter into some of his art work. The geometric symbols used in mathematics are also representative of the second stage in art development which generally includes the primary age child. Activities such as building model houses lend themselves to this correlation with symbols.

UNPLANNED CORRELATIONS

The preceding examples of correlations were consciously developed by the teacher. Honeywood (16) states that many interests may arise in unexpected ways; one must be prepared

to seize any opportunity as it comes. Children often find treasures on the way to school or on the playground or they may bring a prized possession from home to share with other members of the class. After close observation, creative work may arise spontaneously. It may be in the form of writing, painting or shaping with clay.

WORKBOOKS

Gaitskell and Hurwitz (10) state that the authors of workbooks are either unaware of the expressive modes in art for young children or are determined to ignore them. The symbolic representations normal to children are never used. Furthermore, the areas in which children are supposed to do their copying of tops, rabbits, balls, and so on are too restricted to suit the child's physiological development. Teachers need to be discriminating in their selection and use of materials in every area because subjects are related, and learning from one affects learning and expression in another.

EVALUATION

If we accept the idea that art for the child is a language, a means of expression and communication, then, logically, the assessment of the content of the work would be the best means of evaluation. The content of art falls under two general headings, explicit and implicit. An uncomplicated, easily readable piece of art work that explains everything is explicit; it implies no more than it explains. The implicit content is much greater than appears on the paper or than meets the eye, and is much greater than the explicit content. The aware teacher closely observes the students while they are producing art work; for example the students might have thought about how a color was discovered, how they loved it, how excited they were, how they expressed it and how by so doing they communicated something of their excitement to their peers and their teacher.

Jameson (5) says the experience of constantly looking at children's work will soon enable teachers to recognize the typical modes of expression, and to evaluate the implications of its content: progress in handling color (from mess to clarity); development of texture; invention of new symbols; wider observation of life and expression of it; evidence of enjoyment and development of initiatives. The young child has his own natural personal manner of expression which is a measure and indication that helps in determining his developmental age. We

must always be on guard against imposing adult standards and criteria upon the child in our evaluation of his art work.

COMPETITIONS AND CONTESTS

"When ever the main attention is diverted from the child to the product he produces, injustice must result both to the child and to his work," says Karl Hils (13). By looking at the product only, we would get a completely distorted view of the whole process. We would neglect the individual child by comparing his work to others in the same grade. Grading, however it is done, is harmful to the child because it turns his attention from the creative process to the the final product. It will be a great advantage if rigid numerical grades can be avoided and replaced by descriptive grades. Less harm may be done by grading the individual's progress rather than the product or by establishing class standards.

Natural competition which is not based on standards creates a most wholesome atmosphere. The child is simultaneously exposed to many different "styles" and modes of expression, which he now evaluates in terms of his own experiences. In forced competitions and contests the child always loses. Karl Hils (13) wrote, "Contests produce a psychological problem because only a few can win while the majority are doomed to the frustration of failure." Often the winner loses in that the judges may not have been qualified and the winner is left with the misconception that his art is better. There have been cases where judges

couldn't agree on the best so they compromised by giving the prize to a third or fourth choice. A basic objection to contests is that they focus on the end product. A contest has a disruptive effect on the continuity of day by day growth. Contests constitute a danger in art education since in the long run they benefit only the sponsors.

SELF EVALUATION FOR TEACHERS

The best teacher of art will not rest on his college laurels alone. He will continue to augment and enrich his background each year through further study, further experimentation, and further creative activity. He will continue to learn from the children in his classes, from his peers, from his travels, and from readings and research, and with this new understanding, he will begin to realize how much is still undiscovered and how wide the horizons are.

In an attempt to cover the full range of teaching ability Rueschhoff and Swartz (12) grouped questions into the following categories for self evaluation.

Preparation and Planning

1. Has a meaningful objective been developed for the art episode and is this understood by the children?
2. Have all necessary materials been assembled before introducing the art activity?

3. Has consideration been given to all children in the room and have individual differences been attended to?

4. Have provisions been made for evaluation during and after the episode?

Management of the Art Activity

1. Have children learned to take care of their art materials?

2. Have children participated in developing a routine for passing out materials for different kinds of activities?

3. Have desks or tables been arranged suitably for the activity?

4. Has consideration been given to individual and group needs for materials?

5. Have children learned to take turns in passing out materials and cleaning up?

6. Have precautions been taken to insure an easy clean-up, i.e., the use of newspapers for painting and clay work?

7. Have materials been stored so that they are easily accessible to children?

8. Have materials--scissors, brushes, crayons, etc. been stored so that they can be visually inventoried?

9. Have all the necessary materials been prepared for the episodes?

10. Have children learned to evaluate routine procedures, such as passing out paper?

11. Have children been provided with smocks or old shirts when these are needed?
12. Have children learned efficient clean-up procedures?
13. Have children learned respect for the classroom and the school building?

Classroom Control

1. Do children know what is expected of them?
2. Have routine procedures been established for and by children on the first day of school?
3. Do children understand the routine procedures?
4. Have children been involved in setting up standards for conduct?
5. Has information about each child (home background, interests, etc.) been obtained and studied?
6. Is the art episode appropriate for the children?
7. Have the best media and/or materials been selected for the episode?
8. Have children been included in planning the episode, whenever possible?
9. Is the work interesting and challenging?
10. Have procedures been re-evaluated as needed?
11. Has motivation reached each child?
12. Have activities been planned for those who finish ahead of others?

Interaction with Children

1. Has the motivation reached all children?
2. Have individual differences been considered?
3. Have the motivational procedures been successful?
4. Have children responded well to the teacher and to the activity?
5. Have the needs of children been met?
6. Have children been enthusiastic about the art activity?

ART PROGRAM EVALUATION

Jefferson (10) feels that by the second or third grade, if the art program has been evaluated periodically, it will be a creative one and each child will have developed his own strengths and the children have overcome feelings of insecurity. Time well spent by the teacher on art work helps the child develop concepts and ideas more fully. Upper primary students usually have richer imaginations and their maturity gives them more drive to carry projects further and longer attention spans allows more time to be spent on projects. When evaluating the art program the preceding items should be taken into consideration.

Jameson (5) concluded that it is the responsibility of the teacher to evaluate and use every subject in the curriculum and every means her sensitivity can devise to surround the child

with the atmosphere and environment which will provide the richest possible experience--visual, aural, tactile, emotional, spiritual, social and cultural. The good teacher will provide an environment which will arouse the child's interest and curiosity, open his eyes, stir his imagination, stimulate his fantasy and trigger him into creative activity. Evaluation and re-evaluation should be a continuous process by the children, the teacher, the art specialist, and the administrator to assure a quality art program.

MATERIALS AND THEIR USES

Jefferson (7) says that there is a widespread discrepancy between what modern educators teach and believe, and what is actually practiced with children in many elementary classrooms. A similar discrepancy is shown in the art teaching aids used by teachers; new and additional teaching aids of completely opposing kinds are being written, published and used in classrooms. Teachers need some insight into what some of the educationally sound art teaching aids are and how to use them.

Due to the increased demands on a teacher's time and energy, she has little opportunity to search for the variety of ideas, materials, tools and recipes needed to meet the individual needs of each child in the art class. The following materials and ideas for their uses were compiled for the convenience of the primary teacher. These ideas and materials combined with the teachers ability to scrounge, salvage, save, beg, borrow or buy could be the beginning of some very exciting, imaginative and creative art activities for students in the primary grades.

PAINTING AND DRAWING

Linderman and Herberholz (2) suggest trying to paint with the following tools:

fingers
sticks
blocks of wood
branches

brushes--bottle brush, house
brush, paste brush, solder
brush, soft hairs, hard
bristle, rubberized bristle

rope	sponges cut into many shapes
feathers	plastic dispenser bottles
rags	dish scrapers
rags tied to a stick	brayers
toothpicks	

The use of such tools as these in painting will help develop awareness as to what can be done with paint and also to investigate the tools. Combining different tools offers an endless number of experiments and experiences for the beginner and the mature artist.

Here are some suggested ways of thinking of a tree in relation to tools. What tool could best be used to paint the roots of a tree? What tool could be used to paint the branches that are stretching up? What tool could best suggest the smooth or rough bark of the trunk? What tool could suggest the bud or blossom? What tool could be used to suggest the moving leaves in the wind of early summer. What tool could be used to indicate the snow heavy on the branches, or the strong contrast of light or dark on the branches after a rain, or sharp pine needles?

Have you ever tried to draw with tools such as:

crayons	felt tip pens	twigs
pencils	toothpicks	soap
fingers	bamboo	soldering wire
chalk	bones	nails
charcoal	straws	sticks
ink pens	feathers	

These materials may seem "odd" at first and we may not be able to think of them as drawing instruments. It has been found that when a person has not experienced the tool before that

he is more likely to approach it with openness and therefore be more creative and inventive in its use.

One might ask himself the following questions to discover the uses of tools. Will I have to sharpen it, burn it, wet it, tie it together, hit it with another tool or break it before I can mark with it? Will I have to use a liquid with it? What consistency should the liquid have? What kinds of surfaces will the tool mark on? Will specific materials or surfaces be more suitable for certain tools than others? Conventional tools such as pencils, pens and brushes will be more difficult for most people to use with flexibility, fluency, or inventiveness.

Surfaces might be absorbent or nonabsorbent, shiny or dull, smooth or rough, hard or soft, wet or dry, flexible or non-flexible, thick or thin.

Have you ever tried to paint or draw on:

paper--newsprint, paper	cloth
plates, paper bags,	saran wrap
tissue paper, crepe	acetate
paper, paper towels,	aluminum foil
cellophane, carbon,	masonite
butcher, waxed paper	sidewalks or driveways
wood	back yard fences
stones	chalkboards
glass	hard soil
cardboard--corrugated, pressed	sand

Experience with tools and surfaces is important to consider when planning an art activity. Children need stimulating ideas to work with, stimulating tools and a variety of surfaces. Materials and tools that permit exploration, encourage investigation,

motivate thinking, and are suitable for their stage of development are a prerequisite. Children may need several lessons on the use of a tool or surface before he is ready to express ideas.

Liquids can be either opaque or transparent. The following are suggested:

water colors	food dyes	bleach
poster paints	liquid shoe polish	liquid wax
muddy water	melted crayons	glue
corn syrup	rubber cement	condensed milk
india ink	egg tempera	buttermilk
tea	rubber base enamels	
coffee	berry juices	

POSSIBLE USE OF MATERIALS AND OBJECTS

Objects all around us can be utilized in the art program. Most of the items listed can be found at home or in the junk yard. Shoe boxes, cigar boxes, and half-gallon and gallon milk or ice cream containers will serve for storage of the materials. The discriminating teacher must use taste and caution to insure meaningful experiences.

Wachowiak and Ramsay (11) have an extensive list of materials or objects and their possible use in the art program, from which the following ones, appropriate to primary grade art education, were selected.

<u>Material or Object</u>	<u>Possible Use in Art Program</u>
Asbestos, powdered	Mixed with wheat paste as a modeling substance
Bags, paper	Paper bag masks; puppet heads, costumes
Balloons	Mobiles; foundations for papier-mache forms or paper sculpture

Balls, rubber, ping-pong	Mobiles; constructions
Bamboo curtain remnants	Collage; construction; drawing tools
Bark from trees	Collage; texture, background
Beads	Constructions; collage, mosaic
Blinds, matchstick	Collage; constructions; stables
Blocks, wooden	Constructions; bases; imprinting; printmaking
Board, peg	Collage; constructions (rubber bands or colored yarn)
Bolts and nuts	Constructions in metal; imprinting pieces for clay; printmaking
Book jackets	Paper mosaic; collage
Bottles, small colored	Mosaics; plaster reliefs
Boxes, assorted cardboard and paper	Construction work; storage files; stage for puppets, picture frames; dioramas, aquariums, storage for construction work
Boxes, round oatmeal	Box construction; bases for totem pole, storage, tote bags
Buttons	Scrap constructions, collage, eyes
Candles	Resist projects, sand caste candles
Cans, tin	Paint; water containers; metal construction; pencil holders; flower pots; printmaking
Canvas	Collage; wedging board surface; rugs
Caps, bottle	Construction; collage; imprinting pieces; flower centers, eyes
Cardboard (light weight)	Paper sculpture; cardboard printing; multi-crayon engraving
Cardboard, corrugated	Constructions; collages, texture
Carpet samples	Collage; texture printing
Cartons, egg	Collages; masks; construction; creatures
Cartons, ice cream--round	Scrap material containers; plaster of Paris molds
Catalogs	Pasting surfaces; colored surfaces; collages; mosaic
Cellophane (colored)	Collages; transparent pictorial designs
Celotex	Working surface for reed constructions
Chains	Constructions; making impressions in clay
Checkers	Constructions; making impressions in clay
Clips, paper	Construction
Clock works	Metal constructions; making impressions in clay
Coins	Imprinting pieces
Combs	Making impressions in clay; crayon engraving
Cones, fir	Imprinting pieces; collage

Cones, paper
 Confetti
 Containers, waxed card-
 board milk
 Cord

 Corks, all sizes
 Corn, dried
 Cotton warp
 Cups, paper
 Dental tools

 Depressors, tongue
 Dominoes
 Drapery sample or remnant

 Egg separators
 Embroidery hoops
 Emery cloth
 Erasers
 Feathers
 Felt
 Filler, rug
 Filters, metal
 Fish net

 Flowers, dried

 Foam rubber
 Foil, aluminum or tin
 Fur
 Gauze, theatrical
 Grog

 Grounds, coffee
 Hangers, wire coat
 Inner tube
 Jewelry
 Keys

 Lath, wire
 Leather Scraps
 Leaves, real and plastic
 Lids, jar
 Linoleum
 Machine parts

 Magazine advertisements

 Marbles

Paper sculpture
 Collage
 Molds for plaster carving blocks

 Collage; printmaking; stitchery;
 plaster masks; mobiles
 Constructions; mobiles
 Collage
 Stitchery; collage
 Paper construction
 Engraving on plaster; crayon
 engraving
 Collage; construction
 Imprinting pieces
 Collage; stuffed animals; papier
 mache' decoration
 Construction; collage
 For simple silk screen prints
 Craft projects; collages
 Printmaking
 Collage; imprinting; printmaking
 Collage
 Stitchery; collage
 Metal construction
 Collage; stitchery; still-life
 arrangements
 Source of material for drawing,
 painting
 Collage; printmaking
 Metal construction; repousse reliefs
 Collage
 Stitchery; collage
 Ceramic projects, aggregate for
 plaster of Paris molds
 Collage
 Metal constructions, armature
 Collage, printmaking
 Metal construction
 Collage; clay reliefs; metal con-
 struction
 Metal stabiles; mobiles
 Collages
 Stencil; printmaking
 Metal construction; mobiles
 Collage; construction; printmaking
 Metal constructions; making impres-
 sions in clay.
 Collage; printing surfaces; paper
 mosaics
 Metal constructions; metal
 enameling

Masonite remnants

Mats, rubber floor

Mica

Mirrors

Nails

Neckties

Netting, chicken

Newspapers

Nut picks

Oilcloth

Paper, newspaper

Paper, pulp trays

Paper, tar, build

Paper towels

Paper, wax

Paper, wrapping

Pebbles

Pins

Pins, hair and clothes

Pins, hat

Pipe cleaner

Plastic scraps

Plywood

Poles, fishing

Polish

Radio

Raffia

Reed

Ribbons

Rings

Rope

Rubber, innertube

Rug remnants

Salt

Sandpaper

Screws

Sea Shells

Seeds

Shades, window

Collage; constructions; inking squares

Collage; printmaking

Collage

Self portrait drawing

Imprinting pieces; engraving tools; constructions

Collage; puppet; stuffed animals

Collage; stitchery

Multiple purposes

Engraving tools

Clay projects; fingerpainting surface

Several layers of newspaper moistened with wheat paste can be shaped for masks

Collage; masks; box construction

Collage construction

Blotting tempara batiks; papier mache'; collage

Multiple purposes

Tempera painting; printing

Mosiacs; collage

Multiple purposes

Construction imprinting

Tools for crayon engraving

Armatures for small papier mache figures

Collage; metal constructions

Collage construction bases

Inking pens from thin segments

Stains and patinas on clay plaster, and papier mache sculpture

Metal stabiles; mobiles; impressions

Hair for masks

Collage; construction; clay imprinting

Collage; puppets

Construction; mobiles

Collage; construction

Collage; printmaking

Collage; texture printing

Collage; modeling mixture

Collage; surface crayoning constructions

Metal constructions; imprinting

Imprinting

Collage

Collage; painting and printing surfaces

Sheeting, cork	Collage; construction; printmaking
Shingles, tar	Collages; construction
Shot	Collage
Silk	Collage; stitchery and applique
Sponge	Imprinting pieces
Sponge, rubber	Collage, texture painting; and printing
Spools, thread	Constructions; printing tool
Springs	Metal construction
Steel wool	Cleaning and burnishing metals; metal constructions
Sticks	Collage and construction
Straws Cellophane	Constructions; mobiles
Thread	Stitchery; collage; construction
Thumbtacks	Multiple uses
Tile	Making surface for reed forms; collage; constructions
Tiles, vinyl	Collage; constructions
Tinker Toys	Construction; imprinting pieces
Tins	Paint mixing; metal construction
Toothpicks	Constructions; collage; ink sketching
Trays	Paint mixing
Tubes	Construction box sculpture
Twigs	Papier mache and scrap construction
Vermiculite	Collage
Wall paper	Paint or print on reverse side; collage
Wax, floor	Protects surfaces of fired clay, papier mache, wood, sculpture
Weeds	Still life
Wire	Metal constructions
Wood	Constructions; collage; bases
Wood, drift	Displays; sculpture
X-ray plates	Collage; construction; printing
Yarn	Collage; construction; stitchery

SPECIAL MATERIALS, SUGGESTED SOURCES, AND USES

<u>Material</u>	<u>Use</u>	<u>Source</u>
Applicator sticks	Constructions; stable; mobiles	Drug store; hospital; supply firm
Burlap	Stitchery; applique; collage; or display	Department and mail order stores
Dextrin	Adhesive in powder form; add 5 or 10 per cent to moist clay to achieve hardening without firing	Drugstore

Formaldehyde	A few drops in liquid media (tempera, finger paint, etc.) will prevent souring. Phenol can be substituted.	Drugstore
Gesso	Plaster of Paris solution conditioned with glue, for coating papier mache.	Art store
Glue (liquid clear-drying)	A protective coating or seal on plaster of Paris sculpture before painting	Lumber, paint or art store

Alice M. Schwartz (14) recommends collecting the following items that can be readily found in the home or community. She urges teachers to begin collecting materials such as:

Newspapers	Yarn scraps
Scrap wire	Feathers
Salt	String
Sand	Seeds
Corn starch	Ribbon
Colored scrap paper	Cardboard scraps
Foil paper	Paper bags
Buttons	Wire screening
Shells	Magazines
Sequins	Cloth pieces
Sponges	Plastic starch
Soda straws	Plastic food containers
Laces	Foil frozen food containers
Felt	Beads

DISCOVERING COLOR AND TEXTURES

The teacher or child should have some experiences with color and textures in combining tools and materials. Color is a good element to start with because most people are responsive to it.

Linderman and Herberholz (2) wrote the following list as a means to discover color:

- dropping colors onto a wet surface and allowing them to run together;
- dripping melted crayons;
- looking through a prism;
- making a crayon etching;
- looking at a color against a white background and removing it to see the afterimage;
- using poster paint on black construction paper;
- using sponge and overlay poster paint colors;
- putting colors on a folded piece of paper and pressing it so the colors run;
- dropping different colors of ink or food coloring into a glass of water;
- placing tissues or cellophane over each other to mix colors.

To discover textures, one might make crayon or brayer prints on different surfaces around the house and then use the textured paper for cutting and pasting a picture. A collage can be made of smooth, shiny, rough, or fuzzy textures. Gadget prints and blottos help one discover the texture qualities of paint. Rubbing the side of a crayon on paper will bring out the texture of the paper. Print making brings out the textures one can make with a tool. Use a magnifying glass to look at textures. See how many different textures can be collected from a magazine. See how many similar textures can be found in real objects. These will be ways to enrich our knowledge of textures of things that surround us every day.

AUDIO-VISUAL MEDIA

Audio-visual equipment is not new to classrooms, but its use as a new media in art is fascinating, challenging, stimulating and exciting for both the student and the teacher.

Rueschhoff and Swartz (12) suggested the following uses of audio-visual equipment.

The 2 x 2 Slide Projector

- Objectives: (1) Enhance children's visual perception.
- (2) Show the interrelationships of all visual art elements existing in organic and inorganic objects.
- Materials: (1) Minute particles of lemon peel, tomato skin, stamen, pistils, pollen, cucumber cross-sections, yarn, netting, fabrics, insects, colored cellophane, etc.
- (2) 2 x 2 slide mounts (available at any camera supply shop).
- (3) Medium-weight acetate precut for 2 x 2 slide.
- (4) Clothes iron for sealing.
- Procedure: (1) Place any one or combination of particles between a folded piece of precut acetate.
- (2) Place this in a 2 x 2 mount.
- (3) Press edges with warm iron to seal.

For variation, thin rubber cement may be added to the slide between the acetate. When the heat from the projector hits the slide, the rubber cement will expand and move. It is helpful to make a series of transparencies developing a simple art element to the more complex. For example, a simple line in one slide can become two or more lines, followed by texture,

repeat patterns, size, shape and color. Analogies or comparisons between art elements found in commonplace objects and in works of art can be shown. Slides and filmstrips are available that explain the visual art elements as well as those which help give children a knowledge of works of art.

The Overhead Projector (limited to transparent materials)

Objectives: (1) Help children discover various texture, weaves, and patterns in textiles.

(2) Assist children in seeing the relationship of lines, textures, and patterns.

(3) Enrich concepts by showing how the designer-craftsman has used line, shape, repeat pattern, color, and differences in textures.

Materials: (1) Colored acetate--primary colors.

(2) Ferrottype photographer's plate or convex make-up mirror, or any high mirror-finish plate such as a cookie sheet.

(3) Record player

(4) Record-ballet music such as Tchaikosky's "Swan Lake".

Procedure: (1) Reverse overhead projector so that image is reflected away from the screen.

(2) Colored acetate is placed on the stage of projector. Use different color combinations.

(3) The child uses the mirror plate to catch the image from the projector and to reflect it

on the screen. If the plate is flexible it can be bent to create different colorful images on the screen. Two or three can work together if there are enough plates.

Experimentations with objects can help children understand positive and negative space. This is a good follow-up for children who finish first. Children enjoy drawing with a felt tipped pen or grease crayon on acetate and seeing their work projected. Leaves or other forms of nature are excellent for seeing design qualities. Two pyrex pie pans can be used for another interesting effect. Add several drops of oil to a small amount of water in one pie pan. A few drops of different colored food coloring is added; set the other pan inside of the first one. After placing on the overhead projector, slowly turn the top pan.

The Opaque Projector

This is a rather cumbersome piece of equipment to use in the classroom. The opaque projects materials that are opaque. Pictures from books, periodicals, photographs, or children's art work can be projected and enlarged on a screen for all the class to see at once. Caution needs to be taken because due to a great deal of heat the projected object can be ruined if shown too long. Teachers can develop their own timing and techniques with the opaque projector with practice.

The 8-mm Movie Camera and Projector

The movie camera is a means of bringing the environment into the classroom or to isolate interesting features in the environment for children to discover, experience, and study. Teachers have made movies of various textures, patterns, colors, and shapes which are rarely observed by children. Some have filmed art collections in museums and brought the museum into the classroom. There are many excellent commercial films available for educational purposes.

Children in elementary classrooms are capable of producing their own films. A movie camera is not required, but it involves the use of leader film. Interesting and aesthetic effects can be created in the following ways:

1. Draw directly on the film with pen and ink, colored felt-tipped pens, or tubed watercolors.
2. With a sharp pointed instrument, scratch directly on the film.
3. Perforate the film with pins to create interesting light patterns.

Exposed film can usually be obtained from home movie enthusiasts. White leader film can be purchased for a nominal cost from camera or movie supply shops.

The Isolator

This device is so named because it isolates specific parts of the environment for easier study and observation by children.

It is made of a 12" x 18" white posterboard or piece of construction paper, with a 2" x 2" hole cut in the middle. The isolator separates small sections from the total picture which enables children to discover, analyze, and enjoy the wonders of the world through concentrated looking. Added enhancement can be obtained by using a magnifying glass with the isolator.

The Simple Camera

Photographs are another way of isolating unique texture, structures, and patterns from the environment so they can be studied by children. The use of the camera helps children bring their unconscious awareness into conscious awareness.

Educational Television and Video Tapes

Television is intended to supplement and enrich the curriculum offered by the teacher. After much experimentation, guides have been developed with the teachers help. The programs presented are informative and usable. It is this medium which can bring into the classroom those visuals, understandings, experiences, and exposures to exemplars which teachers do not have time or opportunity to prepare.

SENSORY AIDS

Basic to instruction is the use of concrete sensory aids to assist children in the mastery of difficult concepts. Aids developed specifically for art education may also be useful for

other disciplines. The following have been found to be effective enrichment in creative activities:

Tactile Sensory Aids

These are 4" x 4" squares which are covered with a variety of materials, including sandpaper, netting, acrylic paint, etc. Each square has its match in texture, but all are the same color since different colors tend to detract from the concrete tactual experience. The concepts of rough and smooth, gradations of roughness and smoothness, and hard and soft are just a few of the many possibilities.

Auditory Sensory Aids

Small containers hold different ingredients (sand, pebbles, seeds) graduated from loud to soft. Each container has a match, and in finding the matching pair, children enrich their concepts of loud and soft.

Olfactory Sensory Aids

Two vials, one containing oil of amber and the other oil of rose geranium, are filled. Oil of rose geranium is produced from the distillation of finely chopped leaves of geranium plants, and has a pleasant odor. The other to most people is unpleasant.

Visual Sensory Aids for Size, Shape, Color and Repeat Pattern

A series of shapes in primary colors derived from the circle, square, rectangle, and diamond are made. These are particularly useful, since they are closely related to that stage in children's symbol development that consist of geometric shapes. Such aids are also commonly used in mathematics.

Visual Sensory Color Aids

Matched color sets help children become aware of color relationships and to distinguish between colors. These can be used in visual exercises to enhance the perception of colors, and to make judgments and discriminations about colors.

Other Sensory Aids

Many sensory aids are not in permanent form. For example, lemon extract and sugar cubes can be used to enrich concepts of sweet and sour. Display units, cabinets, desks, and windows are used effectively for visual abstractions of concrete experiences. These aids are available to children and teachers permanently.

RECIPES

FIXATIVES, CLEANERS, AND THINNERS

The University of the State of New York (14) included this useful information on the following:

Brush-On Fixatives for Chalk

The following mixtures may be brushed on paper with wide brush or sponge before the chalk is applied. Work on wet paper must be done quickly. To retard drying, place picture on pad of dampened newspaper while working.

1. To 1 quart of water, add 7 rounded tablespoonfuls of wheat paste. Stir well or shake in tightly closed jar.
2. Use equal parts of evaporated milk and water.
3. Use fresh buttermilk.

Sprays

Take 6 parts methyl alcohol and 1 part shellac. Mix and allow to stand overnight. Spray work lightly, using spray gun or atomizer. Spray work with milky texture of library paste and water.

Fixatives for Dipping Chalk

Dip chalk into one of the following:

Water
Equal parts of evaporated milk and water
Buttermilk

Cleaners and Thinners

When Using the Following Materials;

Enamel

Turpentine acts as both cleaner and thinner

Oil Paint

Turpentine serves as both cleaner and thinner; linseed oil as a thinner; soap or detergent as a cleaner.

Rubber Cement

An eraser or a ball of dry rubber cement is used for cleaning, and benzene for thinning.

Shellac

Alcohol serves for cleaner and thinner.

Varnish

Turpentine cleans and thins.

Water-Base Paints

Such as watercolor, powder paint, India Ink, or finger paint. Water is best for both cleaner and thinner.

Fabric Cleaners

To Remove the Following:

Candlewax or paraffin

Use carbon tetrachloride.

Glue

Sponge with lukewarm water.

Ink Spots on Fingers

Rub on a little ammonia and rinse in clear water.

Grease and oil stains

Use spot remover, or place material to be cleaned at least one inch deep in cornmeal or salt to remove oil.

Gum

Use carbon tetrachloride.

Tar

Use carbon tetrachloride or commercial automobile tar remover.

FINGER PAINT

Cornstarch Finger Paint

$\frac{1}{2}$ cup cornstarch

1 quart boiling water

Dissolve the starch in a small amount of cold water and gradually add the hot water. Cook until clear. To keep all recipes from drying, add 2 tablespoonfuls of glycerine. Add oil of cloves or wintergreen to keep from souring. For color use poster paint, India Ink, or powdered tempera mixed with water to a consistency of a smooth paste.

Laundry Starch Finger Paint

2 quarts boiling water

1 cup soapflakes

1 cup laundry starch

$\frac{1}{2}$ cup talcum powder

Dilute starch in a cupful of cold water. Add the remaining water slowly, stirring starch constantly to avoid lumping. Stir in soapflakes and talcum powder. This will make about 5 pints. The adding of soapflakes to the paint acts as a binder. This recipe can be used to finger paint on glass or over a heavy coat of crayons.

CLAY

Self-Hardening Clay

This clay hardens in drying, and requires no baking. It can be bought commercially in craft stores or supply houses. It is practical to use when you have no kiln, or when you do not wish to fire young children's work. To make your own, add:

1 part dextrin to

19 parts of clay flour

Dextrin added to clay will harden the pieces so they will be substantial enough to last without firing. Be sure to use the dextrin made from yellow corn. (White Dextrin is not satisfactory.)

Dextrin may also be worked into wet clay. Use 1 teaspoonful of dextrin to 1 pound of wet clay. The pieces may be painted when dry.

Inexpensive Substitutes for Clay

Crepe Clay

1 fold of crepe paper--any color

1 tablespoon of salt mixed with

1 cup of flour

Water

Cut the crepe paper into tiny pieces (confetti size). Place in a large bowl; add only enough water to cover the paper. Allow it to soak for 15 minutes, and pour off the excess water. Add enough of the flour-salt mixture to make a stiff dough. Knead well until it is blended with the crepe paper.

Flour Clay

1 cup flour

1 cup salt

1 rounded teaspoon powdered alum

Add water slowly and knead until a claylike consistency is reached.

Cornstarch Clay

$\frac{1}{2}$ cup cornstarch

1 cup salt

1 cup boiling water

Boil to a soft ball stage and knead on wax paper until malleable.

Wrap either in a wet cloth to keep a few days. These substitutes may be handled exactly like clay. They may be pressed to make a relief, and when dry, either substitute can be painted. They retain shape without crumbling. For a colored mixture, add powder paint to the water when mixing it.

PAPIER MACHE

Quickdrying Pulp Papier Mache

4 cups papier mache pulp

1 cup plaster of Paris

$\frac{1}{4}$ teaspoon commercial glue

Knead to the consistency of heavy dough. It will dry in from 3 to 6 hours.

Modeling Pulp

Add 1 cup of plaster of Paris to 1 gallon of any papier mache pulp. Mix thoroughly. Suitable for modeling fruits, vegetables, toys, animals, etc.

Crepe Papier Mache

To make crepe papier mache, prepare a packed cupful of crepe paper cut in small pieces. Add enough water to wet the paper thoroughly and soak overnight. Then mix and rub the wet paper into a very fine pulp. Next add 4 or 5 tablespoonfuls of flour and 2 tablespoonfuls of salt. Work this mixture thoroughly until it is the consistency of clay. Library paste can be added if desired. Mix a batch for each color to be used.

Papier Mache Pulp

Tear newspapers into small pieces. Soak in water overnight. Next day boil for 2 hours. Drain the excess water, leaving the pulp. Add 1 cupful of school paste or wheat flour to 5 cupfuls of well-mixed pulp. The mass is then ready to be used as a modeling medium.

Single Form Laminated Papier Mache

Paste six layers of newspaper together. Add a seventh layer of paper toweling. Cut the pasted layers into an interesting form and gently shape the edges. Pinch them securely. Let dry thoroughly. Decorate with paint.

Clay Papier Mache

Soak newspaper in slip (liquid clay) instead of the usual wheat paste and water. This mixture is excellent for making a firm, yet brittle object. The finished piece will crack and break when dropped or hit with a hard object. This is ideal for making a pinata.

MODELING

Sawdust 1

Sawdust

Wallpaper paste

Water

Mix equal parts. If the mixture is sticky, add more sawdust.

Sawdust 2

2 cups sawdust

1 cup plaster of Paris

 $\frac{1}{2}$ cup wheat paste or wallpaper paste

2 cups water

Mix ingredients. Add water gradually until a modeling consistency is reached. Excellent for puppet heads, fruits, vegetables, masks, figures, animals.

Texture Sawdust

Sawdust

Powder paint

Water

Mix powder paint with water to a thin cream consistency; spread on a newspaper to dry. Use it to sprinkle on a glued surface for a textured effect.

Dough

Modeling material

4 cups flour

2 cups water

 $1\frac{1}{2}$ cups salt

Coloring as desired (Food coloring recommended)

Mix flour with table salt, add coloring to water, and mix all ingredients together. If too spongy, add more salt. Knead thoroughly. Mixture keeps in good condition for a week and may be reused daily. Store in covered crock.

Asbestos

3 cups ground asbestos or asbestos shorts (used for covering furnace pipes)

1 teaspoon glue

1 cup flour

Water

Add enough water to make a dough of the right consistency for modeling. Ground asbestos is very inexpensive. When dry, it is light in weight, durable, a light gray color, and may be painted with powder paint.

Paraffin

Melt paraffin in a pan placed in very hot water, never directly over the fire. Pour it into another container. When it has solidified but is still soft, model it as you would any other plastic material. The warmth of the hands will keep it soft, especially if you dip your hands in warm water.

If color is wanted, shave a little wax crayon into the paraffin when it is melting. A marbleized effect is brought about by adding the wax after the paraffin is melted. Crushed colored chalk may also be added.

When the object is molded, dip it in cold water to harden. Polish the paraffin by rubbing it with a cotton cloth.

Plaster of Paris

Pour the approximate amount of water needed for a mold into a container (1 quart of water for 4 cups of plaster of Paris is a good proportion to use). Add plaster of Paris until a small mound stays on the surface of the water, and then stir until it thickens. Pour into a mold, form, box, or any container which will hold plaster firm until it sets. The form or box should be a little larger than the size of the finished carving. After plaster has set, it can be removed from the form. Even though still wet, it is ready for carving. It will stay damp for several days or can be resoaked in water and then carved or shaped with tools.

Zonalite Mixture 1

4 parts coarse Zonalite (a building material)

2 parts sand

2 parts cement

Water

Mix the ingredients and pour into a wax carton. Allow to dry for 3 days. Peel the carton away and carve with a coping saw, nail, file, or tongue depressor. Paint with varnish or shellac.

Zonalite Mixture 2

1 part dry Zonalite

3 parts vermiculite

Water

Add water gradually until the mixture looks like a cooked cereal. Pour into a box or form and allow it to dry for 1 week, then carve.

Gesso

10 teaspoons whiting (precipitated chalk)

Water to make a thick cream

6 teaspoons glue

1 teaspoon varnish

4 teaspoons boiled linseed oil

The whiting can be purchased at most hardware stores. Boil for 10 minutes in a double boiler. Color by adding powder paint.

GLOSSARY

Abstract--A type of art derived from realism but stripped of most or all details, leaving only basic essentials by the use of lines, shapes, colors, and textures. It also may include art executed without reference to actual objects.

Aesthetics--Sensitivity to beauty and art. The philosophy of (Esthetics) beauty.

Analogous colors--Colors situated next to each other on the color wheel.

Armature--framework used to support modeling substances such as clay, papier-mache, or plaster (usually made of wood, metal, or wire mesh).

Asymmetrical--a visual balance not derived from symmetry. Containing dissimilar sizes, shapes, colors, etc., on the opposite sides of an axis or middle line.

Balsawood--a lightweight wood used for carving and making models.

Bas-relief--sculpture in which the figures project but slightly from the background.

Batik--a process of covering certain areas of cloth with wax in a design before dipping the fabric into dye. When the wax is removed by a warm iron, the area covered by it is exposed, revealing the original color of the fabric.

Bisque--unglazed pottery after first firing.

Block print--a design cut into any material such as linoleum or wood for reproduction purposes. Also a product of this process.

Brayer--a small roller, usually of rubber, for inking blocks.

Burnish--to make smooth or shiny by a rubbing or polishing action.

Caricature--a descriptive picture made by ridiculous exaggeration or distortion.

Casein--a heavy, water-soluble paint with a milk base.

Center of interest--the part of a composition first to attract attention.

Chasing--a method of ornamenting metal or other surfaces by engraving or indenting it.

Chroma--the relative purity of a color. Color intensity.

Collage--an arrangement of various materials pasted or fastened to a flat surface.

Colors: Primary--red, yellow, blue; Secondary--orange, green, purple; colors achieved by mixing primaries. Tertiary--colors derived by mixing secondaries; sometimes called intermediate hues. Analogous--colors, closely related, neighbors on the color wheel - yellow, orange, red, for example. Complementary--colors opposite each other on the color wheel - sharply contrasting hues. Triad--colors equidistant from each other on the color wheel. Warm--colors usually associated with fire, sun, and earth - red, brown, orange. Cool--colors usually associated with water, sky, spring, and foliage - green, blue, turquoise.

Contour--a line drawing delineating the external characteristics or boundaries of a shape or form.

Design--the arrangement of one or more of the components of art - line, value, shape, form, color, or texture.

Diorama--A small, scenic representation with diminutive three-dimensional figures and landscape objects in front of a painted backdrop. Often enclosed in a small box, illuminated, and viewed from a small opening.

Encaustics--The art of painting with colored wax which is fused to the painting surface by exposure to heat.

Etching--an engraving process in which the lines are eaten into the metal plate by an acid.

Grout--a fine plasterlike cement used to fill in the spaces between the tessera in mosaics.

Icon--an image or representation, generally of a religious nature. In the Western church, an icon may be sculpural, but in the Eastern church it must always be a flat image.

Kinesthetic--pertaining to the sense, which is felt in the large movement of the joints, muscles, and tendons. Hence, the free and somewhat unconscious drawing which is done by broad, rhythmic sweeps of the arm and hand.

Linear design--a design, representational or abstract, composed of lines without solid areas of tone or color.

Lithography--the art or process of drawing with a greasy medium on a smooth stone or metal surface, applying ink to the design, and printing the design in multiple copies.

Local color--the positive or natural color of an object, for example, leaf-green, lemon-yellow, sky-blue.

Mat--a smooth or textured cardboard used to surround a picture with an unornamented area.

Matte--having a dull or nonglossy but generally uniformly colored surface.

Medium (media)--the paint, clay, pencils, chalks, or other materials by means of which the artist expresses his creative ideas in visual form.

Mobile--a sculptural design with many parts which move in free but delicately balanced orbits, in relation to one another.

Monoprint--a design in inks or other moist or oily pigments which is intended to be reproduced only once by being pressed together with a single sheet of paper.

Montage--a picture composed of many heterogeneous pieces of other pictures, printed matter, or textures. The pieces are glued to a background in overlapping fashion to create a newly unified design.

Mosaic--a picture composed of many small separate bits of clay, glass, marble, paper, etc. which are cemented to a background.

Motif--center or dominant theme or feature.

Mural--a picture, generally a large one, designed to decorate a wall.

Negative space--the unoccupied but definitely circumscribed and delimited space existing between and among masses and shapes in a composition. For example, the hole which remains after a shape has been cut from a piece of paper.

Nonobjective--Pertaining to a picture or sculpture which neither derives from nor proposes to represent an object found in nature.

Oblique--slanting, neither horizontal nor vertical.

Papier-mache--a substance made of paper pulp conditioned with sizing or paste.

Pastels--highly refined and ground pigments pressed into chalk-like sticks for drawing.

Positive space--the occupied space within an area made by shapes.

Raffia--a palm fiber available in a wide range of colors.

Relief--in sculpture, figures which project from a background to which they are attached.

Repousse--process of decorating metal by beating it into relief from the back, raising the design in low relief on the front.

Sand casting--the process of forming plaster, molten metal, concrete, wax, etc., in a mold or depression made in sand.

Scoring--Marking lines on paper with the pressure of objects such as nailfiles, backs of scissors, etc., with the purpose of using these lines as guides for folding the paper.

Slip--clay in liquid form, used in ceramics for casting, binding, or decorating.

Spatter painting--a form of stencil painting in which droplets of paint are spattered from a toothbrush through or around a stencil.

Squeegee--a hard piece of rubber set in a wooden brace and used to force ink or paint through a silk-screen stencil.

Stabile--a sculptural construction, generally abstract, which remains stationary.

Stipple--to paint, engrave, or draw by means of dots or small dents.

Straw blowing--process of spreading ink or paint over a surface to form a design by blowing through a soda straw.

Stringpulling--a means of achieving a decorative design by placing a string saturated with paint or ink on a piece of paper, placing another paper on top, and pulling the string out while applying pressure to the paper.

Style--That which gives a distinctive or unique quality to art.

Superimpose--to place, draw, paint, or design on top of something.

Symmetric--containing a balance derived from the placement of equal or similar weights, colors, forms, and lines on opposite sides of a certain line.

Tactile--Pertaining to the sense of touch.

Technique--Process by means of which an artist uses his media to express creative concepts.

Template--a gauge or pattern or mold used to reproduce a number of identical copies of a thing.

Terra cotta--low fired clay or the sculpture and pottery so made.

Tessera, tesserae (pl.)--a small piece or pieces of stone, glass, clay, or plastic used to make mosaics.

Value--the lightness or darkness of color.

Vanishing point--an imaginary dot on the horizon at which two or more parallel lines would appear to converge.

Vermiculite--a form of mica or insulation material, generally mixed with plaster or cement, provides a carving or casting medium.

Wash--a thin covering of water or watery paint over a surface.

Wedging--the process of kneading and purifying clay to remove air bubbles and impurities.

X-ray picture--in child art, the unique interpretation of places which are normally hidden from view, for example, a coal mine, gophers underground, a tunnel under the river.

Zonalite--a lightweight granular insulating material which may be mixed with plaster or cement to form a carving or casting medium.

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SUMMARY AND CONCLUSIONS

This study was undertaken to help the writer better understand art in relation to the development of the Primary grade child. Motivation activities, art projects, recipes and a glossary were compiled for the use and convenience of the classroom teacher to help in the planning and searching for information and ideas for art projects in the primary grades. Library research was the procedure used.

Education in the context of the primary school is the development and growth of the child, physically, mentally, socially, and emotionally. Growth in personality through experience is achieved by a process of self-fulfillment attained by the child for himself by exploration, self-discovery, self-involvement, and in emotional, intellectual and sensual experiences. Education is the integration of experiences that make our lives meaningful and significant.

Art education has a tremendous potential for understanding children and promoting their creative growth. Every child is unique. Knowing the stages of his creative growth in art in relation to his general development allows us to motivate him toward his greatest achievement and personal fulfillment. Sensitivity to children and an understanding of the importance of the creative act need to be experienced rather than memorized. Knowledge is worthless unless we can develop within children

the self-confidence to use art as a means of imaginative self-expression according to individual needs. Through such creative experiences our children may lead more meaningful and better-adjusted lives.

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PRIMARY GRADE ART EDUCATION:
CHILD DEVELOPMENT, CURRICULUM, AND MEDIA

by

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B. S., Kansas State University, 1967

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