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THE VISUAL ARTS IN THE ELEMENTARY SCHOOL

by
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THE VISUAL ARTS IN THE ELEMENTARY SCHOOL

by Roland Leipholz

It has been observed and substantiated in the literature on art education that classroom teachers, as well as art teachers, often experience difficulty in relating the visual arts to classroom teaching and to the curriculum. It is the purpose of this work to offer a suggested solution for this difficulty. The ideas presented here, supplementing the usual content and objectives of art education, are intended to help teachers plan a more coherent program of artwork and to initiate a number of art activities that will serve to enrich the learning of the children in whatever grade they may be.

The first concern is with the satisfaction of basic human values and needs through an enrichment of the art program and its integration with other values. Granted that the proper techniques are employed, if art is permitted to function freely as it should, and if the school subjects and activities are thought of as a means for the promotion of human values, not only will the various experiences have more meaning for the child, but his total experiences will be more satisfying and his life adjustment more adequate.

The problem is approached from a point of view representing an extension, adaptation, and combination of three general theories: the place of human values in the element-

ary school, the instrumental values of art, and an organic and dynamic approach to creativity.

The place of human values in the school.- Human values constitute the proper basis for formulation of educational objectives and the selection of content, therefore the values should constantly serve as points of reference in determining the nature of the school program. For purposes of this work, six basic human values have been used. These are referred to as physical, intellectual, occupational, adjustment, social, and esthetic. If the subject matter and activities of the school are organized with values as objectives, the art program can contribute advantageously to each.

The instrumental values of art.- Art is here viewed as having a dual function: it can enrich the school program and so enhance the value of other experiences, and it can, itself, provide true psychological satisfactions. Thus, it may be said that it enriches life experiences and in so doing tends to integrate the other values. An effective art program should, therefore, be worked out in relation to the other values, and when this is done, a basis for integration is provided.

The Organic approach to creativity.- The much misused te term art, is here used not as synonymous with the fine arts, but includes artistic activity of any kind. The approach described is based on four elementary techniques that are fundamental to creativity, namely, surface treatment (painting, drawing, and printing), hand-sculpture (sculpture and ceramics), arrangements (design), and constructions (the crafts). Togeth-

er, they represent a functional approach to the creative arts as contrasted with the traditional approach.

Extensive lists of suggestions for creative expression are provided, grouped under the different values and classified according to the school subjects and activities. Evaluation scales for teacher use are followed by a selective list of sources where art materials may be obtained, including visual aids and a bibliography of useful art books and manuals.

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The acknowledgments would be incomplete without paying special tribute to my wife who made it possible for the writer to produce this book.

Dedicated to

E. L.

FOREWORD

It is perhaps more difficult to state what this book on the visual arts in the elementary school is about than what it is not. It is not directly concerned with precise techniques and specific objectives of art instruction-- how to produce art objects, nor with the psychology of art in general or of child art in particular. It is not a treatise on the teaching of art or the training of art teachers, nor on the training of children in creativity or in the principles of art appreciation, esthetics, and design. It is certainly not a book on the history of art and art criticism.

These are all important subjects and are not unrelated to the main theme of this volume. The primary concern, however, is with the satisfaction of basic needs and values through an enrichment of the art program and its integration with other subject matter field. It is believed that if art is permitted to function freely as it should, and if the school subjects and activities are placed in a subordinate position to the basic needs and values, and if the proper techniques are employed as an approach to the creative aspects of the visual arts, not only will the various art experiences have more meaning for the child, but his total experiences will be more satisfying and his life adjustment more adequate and complete.

Perhaps, the following questions and answers will further clarify the purposes this book is intended to serve:

1. For whom is this manual or book written?

   It is written for teachers and students of art education in teacher training institutions, for art teachers, and for regular classroom teachers.

2. In what ways will this book be helpful?

   It will be helpful because it presents a fresh point of view with respect to art, art education, and the place of art in the elementary school.

   The ideas presented here, supplementing as they do the usual content and objectives of art education, will help teachers plan a more coherent program of artwork and to initiate a number of art activities that will serve to enrich the learning of the children in whatever grade or room they may be.

3. For what level is this book intended?

   It is intended for teachers of grades one to eight. While the writer would not arbitrarily close the period with the completion of elementary or junior high school, the departmentalization of the secondary school makes necessary a different kind of art program and curriculum.

4. How is the word "art" used?

   Art is not defined here nor is it restricted to any particular meaning. It is thought of in various ways: as making, as a creative process, as a particular technique such as painting or modeling, as a broad concept, as esthetic principles in design and appreciation, as part of culture, and as a philosophical ideal.

5. What are the great human values and needs?

   There are many formulations of values and needs, most of which may be included under the following heads: physical, intellectual, occupational, adjustment, social, and esthetic. The values refer to the general and the needs to the specific.

   The esthetic values are here emphasized and ways are described in which they may be used to integrate and enrich the other values.

6. What can be inferred from this emphasis on values?

It can be inferred that if the human values and needs are provided for the pupil's basic needs will be satisfied, that an adequate art program is an important means to this end, and that as a consequence, the children will be better adjusted and better able to participate in social activities. In short, art is one of the chief means of achieving personality integration.

7. Does this idea add another subject to the already crowded curriculum?

No. Instead, it makes suggestions and points out ways and means in which art can serve the needs of the child as related to values and the usual school subjects and activities.

8. How are the ideas developed or what is the plan of the book?

Chapter I presents the problem, the general point of view, the relationship of art to needs and values, and the role art plays in integrating and enriching human values; in short, the valuistic and instrumental approach to art and education.

Chapter II presents a type of curriculum organization based on the fundamental human needs and values which serve as a frame of reference for carrying on art activities.

Chapter III considers the contributions of art to the basic needs and values.

Chapter IV presents a program of art activities and projects; the practical means for fulfilling the promise of the previous chapter.

Chapters V and VI present an organic and dynamic approach to the creative arts with respect to techniques and procedures and the advanced techniques in the elementary school.

Chapter VII presents a method and technique for evaluating the program, artwork, and the child.

The appendix pertains to source materials and audio-visual aids.

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"If progressive education is to be successful it has to co-ordinate the student's verbal performance with his means of expression, such as painting, sculpture, poetry, play and music.

In other words, the capacities of the student must be utilized also on the technological and artistic plane beyond verbalization, that is, his potential expression by other means than words."

Moholy-Nagy

CHAPTER I

A VALUISTIC APPROACH TO ART

The Problem.- It has been observed by the writer that student practice teachers as well as some classroom teachers experience a certain amount of difficulty in integrating art activities with their classwork and teaching. They are aware of the fact that it is an important and even a necessary part of their classroom work; but, when the time comes for the children to participate in various art experiences, the precise relation of art to the total situation is often overlooked, and thus, the significance and value of such art experiences are lost.

Art activities are carried on, to be sure, but often without direction and purpose. Their difficulty rests not so much in the technical aspects of art, as in understanding the nature of art and its relationship to their classroom teaching. This general situation is not unique and many art education books have been written in order to provide material that would be helpful to classroom teachers. Noteworthy are those by Cole (3); Gregg (10); Newkirk (20); Pearson (24); Schneider (28); Whitford (31); and Winslow (32).

From the standpoint of the creative arts and specific aspects of art education these books are excellent as a general source for the various phases of the subject and in presenting such aspects as the relation of art to life, art in general education, the elementary school child and art, the art teacher, the unit of teaching in art, elements of form and design, organization and sequence of instruction in art, procedures in art education, visual aids in teaching (4), the course of study, the art-enriched school, and examples of units of teaching and proceudres (32, pp. ix-xi; and 19).

It would seem that such an array of topics would be sufficient to satisfy most needs. These books, though rich in detail, do not present a clear-cut plan or a general frame of reference that may serve as a guide for relating art activities to the school. It is readily admitted that the various writers on art education are cognizant of the fact that art should be directly related to daily classroom experiences and situations, and have made suggestions for such integration and correlation. Often, such suggestions do not go far enough, or they are only related to one aspect of the problem of integration and enrichment of subject matter as in the case of the books by Schneider (28, p. ix); Newkirk (20, pp. 14-34); and Winslow (32, pp. 193-208).

The book by Schneider, though it may be extremely helpful and is a definite contribution, is devoted ex-

clusively to the social sciences and those of Newkirk and Winslow relate primarily to subject matter rather than the broader aspects of the school program. Another group of writers emphasize these broader aspects almost exclusively. As a whole, these writers agree that art is vital to the proper functioning of life and should be an essential part of the school curriculum or of one's life. Haggerty feels that art should be a way of life (12); Maholy-Nagy pleads for a complete integration of art with science and technology(17, pp. 10-32); Read develops the theory that art should be the basis for all education (27, pp. 1-15); and Winslow has devoted an entire book to the subject of integration (33). Still other writers have emphasized other aspects, such as the psychological (16), creative (5), and appreciational approach to art (25).

It seems that of all the books that have recently been written on art education that by Schneider comes the closest to what the writer has in mind so far as providing a list of activities suitable for a certain area of study is concerned. As stated in the foreword, it "---is a book for elementary school teachers of academic subjects who realize that art can vitalize these fields. The units presented---are based largely on subject matter for the social studies: the community, foreign lands, the classical periods, recreation, etc (28, pp. ix)." This book does, to a certain extent, solve the social science problem, but what of the other aspects of the school program?

Purposes of this disseration.- It is the express task of this work (a) to develop a general frame of reference for art activities that encompasses the entire school program; (b) to provide a fresh point of view regarding art with respect to the elementary school that particularly emphasizes the instrumental (utilitarian) values of art (thus giving art a direction and a purpose over and beyond the specific objectives of art education); (c) to provide a practical and classified tabulation of suggested topics and related art activities that will aid the classroom teacher (art teachers, too) in developing their own art projects as related to the total school program, and (d) to provide a set of simple techniques that serve as an approach to the creative aspects of the visual arts.

The frame of reference.- The frame of reference refers to a plan of organization to which the various school subjects and activities can be related. It serves as a point of departure and basis for carrying on art activities and for giving them proper meaning and direction; and it is a plan that teachers can refer to and use to the extent that it will help them relate subject matter as well as school activities to the basic needs and values upon which the entire plan is based.

The instrumental values of art.- The instrumental values of art refer to the ways in which art contributes to the school curriculum and serves to promote the basic human values and needs. In other words, how is art utilized in the elementary school. In brief, it is used as

another normal language of communication (11 and 15) to teach health and safety, to supplement recreational activity, and to guide in satisfying physical needs; as a form of knowledge to aid in the interpretation of ideas and emotions and to represent the facts of nature and science; as a means of livelihood both to increase economic values and to serve as a corrective to the purely functional and efficient; as an expression of dreams and desires to enhance status and provide compensatory enjoyment, to promote inter-cultural understanding and furnish inspiration for better living.

Tabulated art activities.- Experiences are usually organized around topics, just as in life attention is directed toward one activity and then another. These topics and related art activities are organized in terms of the frame of reference, and together, serve as a guide for planning one's own program of art activities. The tabulation is not intended to be exhaustive but indicates the possible range of topics and suggested art activities for units of teaching.

Art Techniques.- Here, the concern is not with specific techniques, skills, and procedures but with the general approach to the creative aspects of the visual arts. For purposes of simplification all art techniques have been reduced to four general basic categories called: surface treatment, arrangement, hand-sculpture, and construction. These are terms descriptive of processes and procedures developed by members of the Bauhaus and the

techniques are described in some detail in the work by Moholy-Nagy (17, pp. 33-84). Together, the four basic techniques represent a functional and organic approach to the creative aspects of the visual arts.

Setting for the problem

Two general theories serve as the over-all basis for the ideas presented in this and subsequent chapters, namely, those of Trow and Ketcham with respect to the basic human values and needs in the elementary school (29) and those of Dewey (6), Parker (21, 22, 23), and Whitehead (31, Chap. VII and XVIII) with respect to the instrumental and utilitarian values of art. The first two writers have emphasized the role that needs and values play in education and have suggested ways and means by which they can be promoted through everyday school experiences. The others, though differing in certain details, have developed the theory that art serves definite purposes and satisfies definite needs. The present work is based on a combination of these two general points of view; hence, the valuistic and instrumentalistic approach to art.

Human values and the curriculum.- Now, what are the basic human values and what role do they play in education, experience, and life? Basically, human values are regarded as "conditions which are valued by human beings--conditions which they pay for or work for, conditions which they want or need (14, p. 19)." Values are

usually stated in abstract form though they are generally associated with specific things or people. Thus, values are more general in their nature, while, as a rule, needs refer to definite desires and wants.

It is believed that these values and needs are important and that they should be stressed, thus implying that the primary concern of the teacher should be "to help young people learn to live in ways that are consistant with the basic human values (14, p. 29)." To achieve this objective a plan has been worked out by Trow and Ketcham for promoting these values and needs (29).

The plan consists of practical suggestions for developing the values by providing opportunities for the children to have experiences that are in accord with them. Some experiences relate to subject matter fields, others to extra-curricular activities, special areas, and others cut across both. In some units intellectual values are stressed, social, or esthetic. The attempt, in each instance, is to emphasize all values; it is not intended that each value should be stressed equally. Rather, the ideal is to achieve a balance among the values instead of neglecting some and over-emphasizing others, or placing too much importance on the intellectual values and disregarding the esthetic. In short, the essence of the plan is to promote the basic human values.

The basic human values.- Three values have been mentioned to which three others may be added. There are many ways of classifying values (14, p. 19), and the list which appears below is based on the work done in mental hygiene which emphasizes the adjustment potentialities of the individual (14, p. 20).

According to this classification there are six values under which most others may be classified. They may be regarded as highly generalized concepts as indicated by the general explanation accompanying each designated value.

1. Physical values:

   The life conditions which further good health and physical well-being. Excessive mortality figures or the prevalence of disease in any society are viewed as undesirable, and conversely, the chief efforts of most individuals are directed towards the satisfaction of bodily needs. In the school, the programs in health and sanitation and in play and physical education are chiefly involved.

2. Intellectual values:

   Knowledge and understanding. The culture of a society is measured, in part, by its libraries and its contributions to science and scholarship. The schools have devoted a large portion of their time to promote literacy, to transmitting the cultural heritage, and to the quest for truth.

3. Occupational values:

   Work and effort that the returns may be greater than the amount expended. The individual no less than a business must engage in gainful activity or perish. People must learn to care for themselves, and find satisfaction in so doing. The schools are coming to furnish needed help in developing self-sufficiency in various ways including vocational guidance and training.

4. Adjustment values:

The status and power of the individual in the group. Differing social groups have different standards, but everyone feels that he must be somebody, and various means are employed to achieve this goal. The school program aims to help retiring seclusive children to find their place in desirable ways and to help the more influential to learn to wield their power wisely.

5. Social values:

Cooperation, doing one's part that all may benefit. Frequently called altruism, the social values have been thought of as unselfish and therefore virtuous. In actuality, they are neither selfish nor unselfish but are properly both since they contribute to the advantage of the group of which each member is a part. The school like the wider society has been slow to recognize this but is beginning to make provision for cooperative endeavor.

6. Esthetic values:-

Enjoyment and satisfaction both in the order found in nature and art and in the creative process. Often suffering from neglect by those committed to other values, they yet find expression in every culture in one way or another in almost every human being. The school art program does not have to be confined to art courses, as this volume is intended to demonstrate.

These values have been described in some detail in Human Values in the Elementary School (14, pp. 20-24). In general, they are what most people consider important, call good, seek out, or strive to produce and maintain. It is the task of human institutions, including the elementary school to emphasize and promote these values. Most of the difficulties arise in deciding which are important and are, therefore to be stressed. The diagram on the following page shows what happens when some are over-emphasized and others neglected.

VERTICAL AND HORIZONTAL RELATIONSHIPS OF

BASIC HUMAN VALUES*

Under-development	Normal	Over-development
	PHYSICAL	
No recreation	Play	Athleticism
	INTELLECTUAL	
Illiteracy	Literacy	Bookishness
	OCCUPATIONAL	
Pauperism	Self-support	Exploitation
	ADJUSTMENT	
Submissiveness	Participation	Domination
	SOCIAL	
Neglect	Acceptance	Paternalism
	ESTHETIC	
No interest	Interest	Dilettantism
Sham	Beauty	Ornateness
Ugliness	Charm	Pseudo-art
Squalor	Order	Fastidiousness
Shabbiness	Refinement	Over-refinement

The conditions to the left indicate lack of satisfaction, and those to the right over-satisfaction, and the normal position, satisfactory conditions.

*From Wm. Clark Trow, Educational Psychology. Boston: Houghton, Mifflin and Co., 1950, p. 719. Quotted by permission.

The esthetic value is emphasized because in many schools it is still the neglected value, and even in some modern elementary schools stress is placed almost entirely on one single aspect, forgetting that art performs other functions and is related to the school program and curriculum in many different ways. All too often, art is left out when academic topics and activities are under consideration, or art projects are embarked upon without considering what purposes such activities serve. It would seem, then, that if the function of art were understood as related to values and needs and to the school program, many of the difficulties would be avoided and other aspects of art would receive proper attention.

The Instrumental Values of Art

Those that subscribe to an instrumentalist theory of art believe that it performs definite functions and makes definite contributions to life, human values and needs, and the school curriculum. It is a kind of pragmatic view emphasizing the utilitarian aspects of art. In this instance, purpose and use relates to the function of art in the elementary school, while the theory itself embraces the whole life of action. It is a view which insists upon a complete integration of art and life. The idea, itself, is not new, for Plato (26, Republic III) based his ideal system of education on it. However, Plato's views are much more all-inclusive with respect to art than the valuistic approach proposed here.

The instrumental view of art as presented here is an adaptation and extension of those expressed in the writings of Dewey (6), Edman (7), Parker (22), and Whitehead (31). While they approach the subject of instrumentalism from their own point of view and differ in various details, they call attention to the importance of values and the role art plays in promoting these values, as well as the many ways in which art contributes to and enriches all experience.

The esthetic value.- Now, it is claimed by the instrumentalists that of all the values the most important is the esthetic, for art does not only provide enjoyment and satisfaction to the individual but enriches and tends to integrate experience. For example, the experiences of life, for the most part, are often conventionalized into logical and practical patterns, often causing one to forget just how devious and various experiences may be. Works of art create a new type of experience in which sensations are more profoundly clarified and emotions given a sequential development that is seldom found in the experiences of life or those of school.

Relationship of value and art.- There is a direct relationship between value and art. Both have a similar form and structure. There is an organization of experience arranged in a pattern and these various elements of experience contribute to the satisfaction of desires and needs. If the value is realized there are no superflous elements. Ideally, then, the complete satisfaction of

the basic human values and needs would exhibit a pattern comparable to that found in art. A satisfying experience possesses a pattern and structure comparable to that found in a "good" work of art.

Unfortunately, because the conditions of life are neither equal or static, a perfect functioning cannot be realized because of such factors as health and fatigue, poverty and responsibility, drudgery and labor. These conditions and many others so fetter the human spirit that it is almost in desperation that man turns to art to provide a realm where his imagination can function freely. In what ways art contributes to experience and the basic human values and needs is indicated briefly in the following paragraphs.

Enrichment of Values and Needs

There is another important relationship of art to values: the utilitarian or instrumental aspect. "There is probably more opportunity for improving the ways of bringing out the values in the teaching of the arts than in any other subject (14, p. 37)." This statement is based on the assumption that the utilitarian values of art do not detract from but tend to enlarge the richness of satisfaction to be gained from esthetic experience and from the blending of values. The values derived from art do not stop with mere satisfaction and enjoyment which can be derived from creative and appreciational activity; they perform many functions and make definite contri-

butions (2 and 13). The latter are realized in the elementary school program to the extent and degree that art is permitted to function freely.

Art and physical values.- While the projection of one's feelings and ideas in objective form provides emotional release and inner adjustment (2), it also serves as a guide for satisfying various physical needs, such as health, safety, and recreational activities. The many ways in which art serves the physical values are too numerous to mention here; however, the fact that art does serve these areas os often over-looked. Therefore, it is necessary for the teacher to realize that such is the case and discover in what ways art does serve the physical values and needs.

Art and intellectual values.- As pointed out, art serves the intellectual values and needs as a form of knowledge, as an interpretation of ideas and emotions, and a way of representing the facts of nature and science. Art not only enhances knowledge but transforms it into something else, such as a poem concerned with a philosophical truth. Obviously, any complex work of art is an expression of ideas and emotions, and science depends upon art for the visualization and objectification of its concepts.

Art and occupational values.- Often, it is not realized that art performs an important role in industry and business. Many people have been able to earn a living through art, and industry and business have a great need for the services of the artists and designers. Collectively, artists and designers are the humanizing factor in the

machine age; they counteract the extreme effects of mechanization (18) and thereby maintain a balance between the mechnaical forces on the one hand and the creative and artistic forces on the other.

Art and adjustment values.- Psychologically speaking, art may be considered as an escape from reality, a form of compensation, and one way of dealing with reality. Thus, art provides satisfactions that often cannot be found in real life. (1, Chap. XIII). It is in this sense that art becomes a substitute for objects, dreams and desires, and thus sublimates psychic energies into new channels (8, Chap. I and VII). As one of the consequences of such action the status of the individual is greatly enhanced for art has aided in obtaining sublimated satisfactions of his needs and desires.

Art and social values.- Art, in its larger context (9, Chap. I) has a direct relationship and connection with community life; it determines the character and direction of community activity; it becomes a record and celebration of a community; and it serves as a means of promoting and perpetuating its development and continuation. In addition, it promotes inter-cultural understanding, for through works of art, one is put in direct contact with the ideals and values of other countries and peoples, and may, thereby, serve as an interpretation of life and inspiration for better living (28).

From Theory to Practice

It was affirmed at the beginning of this chapter that teachers often experience difficulty in relating art to their classroom activities; that different writers on art education fail to follow through clearly and consistently with suggestions that are helpful in relating art to the curriculum; and that correlated and integrated activity programs often fail to achieve the proper relationships because classroom teachers do not understand the nature and function of art and art teachers are not acquainted with academic subjects.

As a suggested solution to the problem, a dual approach has been offered, namely, that of a valuistic and instrumentalistic approach to art and the curriculum. The former emphasizes the relationship of value to the curriculum and the latter the utilitarian aspects of art, and the two, together, form the theoretical basis for the practical program.

The practical program. The proposed program of activities outlined in Chapter IV is not to be regarded as separate, independent, or something to be added to the curriculum; rather, a few specific illustrations have been selected from phases of the existing school program that are particularly rich in providing opportunities for promoting the basic human values and needs. The activities are related to experiences commonly found in the elementary school, such as those of the social studies, the arts, science, room management, classroom library, field trips,

play period, and school newspaper. These activities are related to the general frame of reference which relates art to the whole structure of value and thus provides a guide for all art activity.

The frame of reference.- The activities and subjects commonly found in the elementary school are organized about the basic human values and needs: physical--health, safety, and recreation; intellectual--the three R's, science and nature study, social studies, and library studies; occupational--vocational guidance and training and work experiences; adjustment--expression and projection, participation in planning, and pupil self-government; social--plant and grounds, service activities, excursions and clubs; and esthetic--literature, drama, and music.

For each general area topics and related art activities are suggested. For example, a unit of work devoted to safety might consider the general topic of safety workers. The artwork suggested might include such activities as the making of mannequins representing the various safety workers, models, drawings and paintings, dioramas and panoramas, puppets, and a mural of safety workers.

A similar procedure is worked out for each topic. The method represents an enlargement and amplification of the ideas presented in Human Values in the Elementary School (14, Part III). In the latter, the idea is to show how each value may be promoted. As an example to illustrate what is implied, a quotation from the unit on the lunch period is included here.

The lunch period.- After a preliminary discussion the ways in which the various values may be promoted are considered (14, p. 89):

Physical- The health factor is a primary one. Lunches served by the school should be planned with the advice of a dietician, and food should be wholesome and well-prepared. The lunch room should be sanitary and well-equipped. The litchen, lunchroom and regrigerators should be placed where the children can learn how food should be stored, prepared and served with proper regard for sanitation.

Intellectual- The school lunch provides a natural opportunity for instruction concerning calories and vitamins and what constitutes a balanced diet. Good instruction can help to influence pupils to improve their habits of food selection, to eat new kinds of food and food prepared in ways that are different from those to which they are accustomed. Such instruction can indirectly influence the kinds of lunches and other meals prepared at home.

Esthetic- If there is a lunchroom, it can be decorated attractively. The food served by the school can be wholesome; it can also look good and taste good. For the children who bring their lunches, arrangements can be made so that they don't have to eat out of their lunch boxes. This can be done by providing table space in the lunchroom, or, if necessary, by pushing the desks together in the classroom.

Occupational- Children can take turns looking after the minor jobs of serving and cleaning up. Some schools arrange remunerative work in the school for mature pupils.

Adjustment- The lunch period provides an opportunity for fun and informality among pupils. The informal luncheon situation also furnishes the teacher an opportunity to get better acquainted with the children, to bring out the reticent, and to help them make a beginning in developing the art of conversation.

Social- Planning and carrying thru the different aspects of the lunch hour project provides opportunities for cooperative endeavor in the interests of all. Pupils can also learn proper table manners. This phase of the subject is promoted if pupils take turns at being host or hostess at a lunch table."

Basically, the over-all idea of this work is exemplified in the above example, in which each value is given some recognition and various suggestions are made for promoting the physical, intellectual, occupational, adjustment, social, and esthetic values. Unfortunately, many of the activities described do not go into such detail (14, pp. 79-83). Thus, it is one of the purposes of this work to amplify and enlarge upon the esthetic implications as related to the various activities commonly found in the elementary school.

In a similar manner, the values and related activities are brought into sharp focus serving as a ready-guide for classroom teachers. The teacher does not have to read through reams of material to find out what the values are or what should be done; everything is clearly stated, discussed, and outlined. The present work attempts to do the same thing for one value, the esthetic value as described and developed in subsequent chapters.

Resume

It was the primary purpose of this chapter to present the theoretical aspects of the general approach to the problem of relating and integrating the visual arts to the elementary school program as represented by the basic human values and needs. The ideas that have been presented probably differ in many respects from some of the programs that have been worked out in that they are more inclusive and are based on broader concepts. However, the ideas as adapted

for practical application in the elementary school as represented by the extended tabulation of topics and related art activities undoubtedly resemble some of the programs that have been described in the literature.

The essential difference is the point of departure and the way one thinks of the various relationships and implications between values and art. Some of these have been pointed out; however, for purposes of synthesis and clarification, it is expedient to state the propositions here in categorical form:

(1) It is assumed that if an effective, integrated and unified art program is to be developed, not only must the art aspects be worked out but the underlying basis for the entire school program or curriculum as well.

(2) It is assumed that this unifying and integrating factor is to be found in the relationships of the basic human values and needs to each other over and above the purely academic considerations.

(3) It is assumed that the human values are the important consideration and that these are the true determiners of content.

(4) Since the esthetic values are included among the others they should be stressed along with the other values and should not be neglected.

(5) It is assumed that art not only enriches the other values but tends to integrate them as well.

(6) It is assumed, therefore, that if an effective, unified, and integrated art program is to be developed it should be worked out in terms of the basic human values and needs.

On the basis of these propositions and the material presented in this and subsequent chapters an art program is worked out. The next chapter considers the relationship of the school program to the basic human values and and needs. On the basis of fundamental principles of curriculum organization a plan is proposed for relating the activities commonly found in the elementary school to the six value categories. This plan of organization is called the general frame of reference to which the program of art activities are related.

The many ways in which art serves the human values and needs are described in Chapter III. It is not only intended to point out some of the contributions in a general way but to establish a point of view regarding art, namely, the instrumental or utilitarian aspects of art and how art enriches and tends to integrate the other values. Then, on the basis of this chapter, the next one is developed for elementary school purposes.

While Chapter III is general in nature, Chapter IV is concerned with specific details. Here, for each human value a tabulated list of topics and related art activities is proposed. The entire outline is organized in terms of the general frame of reference rather than on the usual arrangement of school subjects and activities. In this way the value orientation will be called to one's attention, and it is hoped that the values will be emphasized rather than details and content of subject matter.

The following two chapters consider the creative aspects of the visual arts. It is believed that the usual approach commonly found in some elementary schools does not result in genuine art experiences. Thus, such art experiences for the child are not satisfying, nor are the other values enriched. This, of course, is not always the case for many schools have worked out effective techniques for approaching the problem of creativity. The approach developed here is primarily for classroom teachers and for schools that do not, as yet, have an effective creative art program.

The ideas that are presented in the two chapters deal with the creative aspects of the visual arts in a general way and are an adaptation of techniques employed in many art schools throughout the country. The basic concepts, of course, stem from those developed by a group of artist associated with the Bauhaus of Germany. Obviously, for elementary school purposes, the ideas have been modified and changed, and it is hoped that the latter will aid in giving the classroom teacher a better understanding of the creative aspects of the visual arts and will at the same time give her a fresh point of view regarding artistic creativity.

The concluding chapter brings to gether some of the essential points that have been considered for the purpose of synthesis, evaluation and appraisal. Here again, a point of view is stressed: to regard the child, artwork, and the

program in terms of the child rather than adult standards. Often, teachers are prone to judge child art from the standpoint of adult criticism, and similarly, to regard the activities of the school program in the same manner. To avoid some of the pitfalls a schedule of evaluation and appraisal has been proposed which considers the child, artwork, and the school program. It is hoped that these will be of value in aiding the teacher to make such evaluation of her own classroom teaching, pupils, and work.

The work as a whole.- It should be apparent that the primary concern is with the basic human values and needs and the role that the visual arts play in enriching and integrating these values. It can be said, then, that the work as a whole is concerned with the latter purpose rather than the subject matter and creative aspects of the arts. In short, the valuistic and instrumental values of art are considered and technical aspects are introduced when needed.

In other words, it is the point of view that has been developed that is essential, and it is believed that this approach will be helpful to classroom teachers and art teachers in developing an effective creative art program that is related to their classroom teaching and the elementary school program.

CHAPTER II

ART AND THE CURRICULUM

The various claims made for art throughout this volume can be achieved if the elementary school curriculum is organized in such a way that art is permitted to function freely. In the preceding chapter esthetic implications for such a program were indicated. This chapter outlines and discusses a plan of organization that goes somewhat beyond the current concepts of correlation and integration by describing a school program which provides a general frame of reference for maintaining a balance between the basic experiences and values.

This balance requires a curriculum organization, organic and dynamic, that blends the various human values, and in some respects this blending resembles a work of art as when the basic pattern of life's experiences becomes more and more integrated. More is needed than a new course of study for art education, but a program that effectively meets the demands, interests, and needs of the individual, and that provides for an integrated pattern of human values.

Principles of Curriculum Organization

The task of re-organizing the curriculum and developing a new one is not easy and involves the interplay of many factors, details of which are beyond the scope of this book. However, it is expedient to cite the three general principles of organization which indicate how the proposed plan was developed and why it fulfills the general requirements:

1. Continuity - refers to the vertical repetition of major curriculum elements. For example, if the ability to letter is desired, it is necessary to provide recurring and continuing situations in which there is a call for such ability.

2. Sequence - goes beyond continuity and emphasizes, not a continual duplication of the particular lettering skill, but its improvement and refinement with each succesive learning experience.

3. Integration- refers to the horizontal relationship of curriculum experiences in which the organization of these experiences is such that it enables the child to obtain a unified view of all areas of experience and thus integrates his behavior in relation to it.

These principles apply not only to curriculum organization but to art experiences as well. If the art of lettering is to be developed it is necessary to see that recurring opportunities are provided for such skill to be produced and developed. Setting aside a period for lettering (although practice periods may be desirable) will not achieve the desired results; lettering must be frequently used and in as many situations as possible, whether it is

printing one's name, labeling, recording, or composing.

Such skill should be not only duplicated but refined, progressing from the use of simple lettering styles to the more complicated forms. As the child acquires skill and proficiency this skill must be effectively utilized in other areas of experience, such as in games requiring scoring, doing homework, or "writing" letters. As a consequence, lettering will not be isolated but developed in relation to other areas, becoming increasingly a part of the child and applicable to varying situations in his daily life.

Applying these principles to the basic values, as summarized under the six major categories would bring about the desired results. For example, consider numerical computation listed under intellectual needs. If skill in measuring is to be developed it is necessary to provide recurring measuring experiences with the eventual refinement of such skill, then, related to other areas, such as laying out a baseball diamond, making a birdhouse or scale model.

In a similar manner, the six basic needs and their respective subject matter and activities should be regarded. Physical, intellectual, occupational, adjustment, social, and esthetic experiences should be continuous and recurring, refined and integrated, keeping in mind, of course, the problem of balance and errors of excess. There must be an integration, inter-action, and balance between the various school subjects and activities just as there should be

among the basic needs.

It should be remembered that the values and not the subjects themselves are of major importance. One must learn to evaluate the various subjects in terms of the degree to which they serve to provide value satisfactions. Does the gymnasium program promote the physical values, the teaching of the three R's intellectual values, history and geography the social values, and art the esthetic values. Thus, the educational objectives must become equated with the accepted value system. In this way the teacher's thinking will be oriented toward the values and needs. The following outline shows diagramatically the relation of the usual subjects and activities to the several need or value categories. Each activity, however, contributes to the satisfaction of values other than those under which it is categorized.

ORGANIZATION OF CURRICULUM IN RELATION TO BASIC HUMAN VALUES

Physical

Health
Safety
Recreation

Intellectual

Communication Skills
Numerical Computation
Science and Nature Study
Social Studies
Library Studies

Occupational

Vocational Guidance
Vocational Training
Work Experiences
Avocations

Adjustment

Expression and Projection
Participation in Planning
Pupil Self-Government

Social

Care of School Plant
Service Projects
Excursions
Clubs

Esthetic

The Visual Arts
School Museum and Exhibits
Literature
Drama
Music

All the familiar school subjects and activities usually associated with the elementary school are here represented in one way or another as well as some of the opportunities not commonly included. Art is indicated as a separate activity but only as part of the total structure. The plan of organization follows the order of treatment of the values as they are listed and described on pages 8 and 9.

The outline implies that the physical education program, the social studies program, and so on, should be adapted and related to the over-all plan of organization, thereby promoting the basic human values. The horizontal and vertical relationships are still the same, that is, too much stress on any particular subject or program may lead to undesirable results, such as too much emphasis on health (athletic) or adjustment (power) values may detract from intellectual or esthetic values and vice versa.

Similarly, under-emphasis and over-emphasis of any subject or activity is likely to be accompanied by some form of maladjustment, whereas, a reasonable and normal amount of emphasis is relative and allows for individual differences in interest, needs, and aptitudes.

The plan of organization is to be thought of as a general frame of references to which the various school programs and activities can be related. It serves teachers as a guide in planning their work, whether it be for a class period or the entire semester, and whether it be for the entire program or a single unit of the social studies.

How many times, for example, does a social studies unit, with its intellectual emphasis on geography, products, transportation and the like, leave out entirely the social, cultural, and esthetic aspects of the region being studied? And when they are included, how often does the program provide actual experiences in these value areas by the pupils themselves?

Or, to take a simple example of what is implied, consider the value needs that may be satisfied by setting up a classroom book center, entirely apart from the contents of the books:

Needs	Desirable Results
Physical:	permits children to move about, change positions, etc.
Intellectual:	develops attitudes of inquiry, interests, skill and resourcefulness in the use of books, good reading habits, etc.
Occupational:	provides practice in job responsibility, such as selecting, charging out, returning and shelving books, as well as serving on library committees, etc.
Adjustment:	acquisition of knowledge adds to one's self-respect and committee membership enhances one's status and provides experiences in self-government, etc.
Social:	provides opportunities for helping fellow pupils to learn proper care and respect for common property, and participation in the maintainence of the library center, etc.

Esthetic: provides practical lessons in interior decoration, transforming a drab room in to one that has warmth and color, such as introducing flowers, plants, and vines, rugs, draperies, chairs and tables; bulletin boards which should display book-jackets, new books, book charts, drawings of favorite book ch characters; special displays of favorite books; exhibits of artwork done in connection with library work, etc.

In this manner should each area, subject, and activity of the elementary school be studied if the basic human values are to be properly promoted. The emphasis on the visual arts is not an implication that the other arts are not equally important, or that the esthetic values outweigh the others.

Ideally, of course, it would only be logical to develop a program for each value area, but that is beyond the scope of this volume and would require the co-operation of teachers familiar with the respective areas. In other words, those whose subjects and activities are concerned primarily with physical, intellectual, occupational, or social values might well work out a program that parallels the visual arts program as outlined in the next two chapters and as based on the curriculum organization proposed in this chapter.

This type of curriculum organization makes possible the viewing of the respective subjects and activities in their proper perspective and relationship to the basic human values; and so far as the visual arts are concerned the esthetic criterion can be introduced into almost every aspect of school life in which artistic principles enter,

into geography and history, reading, writing, and arithmetic, science and nature-study, and into all the social and practical aspects of school life.

This frame of reference and general point of view gives art a direction and a purpose over and above the specific objectives of art education. It removes art from the realm of mere activity and relates it to the satisfaction of esthetic values and the enrichment and integration of the other values.

CHAPTER III

CONTRIBUTIONS OF ART TO THE BASIC VALUES

As pointed out the instrumetnal view of art does not detract from but tends to enhance the richness of satisfaction to be gained from the blending of values. The nature of this contribution will now be considered as related to the several value ares: physical, intellectual, occupational, adjustment, and social.

Physical values

Art serves the physical values as a means of teaching health and safety, as forms and supplement in recreational activity, and as a guide to satisfying physical needs.

As a means of teaching health and safety.- Health and safety are usually considered a part of the educational program. Art can contribute to the cause of health and safety in many ways. The study of the human body can be motivated by art, and conversely, the study of art can be motivated by interests in health, for the human figure is the dominant element in art. The Greeks projected their ideal of the perfect body in sculpture and they admired the human body nearly to the point of worship. Greek children did everything possible to develop string, healthy and beautiful bodies, thus emu-

lating the idealized figures created by their sculptors. The best of Greek sculpture exemplifies a perfect balance between mind and body.

Portrait and figure studies by Old Masters provide excellent examples of historic costumes typical of the period. The concern today is with fashions that are commensurate with the tempo of modern life and conform to modern health and esthetic standards. The girls of upper elementary and junior high grades can be given an opportunity to create new fashions, and this approach can be extended to concepts of grooming and cleanliness.

Health and safety campaigns are carried on against rats, cancer, polio, and traffic. The children can make posters, models, and arrange exhibits that will arouse the interests of the community in such worthwhile endeavors.

As forms and supplement in recreational activity.-

What a child does in his leisure time is called recreation. In early life, active play takes up most of the child's time; his play assumes such forms as hide-and-seek, base-ball, hopscotch, football, basket-ball, and imitative play such as playing school, house, and church. Hobbies also constitute a major form of recreation, and since in later years many of the more streneous forms of play are omitted, hobbies assume special significance, and thus, they should be cultivated early in life. The elementary school is a good place to begin in developing interests and art could well be a hobby for those who like to draw or paint, sculpt, construct

things and build.

Artistic hobbies can be divided into four general categories: doing; making; acquiring or collecting; and learning. A child may want to participate in all four categories or confine his attention to one area. He may want to dance, take part in dramatics, play a musical instrument, or sing; he may want to try his hand at the arts and crafts, and later he may confine his interests to a single activity; he may be interested in collecting pictures, postage stamps, nature specimens, decorative bottles, coins, or old dishes; and he may be interested in learning about art, attending concerts, exhibits, and visiting art galleries, libraries, and places of historical and artistic interest.

Such interests and activities as these can be developed in the elementary school. Not all children, of course, will want to take up art as a leisure-time activity, but the opportunity should be provided; and if art is made interesting and appealing, the chances are that more children will be inclined to adopt some phase of art as one of their hobbies. To foster such interest an art or hobby club would be appropriate for children of upper elementary and junior high level.

<u>As a guide to satisfying physical needs</u>.- Any physical activity such as swimming, boxing, skating, tennis, golf, or basket-ball, when subjected to control and refinement, approaches the level of art. Any skillful performance exemplifies grace, balance, rhythm, poise, and form. Such

characteristics are most prominent in ballet. Here, the body movements are more refined and co-ordinated, for the ballet dancer must have perfect control over every movement that is made.

One can derive greater satisfaction from any form of physical activity if he has developed some competence. A child can more fully enjoy ice-skating, whether in its simple or more complicated forms, if he consciously or unconsciously employs the principles of design. The basic and fundamental rhythms of the dance and their combinations into various dance patterns, such as the square dance, waltz, two-step, and rhumba, place the child directly in contact with art principles, a fact often not realized because the exuberant spirit of the dance, its freedom of expression, its spontaneity, and its creative aspects overshadow the esthetic implications.

It is not necessary for the teacher to dwell on art principles or how such principles apply to the dance and play but to let the children actively participate in the various forms of play and dance. As they progress and mature, and as a result of frequent experience such principles will become part of their action.

Intellectual Values

It is in the sphere of intellectual needs that the most difficulty arises; and the customary emphasis on intellectual discipline in some quarters tends to minimize the importance of training the senses. Both are important;

each enhances the other. Communication skills, arithmetic, science and nature-study, social studies, and library studies are specific areas in need of esthetic enrichment. Art serves the intellectual needs as a form of knowledge, as an interpretation of ideas and emotions, and as a way of presenting the facts of nature and science.

As a form of knowledge.- Art transforms knowledge into something else; it adds something vital and significant to knowledge, an addition of non-factual value--esthetic values--to the concrete fact. The latter, as an experience then becomes worthwhile. In the simple but stark statement, "In the end all must die," the expressed meaning is at least platitudinous, and for many is not a pleasant one to contemplate. But, if the same thought is put into poetic form, it gains richness and force, as in these lines from Act IV, Scene 2 of Shakespeare's Cymeline:

> Golden lads and girls all must
> as chimney sweepers come to dust...

or these lines from Act V, Scene 5 of Macbeth:

> Tomorrow and tomorrow and tomorrow
> Creeps this petty pace from day to day,
> To the last syllable of recorded time;
> And all our yesterdays have lighted fools
> The way to dusty death...

Balancing the family budget, no easy problem, often causes much distress. Yet, Ogden Nash alleviates the strain and lends humor to the situation:

> O money, money, money, I am not necessarily one of those who think thee holy,
> But I often stop to wonder how thou canst go out so fast when thou comest in so slowly.[1]

Knowledge is concerned with ultimate truth and reality, ultimates that philsophers have been concerned with for thousands of years. Truth, of course, is relative. Facts have their basis only in immediate experience, and the arts clarify, intensify, and purify such experiences to create a special kind of reality. The artist gives one a new vision; he opens one's eyes and ears and imagination by that what he writes, paints, sculpts, and composes; and his work embodies more reality than the disordered objective world.

The elements and objects in a painting often have more purity and precision than the same object seen in the objective world or viewed with a practical eye. Similarly, the characters in a book are often more real than the people one meets in the street. Plato has written at length on immortality, but a short stanza from Browning or Wordsworth may bring one much closer to the essence of the

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[1]Ogden Nash, Hymn to the Thing That Makes the Wolf Go

subject than a scholarly dialectic. Or more simply, a still-life by Cezanne may give one a realization of the patterns of form and color of an ordinary bowl of fruit.

While art may reveal reality, works of art may become the symbols of belief and faith. Paintings affirm religious belief and doctrine as in the simple paintings of the Catacombs of Rome or in the magnificent Jan Van Eyck Ghent Altar-piece in which important incidents from Christianity are vividly portrayed from the Fall of Man to the Crucifixion. The altar-piece is full of meaningful symbols for the devout to meditate upon.

As a way of representing the facts of nature and science.- One may state a scientific fact about the atomic bomb or about its devastating power, but such a statement would fail to convey the immediate and complete impact of a single picture. One notices the dramatic colors, the distortion of lines, shapes, objects, and the techniques the artist has used to produce his effect.

Rembrandt's Anatomy Lesson, more than a picture, is a portrayal of the status of medicine and surgery during the pre-Renaissance. Illustrations from the anatomical drawings of Leonardo da Vinci to colored photography of the present day are recognized as necessary supplementations to the printed page in conveying knowledge of the human body to medical students or layman. In this manner painting and illustrations serve every aspect of science.

While art does not always provide exact information of many aspects of knowledge and the objective world, it

does give an insight into basic ideas. Scientific statements and observations are abstract or general, and in them one must find the concrete and specific, whereas the art product is the concrete and the specific, and its general significance is to be supplied by the observer who contemplates it.

In appreciation or creativity one is compelled to contemplate; for just looking at a statue or giving it shape is not enough- one must think about it. Art is never the direct expression of an idea or an emotion, but of ideas and emotions transformed by reflective thought. For example, the Dutch genre painter, Jan van Meer, while giving a glimpse of Dutch home life in his painting, Young Woman with a Jug, depicted not so much the actual scene but what he thought about it and what it should be. Similarly, in his landscape, the famous View of Delft from the Rotterdam Canal, he shows how he regarded his environment.

In school, art objectifies and vitalizes the lessons of computation, reading, history, and geography. The teacher can turn to the many illustrations, photographs, and works of art, or have the children interpret knowledge in their own way and so develop appreciation and creativity. Such activity will often give the child far more insight than will memorization of many unrelated facts about any particular phase of knowledge, and at the same time will enhance his creative and intellectual growth.

As an interpretation of ideas and emotions.- Ideas and emotions are basically inseparable, each idea has an

over-tone of feeling at the core, and each emotions is generally, though sometimes vaguely, associated with some idea. This is readily observable in the child. The first words that he utters are tinged with emotion. Every descriptive name conveys to him his emotional reaction; ideas apart from feelings do not exist for him.

Every complex work of art is an expression of ideas as well as feelings. For less emotionally sensitive people ideas are more important than feelings. Ideas as substitutes for objects enable one to experience imaginatively what cannot be experienced directly. In art, ideas are objectified by colors, shapes, and sounds, which the mind interprets. The technique and transformation of materials into objective form enables man to express his ideas and emotions. Words are capable only of expressing the larger well-defined emotions; the various nuances and mixtures of feelings and moods conveyed by colors, lines, and shapes are mostly beyond the scope of words. Colors make one feel and dream just as does music, the value of any medium resting in its ability to express what no other vehicle of expression can accomplish. For this reason, among others, adults and children, alike, turn to art to give expression to their ideas and feelings.

Emotions are very complex but are more defined than feelings and moods. Deep-seated emotions such as devotion, aspiration, and reverence are expressed in religious paintings, sculpture, churches, cathedrals, and temples. Memorials are indicative of grief and sadness;

prisons, of fear and hate; theaters of joy. Genre paintings, for example, are expressive of the entire gamut of emotions, fear, love, hate, patriotism, and jealousy.

Occupational Values

Art can properly serve the occupational needs, as a means of livelihood, as a means of increasing economic values, and as a corrective to the purely functional and traditional.

As a means of livelihood.- Many people have been able to earn a living through art and industry and business have a great need for the services of artists as evidenced in the following list:

Architects
Art teachers
Cartoonists
Carvers
Colorists
Dancers
Decorators
Designers
Draughtsmen
Engravers
Etchers
Glass blowers
Goldsmiths
Interior decorators
Jewel cutters
Illustrators
Landscape designers
Letterers
Lithographers
Manuscript illuminators
Model workers
Museum workers
Ornamental iron workers
Painters
Picture-restorers
Sculptors
Silversmiths
Stone cutters
Sign painters
Stage designers
Toy-makers
Typographers

While all of the above accupations require the development of techniques beyond what is found in the elementary school, the implications is that all children will some day be consumers of the world's durable goods, and it is they who will determine general standards of taste.

As a corrective to the traditional and efficient.- Modern technology has created a new esthetic characterized

by such terms as streamlining, flawlessness, simplicity, economy of means, and form follows function. The aim of the new esthetic is to reduce everything to its barest essentials. Sound design, accordingly, has as its sole objective to remove superfluous details, leaving only that which contributes to the effective functioning of the object.

Basically, industrial art is the transforming of raw materials into articles of use. This is a process that has been going on ever since pre-historic man made his stone implements, weapons, and utensils; culminating, of course, in modern industry. At first, the products turned out by the machines were failures because the effort was made to imitate the work of earlier craftsmen. Gradually, it was realized that the machine demanded a new esthetic, not necessarily in opposition to traditional concepts as set up by the great craftsmen, but as a necessary requirement so that the machine could fulfill its true function.

The pendulum swings back and forth between the traditional and the modern, and it is difficult to know where it will eventually settle as far as style is concerned; however, there is an indication that a compromise is already being effected between the two extremes. There is another trend setting in, as a corrective to ultra-modernism, as exemplified in the ranch type houses of today contrasted with the severe-looking cube houses of the 30's.

In other words, artists and designers are the humanizing factors in the machine age; they conteract the extreme effect of mechanization so that every article that is produced is given a sort of personal or artistic touch and thus it loses some of its severity because lines are softened and surfaces given a certain warmth. In this way the machine is humanized and transformed by art and art is enriched by the machine.

As a means of increasing economic values.- The preceding discussion has many implications for social and economic factors. The purification of esthetics called for by the machine and new materials also calls for a similar purification in social-economic spheres. The machine has touched every aspect of human life, and, in its present stage development, has achieved a greater integration of human needs and desires than was achieved by the handicraft culture. However, the tendency to associate taste and fashion with waste and profiteering has prevented the fuller development of the machine.

To counter-act the effect of the machine, advertising agencies and some designers attempt to redesign machine products or to declare them obsolete long before their technical usefulness has closed. In the haste to produce something new and unique, basic art principles are often cast aside. Besides being a waste of materials and labor, such policies in the long run, lead to moral and cultural disintegration for they destroy the feeling for quality and security of economic judgement. Continuity

of culture and economic values depend upon a deliberate concern for quality rather than novelty.

The use of cheap and common materials in jewelry implies a recognition of the fact that an esthetically appropriate form has nothing to do with the rarity or expense of a piece but with color, shape, line, texture, fitness, and symbol. Similarly, cheap cotton dresses, when first introduced, implied the same but the effort was short-lived because women's fashions could be turned into a profitable enterprise. While the machine may have deprived man of his capacity for unique creativity and seems to be in opposition to art, it has called attention, once more, to the basic essentials characteristic of all good art, namely, the fundamentals of pure design which give the machine-art product its intrinsic value.

The essential point that should be put across in the elementary school is to instill in the minds of the children standards of good taste, so that they will not be led astray by false artistic and economic values, labels brand names, and originals, and that as future consumers and producers they will demand quality, not imitations of imitations, and the everlastingly new.

Such demands will naturally lead to economic re-evaluation in which price will, in part, be determined by intrinsic merit and by function rather than extrinsic considerations. Children will realize that the machine has not displaced art but is the servant of art.

Adjustment Values

People and children when blocked or frustrated in satisfying their needs respond in acceptable or unacceptable ways. Adjustments may be mental or overt and include four major possibilities: one may try to escape from the scene either in actuality or by subterfuge, one may try to compensate for his inability to resolve difficulties, or one may resign himself to the situation or employ some form of aggression.

These four methods have been the subject of much psychological speculation, and psychological theories and even schools of psychology have been developed or based on one or another set of mechanisms. If not the theory, at least the mechanism is relevant to art; for psychologically speaking, art may be considered as an escape from reality, a form of compensation, and one way of dealing with the situation directly. Basically, art performs its functions in three ways: as an expression of dreams and desires; as compensatory enjoyment; and as a means of enhancing status.

As an expression of dreams and desires.- If a child, in his day-dreams conceives himself as a great general, he may project this into his paintings; this is his way of resolving conflicts and expressing dreams. Similarly, the pictures of Watteau reveal a projection of the artist's own disappointed dreams. Dante's Inferno is a transformed expression of his love for Beatrice. The works of Michelangelo may indi-

cate the artist's interest in power and majesty. Don Juan, perhaps, mirrors the inner desires of Mozart. Salvador Dali may have created his inexplicable forms as a personal expression of his dreams and desires.

It is often difficult to discern in child art or in the work of the great masters the precise relationship of their art to their personalities. If a child draws small pictures on a part of a sheet of paper, he may or may not be inhibited. The impersonal work of Titian hardly gives one a clue to his inner desires. The fact that wishes cannot immediately be discerned does not mean that they are **not** embodied in the work of art; rather, that they are disguised, much in the same way that dreams are distorted and require the expert services of a psychoanalyst to interpret them. The art critics can perhaps sometimes plumb the depth of a work of art as the psychoanalyst does of a dream.

As compensatory enjoyment.- The very fact that art provides satisfactions that cannot be found in real life implies that art is, in a sense, a form of compensation, it provides a substitute object or sublimates the psychic energies into new channels. As desires evoke images in a dream, so does desire create works of art for its appeasement and pleasure. Many handicapped and physically disabled people turn to art to compensate for their disabilities. Byron, because of a club foot and denied many of the pleasures of childhood, wrote poetry which not only provided release of his inner-most dreams but compensated for

his physical disability. Similarly, the frail lad who cannot play football finds that art will compensate for this lack and will provide some form of the satisfaction that he is seeking.

It is far better for people to compensate for their shortcomings than to find less desirable ways for expressing their dreams. Better for children to blow a trombone, pound clay, saw and hammer wood than to satisfy their needs in more harmful ways. The alert teacher, then, will provide such outlets, whether they are artistic, academic, or extra-curricular.

As a means of enhancing status.- One of the direct results of compensation is that it adds immeasurably to one's status. Undoubtedly, Byron felt that he was not wanted and felt inferior because he could not play with other children. Yet, he desired to be accepted like other children, to be recognized. The writing of poetry eventually led to the realization of his desires; everything changed and he was accepted by society and literary circles. He is not remembered for his club foot but for his beautiful poetry.

Similarly, the frail lad who could not play football is ultimately acclaimed by his classmates as a promising and rising painter which enhances his status. But, what about the class bully or pest, the timid and shy little girl, the know-it-all, and the many other problem children? These children may likewise be merely trying to cover up an inner lack of recognition and attention.

The class bully and pest can give expression to their pestiferous inclinations with big splashes of paint; the shy and timid little girl can be given an opportunity to work on a group project, such as a mural; the know-it-all can be given the responsibility of creating the master-plan for such a project; and the other problem children can be given artistic activities that will best suit their needs. Obviously, if the children are not artistically inclined, other activities must necessarily be provided.

Such mystery surrounds art that even though one has attained but modicum of ability, he immediately becomes the center of attention. The one-finger piano player becomes the "life of the party;" the amateur painter in the park draws a crowd as soon as he sets up his easel; and the local church soloist is in constant demand throughout the community. In a sense, there is no easier or better way to obtain recognition and attention, and the artistically great, who incidentally, have struggled hard and long, are placed high in public esteem.

But, everyone cannot paint, sculpt, sing or play a musical instrument. What then? They can become good appreciators, listeners, and collectors. They can take pride in recognizing a great work of art; they can collect works of art, books, records, or can reflect their artistic sensibilities in the way they work, live, play, and regard their physical surroundings.

Social Values

That art contributes to the social needs is generally recognized. Art functions effectively in three important areas as a means of communal activity with shared experiences; as a means of inter-cultural understanding; and as an interpretation of life and inspiration for better living.

As a means of communal activity with shared experiences.- The social character of art is partly group communion with an ideal life in the imagination, and partly communication between artist and appreciator. In its larger context art has a direct relationship and connection with community life. Art determines the character and direction of community life and activity. And it becomes a record and celebration of a community, a means of promoting and perpetuating its development and continuation.

The arts of primitive society served more than just a decorative function for they were instrumental in transmitting and perpetuating customs, institutions, rites, and ceremonies. The latter were esthetic but also implied much more and united the practical, artistic, social, and educational factors into an integrated and esthetic whole.

The political, philosophical, theological, and sociological aspects of the Middle Ages are commented upon at great length by historians, but the major influences in the lives of the people were the sacraments, songs, pictures, rites and ceremonies. Sculpture, paintings, stained glass

windows, music, manuscripts, and the great cathedrals are the outward expression of religious ideals. These objects, rites and ceremonies were much more than just works of art, they transformed doctrine and theology, religious belief and faith into living artistic experience.

Modern civilization, diverse and complex, specialized and divided, mechanistic and technical, exhibits no such organic unity with the various aspects of modern life. The isolation of art is not to be regarded as a special phenomenon; rather, it represents the chaotic conditions of modern civilization produced by new forces, science and technology, industry and commerce, which thus far, have not become an intergal part of the social complex or permitted art to operate freely.

True, there is a great amount of art activity in school and the community art classes and courses, exhibitions and concerts, movies and television but these are regarded as diversions not vital to the functioning of life, of people, or of a community. Science and technology to date, have failed to integrate society. As long as art is relegated to the sidelines, neither art or civilization is secure and safe. Perhaps the schools can be instrumental in bringing about the realization that art is necessary for the proper functioning of civilization by providing children with many different types of art experiences--art experiences that will awaken the child's artistic sensibilities and enlighten his attitudes.

Greater integration in the matter and form of the

arts depends upon a general change of attitudes. If children can be led to see that art is vital, they may as future citizens and participants in the building of a enlightened civilization, and cause esthetic values to be the dominating and driving force in their lives and in that of the community.

As a means of inter-cultural understanding.- Today, more than ever before, there is a great need for inter-cultural understanding. Through works of art one is put in direct contact with what man values most highly; it gives to the mind a vicarious, yet none-the-less real insight into and appreciation of the cultures of other peoples, past or present; it enables one to know the values embodied in any given culture. Barriers and obstacles are dissolved for limiting prejudices pass away when one enters into the spirit of the art of another people.

Art is a more universal language of communication because it is not hampered by the accidents of history, the confusion of tongues, and the bleakness of institutions. The differences between Russian, Chinese, and Hindu languages create obstacles to inter-cultural understanding that are eliminated in the presence of art. Music, particularly, is effective in uniting diverse peoples and elements.

The language of art, like speech and other forms of communication, has to be learned. Some people already know the language of art and others do not; not a great deal can be done about this, but it is important to see to it that the children coming through the grades learn the langu-

age of art, its grammar and syntax, just as they are expected to learn other forms of communicative skills.

If art is thought of in this manner and not just as a process of appreciating and creating, the significance of art in the schools will take on new meaning. It will be realized that art plays an important role in promoting intercultural understanding, and that children who know how to use the language of art for purposes of communication will also know how to interpret the art of other people and that their art will have special meaning and significance for them.

As an interpretation of life and inspiration for better living.- In all works of art an attitude toward life is embodied and one never remains quite the same after having dwelled among the muses. This does not mean that one is necessarily led to action but that art subtly casts its spell over all activities of life through its influence on the background of sentiment which surrounds and colors every action. In this way art points the way to a better life; it becomes a basic attitude of the mind, an attitude that makes the difference between a life that is mundane and one that is uplifted.

The attitude alone, however, will not make the difference but is dependent upon the extent to which art is allowed to function and is related to the basic experiences of life. People do not ordinarily associate art with mundane experiences. If children are shown the many ways in which art is related to their daily activities and are

given the opportunity to enrich their lives through art they will, as adults, permit art to function in their lives and will readily turn to art for inspiration. They will be able to see beauty and create it for themselves; they will find that art expands horizons, provides a wider basis for personal adjustment to life, and widens the range of their acquaintance with and appreciation for art of all ages.

Basically, art is a humanizing activity, sensitizing man to all that is good within him; urging him to create constructively; unifying the conscious and the subconscious experiences of man into coherent patterns; producing a balance among the social, intellectual, and physical values, a sort of synthesis of attitudes and opinions, hopes and fears, all of which are reflected in man's thinking and actions regarding his fellow man.

In a sense, art is a symbol of a better life; it holds up to man what life could be. With very little effort life could be made into a beautiful thing. The real ugliness of life consists not so much in its conditions but in the way in which it is perceived. Looking at life as an artist does could make the difference. Enriched experiences through art would also make the difference. But "The world is too much with us;" and man refuses to let art work its miracles.

Ideally, the pleasurable activities of the artist and the joy received from appreciation and creativity are both indications of what a sound and happy social order would make possible in which work would become art and the

pursuit of art would be universal. In time the disciplined freedom of art would be placed on the highest level of morality; the creation and enjoyment of art would be practiced by all; life itself would have become a work of art, and in a society created by artist-statesmen would be the major artists. Thus, the worth of life and civilization is to be measured in terms of the degree and extent to which its characteristic activities and enjoyment exhibit the inherent and intrinsic qualities of art.

CHAPTER IV

ART ACTIVITIES AND PROJECTS

The art program outlined in this chapter is concerned with the meeting of human values and needs. Experiences in school are usually organized around topics, just as in daily life attention is directed toward one activity and then another. If school experiences are enriched, many of the virtues of art will be realized; and if the child is encouraged to express himself freely through many different art media his experiences will be vital and art will be one of the motivating factors in his life.

Art, as conceived in this program, is the interpretation and expression of experience. Art, therefore, does not need to be set aside in a separate period (though there may be special art classes and teachers) but may be used for the expression of concepts and ideas whenever the need arises. The art program makes possible a wide range of subjects, topics, and related art activities suitable for the elementary school, and might, under varying conditions and requirements, include those listed in the successive outlines.

The list is not intended to be exhaustive but indicates the range of possible topics and related art activities for units of teaching. The teacher should not feel

compelled to follow any of the suggestions exactly. Any variations adapted to the nature of the local situation, so long as they tend in the direction of the value goals, should be considered quite proper and in the spirit of the original. In other words, selection is made both on the basis of the outline and on pupil interests, needs, and abilities.

Physical Values

In the tabulation on page fifty-nine suggestions are presented for the use of the visual arts in promoting health and safety programs. However, the broader view of physical education both as esthetic experience and the subject of artistic expression should receive primary emphasis. Those activities which are appropriate as any, but which, if not neglected, are usually disregarded are boxing, swimming, and dancing. Boxing is likely to take the extra-curricular form of forbidden playground fights; swimming is likely to be omitted for lack of facilities; and dancing, if it appears at all, is likely to take the form of ballroom dancing so much enjoyed by the fast-growing little girls and despised by the slower-growing little boys.

The square dance, derived from folk dances of Europe and American pioneer days appeals to most children. It provides an excellent transition from the "rhythms" of their younger years to the more complicated forms of ballroom dancing and the ballet. While the square dance satis-

fies physical needs its patterns and figures are basically esthetic, and participation affords the joy that comes with artistic expression.

Associated with the square dance are the colorful costumes which the children may be interested in making. A barn dance, of course, requires appropriate decoration. Other activities, such as posters, scrapbooks, exhibits, and the making of various objects may readily be related to the dance. The ballet, especially, is rich in artistic possibilities. The principles of design apply directly to dance composition and choreography, which in turn, may lead to the development of a new ballet; and the ballet not only involves the dance forms but the musical and theatrical arts, and the latter lead directly into stage craft.

With respect to other physical activities, isolated examples of movements from boxing, swimming, and ice-skating can be demonstrated in the classroom to serve as suggestions for art activities and to become the basis for paintings, sculptures, and drawings. Photographs, pictures, works of art, and motion pictures, besides the actual demonstrations, add considerably to the child's understanding and appreciation of sports.

SPECIFIC TOPICS AND ART ACTIVITIES

Health

Topic	Art Activities
Cleanliness	Posters of good health habits; scrapbook of pictures; dioramas and panoramas; puppets; paintings, such as "Brushing My Teeth
Disease	Chart showing children's diseases; paintings and drawings based on the Walt Disney film of germ fighters
Diet	Paintings, such as "Eating My Breakfast," "Drinking My Milk;" scrapbooks and posters of basic foods
Environmental Conditions	Diorama showing neat and disorderly room; panorama of a clean city; drawings and paintings, "Cleaning House," Cleaning My Room"
First Aid	Scrapbook of pictures; paintings, "Nursing the Sick," "Helping the Wounded Soldier;" puppets; diorama of first aid station
Health Examinations	Painting, "The Doctor's Office;" height and weight charts; diorama of a clinic; puppets; scrapbooks; posters; bulletin boards
The Human Body	Figure and portrait studies; modeling and painting; puppets; charts and posters; scrapbooks; bulletin boards

Safety

Topic	Art Activities
Accident Prevention	Scrapbook of pictures illustrating preventions to be taken; posters and charts; paintings, drawings, illustrations, models, puppets
Crossing the Street	Diorama showing how to cross a street; chart showing different safety signs and symbols; drawings and paintings
Fire-prevention Week	Posters for "Fire Prevention Week;" model of fire station and trucks; drawings and paintings
Riding in or on Vehicles	Diorama showing how to enter and leave a bus; working models of various modes of transportation; paintings and drawings
Safety Patrol	Safety patrol figures; paintings and drawings; posters and charts; puppets; dioramas and panoramas
Safety Rules	Illustrated chart of safety rules; scrapbooks illustrating rules; drawings and paintings; puppets; mural depicting various safety rules
Safety Workers	Firemen, policemen, life-savers, Boy Scouts and Girl Scouts, etc., models, figurines, drawings and paintings, dioramas and panoramas; puppets; mural of safety workers

Intellectual Values

Communicative and numerical Skill.- The many hours spent each day teaching the communication and numerical skills should be relieved by varying systematic drill with verbal and quantitative experiences. The children can make models of geometric forms and illustrate various space relationships, or develop exhibits; and for reading, the children can illustrate stories or each letter of the alphabet. Historically speaking, printing is a relatively new invention and the children can profitably look at different kinds of alphabets and styles, and perhaps, would like to create their own.

Science and nature-study.- The science and nature-study programs resolve themselves into experiences of perceiving, seeing, hearing, smelling, and handling. The arts visualize concepts, and provide either appreciative or creative activities. Basically, nature-study, among other things, is the appreciation of beauty and order found in nature. Similarly, the marvels of science can be made vivid and exciting through artistic interpretation. Artists and writers, in their fantastic depictions of space travel have pointed the way and now science is making that vision a startling reality.

Library studies.- The classoom library or all-school library is, in many respects, the focal point of the school. But because children are often compelled to work in dreary surroundings, they tend to avoid the library and to develop

a dislike for books. A little color, a bulletin board with interesting displays, draperies, flowers and other accessories can brighten the library considerably.

Projects generally associated with the library are book-making, binding, and printing; booklets and scrapbooks; paper making and linoleum block printing; designing of bookcovers, plates, and bookmarks; lettering and manuscript illumination; posters based on library themes; and displays, bulletin boards, and exhibits.

Social studies.- Social studies deal with people in their relationship with each other and their environment. Geography may be regarded as the scenic background of man's struggle for the mastery of his environment and history as the record of that struggle. The two inspire art forms, works of art, and the incentive to create. Attention is too often devoted to places and rivers, treaties and dates, generals and politicians, while the sometimes more important cultural and artistic developments are omitted.

Six general topics have been selected for consideration: countries and peoples of the world; communication and transportation; excursions; holidays; religion; and utilities. Other topics and art activities can be added as desired.

The countries and peoples, arbitrarily selected, merely serve as examples. Other countries and peoples can be treated in a similar manner, taking up such aspects as food, shelter, and clothing; the arts and crafts; how the people work and play; literature, drama, and

music; and religion--in short, all the distinctive features that characterize any given country and people in any period of time.

Communication and transportation is a broad topic and the saga of the railroad and telephone have furnished artists, writers, and the motion pictures with endless subjects. Similarly, excursions, holidays, religion, and utilities are suggestive of many artistic themes as indicated in the outlines.

The follow-through of field trips provides many opportunities for art expression. The trip itself can be illustrated as also can be the things seen. If the visit was to a fire station, the boys may want to make models of the fire engines and the girls may be interested in depicting the human interest aspects of the firemen's life. However, special effort should be made to take the children on trips directly associated with art, as those to the local art gallery or museum, public gardens, historic mansions, art stores, and art studios. First-hand experience with art will suggest many ideas that can be interpreted artistically.

In regard to holidays, there are so many different kinds that to describe ways in which they all might be celebrated would fill a small volume. As each nation has its own political and religious days, attention can be called not only to days commemorating events in the history of the United States, but in that of other countries as well. Not only Christian holidays but also those of other

religious groups can be studied with special notice being given to those days that are important to the different nationalities represented in the room. These special days should be interpreted from a personal point of view avoiding the usual interpretations given them.

SPECIFIC TOPICS AND ART ACTIVITIES

Numerical Commputation

Topic	Art Activities
Amusements	Marking of baseball diamond; making number puzzles; paper games
Business Operations	Mock-up showing various business transactions; stock market model; model of a bank, grocery store, etc.
Construction	Making a doll house; making scale models; making various types of dials
Concepts	Making a see-saw to illustrate principles of weight and balances; models of geometric forms; fractional pies
Counting	Making an abacus; number blocks; posters and charts illustrating ways of counting
Historical	Posters pertaining to Roman and Arabic numbers; illustrations of hand, cubit, furlong, carat, pennyweight, inch, foot, and yard; scrapbooks and bulletin displays pertaining to the latter
Weights and Measures	Cardboard thermometer; three-dimensional models of weights and measures, such as pint, quart, and bushel; mile, kilometer, second, minute, and hour

Writing

Alphabets	Scrapbook of alphabets; development of original alphabet; alphabet rosettes; posters and charts of alphabets, ancient and modern
Bibliographies	Booklet listing books best-liked; making of bibliographic cards
Charts and Diagrams	Posters illustrating different styles and kinds of writing and printing, such as Egyptian, Chinese, Arabic, etc.
Experiences and Stories	Poems and story posters; booklets, etc. dioramas and panoramas; puppets, etc.

Labels and Titles	Labels, titles, signs, etc. for exhibits and displays; labeling and titling scrapbooks; monograms, ex libri
Lettering	Manuscript illumination; lettering booklets; alphabet booklets; lettering charts and posters
Letters and Notes	Illustrated pen-pal letters; posters showing various letter forms, such as business, social, notes, etc.

Reading

Books	Bookfairs; book illustrations; book games; book murals
Developing Reading	Book parades; character parades; puppet shows; setting up a bookroom
Literature and Drama	Illustrations; booklets, puppets, dramatizations and stagecraft activities
Spelling	Spelling booklets, charts and posters, games, puzzles , etc.

Science and Nature-Study

Astronomy

Eclipse of the Moon and Sun	Models, posters and charts, illustrations, and booklets pertaining to the eclipse of the moon and sun
The Evening Sky	Sky maps; sky booklets; oat-meal-box maps; umbrella solarium; posters and charts of constellations; sky pictures
Inter-planetary Space Travel	Models or pictures of space ships, rockets, guided missles; illustrations for space stories, etc.
The Moon	Moon scrapbook; posters and charts pertaining to the moon; illustrations of the moon and moon stories.
The Planets	Model of the planets; scrapbook pertaining to the soaar system; posters and illustrations; paintings and drawings
The Seasons	Scrapbooks, illustrations, paintings and and drawings, pictures, about the seasons

Geology

Eruptions	Working model of Mt. Vesuvius; gysers and earthquakes; pictures and illustrations of important eruptions all over the world
Geological Time	Terrain map of the Grand Canyon, Yellow stone, and other famous canyons
Prehistoric Times	Panoramas or dioramas, murals, models, illustrations, paintings and drawings depicting various aspects of the era
Specimens	Exhibitions of rocks, minerals, soil, natural objects, curios, etc.

Nature-Study

Animals	Animal track casting; models of animals; posters and scrapbooks of wild and domestic animals; murals; illustrations; picture collections, etc. etc.
Seasons	Leaf-pressing and mounting; picture collections; paintings and drawings; outdoor sketching tours, etc.
Birds	Bird galleries; booklets; bird-puppets; feeding shelves; bird houses; paintings and drawings of birds, etc.
Insects	Ant box; drier; display cases; exhibits;
Insects	Ant boxes, driers, display cases, exhibits of insect collections including mounting and labeling
Leaves and Flowers	Leaf prints and skeletons; flower paintings and drawings; finger-painting-floral designs; designs for borders and decorative purposes; leaf and floral picture collections; posters and charts of different kind of forms

Physics and Chemistry

Color Physics and Harmony	Color wheel consisting of primaries that can be spun to show how colors blend
Electrical	Diagram of circuits for stage lighting; mock-ups of electrical circuits

Light and Sight	Working model of a periscope; chart illustrating facts of the prism; peep-hole camera to show how refraction and other factors enter into light and sight
Magnetism	Cork and paper ships; animated statues; magnetic patterns
Pulleys, Weights, Levers	Three dimensional chart illustrating basic principles of weights, pulleys, and levers; drawings and illustrations of various types; mock-ups
Science and the Community	Models and mock-ups illustrating various scientific principles; exhibits and science fairs; science booklets; posters and charts
Scientific Principles	Models and mock-ups illustrating various scientific principles, such as how a steam turbineworks, the make up of the atom, principles of television, radio, relativity, gravity, etc., etc.
Sound	Tin-can telephone; mock-up of how the telegraph, telephone, radio, and television work; whistles; musical instruments; tuning fork, etc.
Wind and Water	Working model of wind mill, water wheel, steam engine, etc.

Library Studies

Ancient Books	Making clay Babylonian tablets; papyrus scrolls; scrapbook of famous books and old books; book-making simulating various types of ancient books such as Egyptian, Hebrew, etc.
Appearance	Bookcover designs
Bookbinding	Booklets and scrapbooks
Development of Paper-making	Paper-making; scrapbook of different kinds of paper
Development of Printing	Mural: From Medieval Manuscript to Modern Printing Press; scrapbook of different kinds of print and type
Function of the Book	Book and character parades; charts and posters illustrating the various functions of the book

Function of the Library	Posters based on library themes; dioramas and panoramas showing library in operation, etc.
Printing	Bookplates, ex libri, monograms; linoleum block printing, etc.
Manuscripts	Manuscript illumination
	Social Studies
Pre-historic Man	Early animals; cave-man costumes; paper caves; primitive altar; weapons; stone implements; "cave drawings" such as those found at Altimira, Spain
Egypt	Temple pillar; fan; scroll; diorama and panorama depicting scenes from home life; panorama of Great Pyramid and temples; obelisks; jewelry; idol-head masks; golden lion couch; mummy case; ship; tomb paintings; hieroglyphics; ceramics and sculpture
Greece	Greek clothing; Trojan Horse; shields; helmets; scrolls; musical instruments; comedy and tragedy masks; vase and stage setting for shadow play; wax figures; dioramas depicting scenes from Greek life; Ionic, Doric and Corinthian pillars and temples; the Acropolis; ships; scrapbook of pictures pertaining to Greek culture, thought, and life
Rome	Roman costumes; amulet and necklace; stylus and wax book; Roman buildings and the Forum; decorative map of the Roman Empire; insignia; helmets, shields, chariots, and soldiers; coins; scrapbook of pictures to illustrate Roman culture, life, and thought
Medieval Europe	Heraldic designs for shields; cardboard castles; lady's gown; man's robe; medieval helmets, battle axes; swords, spears, banners; illuminated letters; silhouettes; stained glass windows; horse and rider; tent for tournaments; trumpets; cathedrals and monasteries; scrapbook of pictures pertaining to medieval life, thought and culture, the Crusades, etc.

Renaissance Europe	Della Robbia plaque; majolica plates; madonna pictures; the printed page; iron grill work; dome silhouettes; festival banners; clay and soap figurines; gesso decorated chests; Renaissance mural; architecture; an artist's studio; the Vatican and St. Peter's; scrapbooks, etc., etc.
The North American Continent Indians	Ceremonial masks; gourd and tin-can rattles; peace pipes; bow and arrows; shields; totem poles; wall hangings; papoose; simulated cured hides; Katchina dolls; birch bark baskets and canoes; dog travois; flower pots; moccasins; coil and papier mache pottery; medicine pouche; saw-horse steeds; wampum belts; chamois skin Indian dolls; tobacco pouches; knife holders; Indian games; Indian figurines; tepees; Indian writing, etc.
Pioneer Days-The Frontier	Sampler; quilt blocks; looms; hooked rugs and braided rugs; cabin booklets; puncheon stools; oxbows; costumes; powder horns; cornhusk dolls; paper patchwork; hot dish tiles; candles; necklaces of corn; linoleum log cabin; stenciled articles; punched tin-can lanterns; powder pouches; signboards; slat sunbonnets; silhouettes of implements; oatmeal box cradles; hornbooks; gourd dippers; churns; spinning wheels; button decorations; murals; portraits; pioneer kitchens; adobe houses; covered wagons, etc., etc.
America Today	Wall exhibits; booklets; state flags; murals; group chart depicting government workers; pictorgaphs; illustrations for patriotic songs; history cartoons; chalk talks illustrating growth of the U. S.; black and white wall chart depicting the Old Way and the New Way of doing things; collection of pictures of American inventions; historical date frieze; distinctive skylines; democratic ideals; architecture, etc., etc.

South America	Tropical pictures; native Peruvian mats; types of shelter; ancient Inca architecture; Inca idols; pottery; bombilla and mates; modelled animals; friezes on various subjects such as agriculture, coffee, rubber, ranching; animals of South America; South American costumes; architecture, festivals, etc. etc.
Mexico	Pottery and tea set; paper plates; bird cages; fiesta masks; clay figurines; wooden wall plaques; cornhusk dolls; tied and dyed rebozos; crayon batik paper plates; candle sconce and decorations; paper pottery; plaster of Paris plaque; serapes; sombreros; seed necklaces; pepper string and fiesta string jewelry; oxcarts; parade figurines; pinatas; "Sleeping Mexican Bookends;" fist puppets; model of Mexican haciendas; market stalls; dioama of Mexican scenes; Mexican architecture; scrapbooks, etc.
World Neighbors Arabia	Desert camp and sheepfold; Arabic writing; stiff-paper palm trees; Arabic tents; Arabian costumes; Arabian art; animal drawings; looms; finger designs and trays; jewelry; architecture, etc.
Africa	Paper hut with palm trees; cheeze box giraffes; drinking horns; teboys; pop-bottle-native dolls; ceremonial swords and spears; native costumes and headdress; long and bowl drums; African idols; jewelry; wild animals; African village; decorative map of Africa, etc.
Eskimo Land	Illustrated map of polar regions; dogs and sleds; dolls; stone household implements; carved or modelled objects, such as yak, whale, walrus, mask, totem pole, and igoloo, etc., etc.
China	Chinese writing; wall hangins; headdresses; potatoe block prints of Chinese motifs; pagodas; Chinese bridges; tooth pick cat-tails and iris; tea tiles; papier mache pottery; wax plaques; parade accessories; flags; drums and musical instruments; junks; devil masks; archtecture; panorama of the Great Wall of China; transportation, costumes, etc.



Japan	Japanese costumes; screens; papier mache Fujiyama; torii gate; tongue depressor mannequins; dish gardens; scrolls and writing; kites; fans; lanterns; dolls; architecture; early and modern Japanese paintings, etc.
Holland	Bisymmetrical designs; window transparencies; room decorations; border designs; costumes; clothespin dolls; stuffed figures; cone dolls; cut-out paper figures; wooden shoes; tulips; dog carts; tile designs; all-over designs; cardboard box house; windmills; panorama of dike system, etc.
Switzerland	Swiss chalet; waistcoat; showbox peep show; chalk mountain pictures; models of goats and cows for diorama; skiers; the Alps; costumes; music boxes; Alpine village; clocks, etc.
Scandinavia	Norse ships; shields; helmets; floor unit of Fiord and boats; decorative figurines; modern homes and buildings; drapes with Scandinavian designs; cupboard designs; spoons; designs for plates; felt or wool embroidered bags; jewelry; decorated ice cream cartons; straw figures; cookie or stuffed figures; aprons; bonnets; bandannas; decorative objects; castles, etc.
Communication and Transportation	Drawings, paintings, models, mock-ups, dioramas and panoramas featuring various aspects of communication and transportation.
Holidays and Festivals	Various artistic interpretations of such holidays as New Year's, Lincoln's and George Washington's birthdays, St. Valentine's Day, St. Patrick's Day, Good Friday, Easter, Arbor Day, May Day, Memorial Day, Flag Day, Graduation Day, Vacation Days, Independence Day, Columbus Day, Labor Day, Halloween, Armistice Day, Thanksgiving, and Christmas.
Religion	Paintings and drawings, dioramas and panoramas, models, posters, charts, exhibits and displays of characteristic features of the respective religions, such as symbols, architecture, decoration, sculpture and painting, and the various religious festivals and rituals

Utilities	Paintings and drawings, panoramas and dioramas, models and mock-ups, posters and charts, displays and exhibits, scrapbooks and booklets; murals, etc., pertaining to the various aspects of heat, light, power, and atomic energy

Occupational Values

Children in the lower elementary grades begin to get an appreciation of economic values by studying the various commercial, industrial and agricultural activities in their community. As they move into the junior high school years, many have the experience of earning money themselves, and with whatever guidance the school provides, begin to look forward to choosing a vocation and inquiring into the kind of training needed. Occupations, including the various art occupations, should be studied. In any case, the guidance aspects and acquisition of skill for the respective occupations should be emphasized.

Just how art is related to the various workers and occupations is indicated in the outline. Most children are familiar with workers, the milkman, policeman, and groceryman. They are impressed by workers who wear uniforms. The many typesof workers have been classified in the outline as artworkers, craftsmen, operators, designers, draftsmen, entertainers, musicians and music teachers, and professionals; and workers other than art workers, including clerks, craftsmen, laborers, operators, service workers, amd professional or technical workers.

Industry and business have been classified under

several main headings: construction, manufacturing, natural resource industries, and the services. These, in turn, have been sub-divided. The industries and business places that children should be introduced to first should be those in their own communities, then the state, nation, and world. Aside from the vocational aspects, the various ways in which art is utilized by industry and business should be considered. Actually, there is not an enterprise that does not have some use for art, either directly or indirectly.

Specific Topics and Art Activities

Workers and Occupations

Topics	Art Activities
Art Workers	They work with type and its arrangement; artwork would include page layouts, page designs, type designs; "At the Print Shop;" model of print shop; type-setter mannequins, symbols
Craftsmen Compositors Type-setters	
Decorators and Window Dressers	Give children practical lessons in interior decoration and arranging window and show-case displays; related to exhibits.
Glaziers	Simulated glass-work and stained glass
Jewelers, Silversmiths	Children can create own jewelry; model of store; artist's studio,
Lithographers	Same as for type-setters and printing
Painters, Construction and Maintenance	Give children practical experience in ordinary painting and fixing simple things in the classroom
Photographers	Give children experience in photography and picture-taking (box-camera); look at pictures and prints; mounting; scrapbooks; displays, bulletin boards
Upholsterers	Children can upholster their own child-size furniture
Operators	Refers to machine art, such as weaving on looms; hence, give children weaving experience
Designers Charts Commercial Fashion Industrial Stage Textile	Designer mannequins; artwork characteristic of their occupations as indicated by the major categories

Draftsmen Architectural Commercial Engineering Map-maker Mechanical	Draftsmen mannequins and artwork characteristic of their occupations as indicated by the major categories
Entertainers	Costume dolls of entertainers
Musicians and Music Teachers	Musicians mannequins, cartoons and caricatures, silhouettes of famous musicians, scrapbooks, etc.
Professional and Technical Architects Art Directors Cartoonists Commercial Decorators Etchers Fashion Manuscript Illumination Medical Illustrator Museum workers Portrait Painter Sculptors Teachers Toy-makers	The idea is to have the children engage in the work of these professionals and thus gain an insight into the type of artwork they do, the requirements, skill, and vocational opportunities. It is also a good idea to take the children on field trips so they can see these artists at work in their occupational surroundings; These artists can also be invited to the school, perhaps to take part in an art-occupational assembly, or to present demonstrations and talk with the children.

Workers other than Artists

Clerical Agents Banktellers Collectors Messengers Office workers Sales Shipping	Here, the idea is to depict the activities of these workers through any appropriate artistic medium or device, such as worker mannequins, paintings and drawings, murals, displays, and exhibits, dioramas and panoramas, puppets occupational friezes and murals, posters and charts, constructions, models and mock-ups;
Craftsmen Bakers Carpenters Construction Electricians Furnace-men Machinists Plumbers Tin-smiths	In short, any type of artwork that will visualize what these workers do, incidents and things associated with them, or-- Picking out the salient features. Again, it is a good idea to take the children into the community and let them see first-hand what these group of workers do to earn their living.

Laborers Factory workers Farmhands Garagemen Gardeners Longshoremen Lumbermen	Experiences of this type will suggest many art activities as a follow-through for such excursions, and will at the same time give them an insight into the essential nature of the work, requirements, skills, aptitudes, and training necessary for each job.
Operators Busdrivers Conductors Radio and Television Telegraph and Telephone Truckers	It is also a good idea to point out the the various ways in which art enters into their work. Obviously, all children will not be interested in the same workers, so let them select their own; however, after they have explored the possibilities encourage them to investigate some of the other occupations.
Service Barbers and Beauticians Elevator-operators Guards Porters Waiters	Also, select occupations that are relevant to the community and vicinity first; then consider the others.
Professional and Technical Accountants Airplane pilots Clergymen College personnel Dentists Editors Engineers Foresters Lawyers and Judges Nurses Pharmacists Physicians Religious workers Veterinarians	The suggestions made for the other workers also apply here.

Industry and Business

Construction

Constructions Airports Dams Electrical Installations Furnaces Highways Houses Subways Tunnels	Each item listed here refers to a basic industry or business; the idea is to have the children engage in such activities as constructing dams, buildings, electrical installations, highways, houses, and subways by means of models, dioramas and panoramas, illustrations, etc.; these projects will especially appeal to the boys

Manufacturing

Aircraft Airplanes Ballons Gliders Helicopters Parachutes	Each item listed refers to a particular manufacturing industry or business engaged in the making of aircraft and parts, and;
Boats and Ships Boats Drydocks Ships Submarines	boats and ships, and;
Devices Clock-operated Devices Watches	various types of clock-operated devices, and;
Electrical Equipment Batteries Dynamos Instruments Radio and Television sets Spark Plugs	electrical equipment, and;
Motor Vehicles Auto Bodies Engines Tops Wheels	motor vehicles, and;

Photographic Equipment
Cameras
Film
Projectors
Screens
X-ray

photographic equipment, and;

Professional Equipment
Gas meters
Hearing Aids
Lenses
Medical Instruments
Parking Meters
Wheel Chairs

professional equipment, and;

Railroad Equipment
Engines
Freight Cars
Railroad Cars
Street Cars
Trucks

railroad equipment, and;

Furniture and Fixtures
Household
Industrial
Office

furniture and fixtures, and;

Machinery and Tools
Agricultural
Industrial
Office and Store
Miscellaneous

machinery and tools, and;

Products
Bakery
Chemical
Clay
Fabricated-Steel
Glass
Leather
Paint
Petroleum
Plastics
Rubber

products all provide an endless variety of art activities by actually making or simulating many of the products manufactured by the industries represented in the outline.

Besides this, models of the factories can be made and included as part of a panorama; paintings, drawings, illustrations, murals, posters and charts featuring various aspects of the manufacturing process, workers, and products, as well as-

Miscellaneous Industries and Businesses	exhibits and displays, bulletin boards, scrapbooks devoted to any one of the industries and related industries.
Advertising displays Apparel and Accessories Artist Supplies Athletic Equipment Beverage Barbershop Buttons Candles Canning Carriages Carpets and Rugs Compacts Drugs Drafting Materials Fountain Pens Games Knitting Matches Musical Instruments Paper Printing and Publishing Shoes String Synthetics Toys Wood Wire Wrapping-paper	Occupational notebooks and scrapbooks are appropriate, and for the lower grades an A B C book of occupations may appeal to the children. As in the case of workers and other occupations it is expedient to take the children on field trips to visit the various industries in the community and vicinity, and then, provide the essential follow-through Likewise, representatives of the various industries can be invited to the school and present their side of industry and business. With respect to the special list of products the children can "manufacture" many of them and simulate others. The art aspects will readily become apparent as the children make bookends, trays, fabricated houses, various types of cartoons, leather goods, plastic objects, etc. The suggestions made above also apply to the miscellaneous list of suggestions. All the items listed are merely suggestions, and it is intended that by listing a few for each category that other industrial and business activities will come to mind.

Natural Resources

Agriculture Cattle Ranch Chicken Farm Citrus Farm Dairy Farm Flowers Fruit Hybrid Corn	The art activities that can be related to the various agricultural, fishing, forestry and mining industries are endless; just the farm, logging and lumber, and coal-mining set in motion numerous projects, such as making a model farm, fishing cannery, lumber mill, and coal mine.

Nurseries
Ranch
Stock Farm
Tobacco Farm
Truck Farm

The farm is always a good project to begin with because it involves such varied activities, after which, the other industries can be taken up in a similar fashion.

Fisheries
Commercial
Crabbing
Oyster Farm
Sponges

The fishing business, associated as it is with the sea and boats, provides many unusual art experiences- visualizing all the lore and drama associated with fishing.

Forestry
Fire-prevention and Protection
Forest Nurseries
Forest Reserves
Logging
Lumber Mills
Maple Sirup Farm
Turpentine

Logging and lumbering are colorful and center about woodsmen and the great out-doors and provide opportunity for painting many scenic pictures as background for the work of the woodsmen; panorama showing how logs are floated dow-stream, trucks carrying logs, and murals depicting the entire logging and lumber business.

Mining
Copper
Gold
Iron
Silver
Uranium
Petroleum and Gas Extraction
Clay
Glass Sand
Gypsum
Salt
Stone

Mining is difficult to depict because most of the activities usually occurs far below the surface of the earth, yet, there are mining buildings and equipment, oil derricks and storage tanks that are suggestive of models, panoramas and dioramas, murals and the like which can depict various aspects of mining, and the products of the mines can be featured in displays, exhibits, and bulletin boards.

If possible, take the children to the actual mine and this will serve as inspiration and source for many activities.

Service Industries and Businesses

Business
Advertising
Automobile repair.

Here the idea is to center attention on the activities performed by the services and depict these.

Entertainment
Baseball
Circus
Concessions
Dance halls
Expositions
Football

Advertising is associated with commercial art, automobile and garage repair with mechanics; these readily appeal to boys for it will give them an opportunity to make model garages and things associated with automobiles.

Iceskating and Rollerskating Rinks
Nightclubs
Pageants
Park Amusements
Racing
Radio and Television
Theater and Motion Picture
Yacht Clubs

Entertainment is varied and appropriate artwork is equally varied. Paintings and drawings can depict many themes as indicated by the list, and there is a great deal of artwork that can be done in connection with pageants, the theater, expositions, circus, concessions,-

and the children can not only make things appropriate for the latter but actually put on their own circus, or make things for their own concessions, exposition, fair, and pageant, make their own park equipment, and do all the things necessary for dramatic productions.

Finance, Insurance, Realestate
Banking and Credit Agencies
Insurance
Realestate

All the other services can be worked out in a similar manner, setting up their own professional agencies, public administration offices, and stores.

Personnel
Barber
Dressmaking
Laundry
Lodges
Resturants
Shoerepair

Transportation, communication, and utilities have been commented upon in connection with the social studies, and art activities suggested there would apply here, except that the emphasis would be different.

Professional
Architectural
Educational
Legal
Medical
Welfare

As indicated elsewhere, whenever possible take the children to the actual scene, even if it is the local grocery store, so they will see for themselves what goes on.

Transportation and Communication
Air and Water
Radio and Television
Railroads
Subways
Telegraph and Telephone

The many types of places that can be visited are endless and just a few have been suggested in the tabulation. Wholesale and retail stores have not been itemized for obvious reasons.

The thing to remember is that all service and related activities are rich in artistic possibilities and that the children should be given opportunities to express themselves, accordingly.

Utilities

Wholesale and Retail Stores

Adjustment Values

Adjustment needs refer to the status relationships of the individual to the group, the worth of the individual as a person, his place and role in society, personal and social effectiveness, self-security, leadership ability, political and social postition, prestige, and respect and recognition given him. In other words, every person seeks recognition, prestige, and power, using various means of obtaining them.

Dictators attain power by means of an army, secret police force, espionage, and conquest; criminals by means of robbing and gangsterism; politicians by patronage and the promoting of the interests of the constituents; the citizen by competence, skill, knowledge, and responsible service; and children by calling attention to themselves in various ways which may be desirable or undesirable and acceptable or unacceptable to society.

In days gone by power was surrounded by much pomp and ceremony as at the courts of the Medici, Henry the VIII and Louis XIV. The regal attire of the Medici immediately revealed their station as did the costumes of those that served them. Similarly, legal garb, military and pirate uniforms, ermine and silk set off the wearer from the common man. To many, it is the uniform and the silk and ermine that make the difference, and for many, it is the fancy-dress ball that enables one to be a king for a day.

Associated with power or importance are the crown and sceptre; palaces and fortresses; military badges, bars and stripes, brass and braid; yachts and limousines; mansions and estates; the Pentagon and the White House; West Point and Annapolis; the Hope and Junker diamonds; and to these could be added countless other symbols of power, wealth, and prestige.

These are random examples of means of attaining power and symbols of power. For children the situation is somewhat different. If they are "good" children they will receive their due rewards; but some children do not want to be good but still want praise, recognition, and prestige and will resort to any number of unexpected and unacceptable ways to gain their ends. These ways are well-known to administrators, teachers, and psychologists, and there is little point in repeating them here. It is better to know some of the ways in which schools and teachers can help children take their place in a democratic society and provide ways and means of releasing the "power impulses" of children. One such way is through art.

It is far better for children to play cops and robbers than become secret police agents and gansters; it is far better for children to dramatize the Lone Ranger and similar stories than become outlaws and criminals; it is far better to have children depict their desires on paper than attain them by foul means; it is far better for children to pound clay than to break up the furniture; and it is far better to have children "paint out" their wrath

than to take it out on others. These are some of the ways art serves the adjustment needs and values.

In other words, through the visual arts the children can enter into the world of power, prestige and importance. They can dramatize scenes from the court of the Medici or Louis XIV with all its pomp and ceremony, costumes, and regalia; they can paint murals depicting the exploits and conquests of Julius Ceasar or Ghengis Kahn; they can translate into visual form any of the deeds and exploits of men which have brought the latter power, prestige, and recognition. Besides this they can make poster, drawings, and illustrations depicting the more acceptable ways of gaining such desires, such as how to be popular, selected, or a good leader. Often, taking a negative approach by means of cartoons and caricatures attracts more attention, is more satisfying and more effective.

In the final analysis, it is often difficult to know just what children are seeking and what causes them to behave as they do; nor, do two children seek recognition or behave in the same way. Art projects, therefore, cannot be prescribed in a perfunctory manner; rather, children should be permitted to express themselves freely on the assumption that such "power impulses" will be released in one way or another through artistic activity. If the situation is more serious a psychologists and art therapist should be consulted.

In essence, while the social studies present excellent opportunities to study the various ways, effective and ineffective, desirable and undesirable, employed by individuals and groups to maintain themselves and add to their power, influence, and prestige, this interesting approach is often buried in a pile of factual knowledge, and when it is brought out, it is often difficult for young people to see the relation of events of political history or facts drawn from sociology or political science to their own lives. Pupil self-government programs are helpful, but the kind of experiences pupils need are provided when the teacher creates a permissive democratic atmosphere allowing for participation of pupils in various activities in which they can compete on equal terms. Art is one such activity.



SPECIFIC TOPICS AND ART ACTIVITIES

Topics	Art Activities
Costumes and Uniforms	Drawings and pictures, costume dolls, scrapbooks, picture collections of court costumes of Renaissance Spain, Italy, England, Louis XIV, the Medici, Henry VIII; legal garb, gowns and wigs; clerical, papal, military and academic costumes
Symbols of Power	Drawings, paintings, sketches, models, scrapbooks, picture collections, etc., of crown and sceptre; palaces; military badges, stripes, brass and braid; flags; yachts; limousines; mansions; and other objects and symbols signifying power, wealth and prestige
Means of Attaining Power	Picturizations, dramatizations, dioramas and panoramas of: dictator, army, secret police, espionage, conquest; criminal, robbery, and gangsterism; politicians and patronage; citizens and professional competence, skill, knowledge, and responsible service
Ways to be Popular	By means of posters and cartoons, caricatures, silhouettes, pantomime and skits depict such thesemes as: bother other people, call them names; interrupt when others are talking; pretend to know it all; insist on doing what you want to do or "take my dollies and go home;" grab what you want; be rude and impolite
Ways to be Chosen	By means of posters and charts, cartoons and caricatures, illustrations, skits and pantomime, dioramas, models, and figurines depict such themes as: develp skills; do whatever you do as well as you can; be a good loser; be friendly; support the group or team; be cheerful; practice good social etiquette

Ways to Be a Good Leader	By means of posters and charts, illustrations, cartoons and caricatures, drawings and paintings, skits and pantomime depict such ideas as: know what you are supposed to do; find out what others want to do and help them get it; be friendly, not bossy; let others talk
Cooperation	Engage in such projects as the making of dioramas and panoramas; painting a mural; making a large terrain map; arranging an exhibit, display, or bulletin board; decorations for an all-school party; scenery and props for dramatic and musical productions, pageants, and fairs; art assembly programs

Social Values

Social needs and values refer to the altruistic values as in social service work. "Altruistic" is more correctly used than "social values" but it has a "goody-goody" connotation. Basically, the idea is necessary mutual helpfulness: "All for one and one for all." In 1776 the thirteen colonies banded together to throw off the yoke of the British; today, the free nations of the world are united into Atlantic and Pacific pacts for the purpose of mutual defense against a common enemy.

Mutual helpfulness is implied in such organized groups and ideas as the UN, UNESCO, NATO, and the Point Four Program; labor unions to fight exploitation; cooperatives for better living; national and city parks to provide recreation for all; community planning for better living conditions; conservation to preserve the natural resources and manpower; special agencies and philanthropic organizations to help people in need; and laws and legal

institutions and other law enforcement agencies to provide protection for all.

These are some of the formal ways for meeting social needs. As themes for art they are rich in artistic possibilibilities and readily serve as springboards for action. For example, the UN, in its varying ramifications, is suggestive of many art activities. The classroom can be turned into a UN assembly room, the children making decorations, arranging exhibits, and making the props and accessories for creating the proper atmosphere. In dramatizing the activities of the UN the children will also learn the meaning of democratic processes.

Other ways in which children can share in the promotion of altruistic values are in making posters for community drives; beautifying their school and home surroundings; arranging exhibits, displays and bulletin boards appropriate for school events; sharing in such projects as the making of dioramas and panoramas, murals, and stage craft. The latter is particularly rich in artistic possibilities.

The theater arts satisfy many educational and social needs and offer the richest kind of experiences, serving as a means for developing the needs of the children, and providing a genuine basis for unification because they integrate the child and the curriculum. All the activities that make up the theater, the dramatization, costuming, and stagecrafts can be a genuine child expression if they are not dominated by the teacher.

SPECIFIC TOPICS AND ART ACTIVITIES

Topics	Art Activities
Examples of Helpfulness from History, Community, Children	The artwork done will depend upon the nature of the examples selected and these, in turn, depend upon the nature of the social studies course, school, and local situation
The UN	Model of the UN building; posters and placards based on UN themes, such as peace, mutual assistance, co-operation, etc.; a UN session requiring backdrops, scenery, decorations, flags, costumes, etc., UN booklets and scrapbooks; UN dioramas and panoramas; murals; paintings and drawings
Swedish Co-operatives	Chart showing organization of Swedish Co-operatives; model of co-op buildings; housing projects, farms, stores; drawings, pictures, illustrations of co-op activities; products and artwork of the co-ops; scrapbooks and picture books devoted to Sweden and Swedish Co-ops
National, State, and City Parks	Have children depict their experiences impressions, and activities at city, state, and national parks; scrapbooks and pictures; travel posters; campaign posters for keeping parks clean and safe; parkworkers; exhibits and displays pertaining to parks; dioramas and panoramas; paintings and drawings
Philanthropies	Paintings and drawings, illustrations and sketches from the lives of great philanthropists, such as Henry Ford, John D. Rockefellar, Andrew Mellon, and Andrew Carnegie, as well as the objects and buildings associated with their activities and bequests
Helful Agencies: Red Cross, Community Chest, Salvation Army, Hospitals, etc.	Campaign posters; dioramas and panoramas, models, paintings, scrapbooks, etc. depicting their activities, and doing artwork for the various social organizations and agencies

Schools and Colleges	Model of local school and college; posters showing the ways in which schools serve the community and state; pictures and drawings of school activities; dioramas and panoramas; scrapbooks and pictures; school newspaper and yearbook; academic garb, cap and gown, costume dolls
School Events	Decorations for parties, football games, special assembly programs, floats and costumes for pageants; posters to advertise forthcoming events; arranging of displays, exhibits, bulletin boards appropriate for the events
Group Projects	Murals, dioramas and panoramas, costumes for plays, musicals, pageants, and puppets; artwork for school newspaper and yearbook; decorations, favors for local hospital; arranging displays and exhibits
Conservation	Posters and charts, paintings and drawings, exhibits and displays, bulletin boards, dioramas and panoramas, models and mock-ups, featuring various aspects of conservation and pertaining to such subjects as coal, forests, gas, iron, metals, minerals, oil, people, soil, water, and wild-life; the necessity of conserving heat and power
Clubs	Posters to advertise forthcoming events for various clubs; displays, exhibits, and bulletin boards pertaining to work of the clubs; participation in an art club; maintaining and doing artwork for the school musuem
Community Planning	Scale model of an ideal community; posters for "Clean-up; Fix-up; Paint-up Week;" examles of desirable and undesirable elements in a community; layout of streets, placing of buildings; civic art; domestic and public buildings; displays and exhibits pertaining to community planning, past and present; beautifying the school, home, and community; scrapbooks and booklets.

who lack talent in music may be able to produce sketches expressing the mood of various compositions, or draw or make musical instruments.

In opera and motion pictures the two art forms are welded together into a new art form. Both are excellent sources for creative activity. To cite one example: a marionette musical show would set in motion a variety of activities, such as the making of puppets, stage-setting, costumes, posters and programs for the show, including the writing of the libretto and score.

Literature and drama.- Many of the stories of literature can be dramatized and, conversely, many plays can be translated into prose. The theater is the child's world; it combines activities that are natural and interesting to children, such as make-believe, pantomimes, and pageantry. These are part of the child's life; they love to paint with bright colors, to dance, act, dress up, construct, and to express themselves imaginatively.

Stagecraft can open up an entirely new world to the child and can make the dingiest classroom look bright with colorful scenery, gay costumes, and unusual properties. The theater arts serve as motivation for every kind of activity since it is an art of form, motion, sound, and light. While some of these activities are found in the other arts, here, they assume a different aspect, scale, and association.

For example, stagecraft extends the two-dimensional concept of painting into three dimensions; it changes color pigments into vibrating colors through light; it

transforms figures into live beings; and it provides an entirley new approach to the creative arts. The theater arts also develop several types of ability. While stagecraft naturally attracts the gifted, it has great appeal for the child who does not respond to the fine arts. For example, there the child who is a total failure at picture-making, who, if given plastic materials, may construct or make amazing stage models, masks, figurines, and puppets.

If children who are highly creative and imaginative but lack the ability to express themselves verbally are given ready-made forms to manipulate and arrange, they may reveal a startling sense of design, color, and composition. Sometimes, the child with a strong mechanical interest, who prefers to construct rather than design, can with some practice and encouragement, be led to esthetic experiences, first by stage construction, then by making models, and finally by working in pure design.

Children in the lower elementary grades do not require much scenery because their vivid imagination makes up for anything that is lacking; however, the stage arts meet the young child's need for large expression and simple construction. Group projects generated from a common experience, such as a visit to the circus or the witnessing of a parade, may result in large decorations for backdrops, rendered directly on paper with poster paints, and simple properties made of orange crates or cardboard boxes. The scenery, costumes, and properties are unpretentious. Obviously, children on the upper levels will be able to produce more complex

scenery, properties and costumes that will suit their needs, interests, and abilities.

Music.- Musical and rhythm instruments can be made in every grade of the elementary school. The kindergarten children can make drums, bottle instruments, rhythm sticks, sandpaper blocks, and other simple instruments for their rhythm bands. As the second and third graders study Indians they can make Indian drums that are more complicated than the usual oatmeal box types. By the fifth and sixth grade an interest in stringed instruments and the symphony orchestra will develop.

The making of musical instruments can be simple or complex ranging from a child's version to replicas. The final result will depend upon the child's abilities and interests, and how well the "stage has been set" to initiate such activity. Pictures of the instruments can be found in any musical encyclopedia, and if there is a museum in the community the children can be taken there to see, and possibly hear the real thing. The whole idea of art activities can be related directly to music, as such or related to the social studies.

The miscellaneous projects provide opportunities for many types of art activities and include a wide variety of subject matter. The basic idea is to show the many ways in which the visual arts contribute to music. The examples cited in the outline are suggestive and other projects can be substituted as desired.

SPECIFIC TOPICS AND ART ACTIVITIES

Topics	Art Activities
Literature and Drama	Objectifying and visualizing dramatic experiences, such as: illustrations for a story or play; making costumes, masks, scenery, props, puppets and puppet stage; charts and posters illustrating the various types of drama; model of the Globe Theater, Greek theater, and modern stage; costumes, floats, and objects for pageants, pantomime, and tableau presentations; scrapbook of playwrights and authors; dioramas depicting scenes from literature and plays; play posters
Ancient and Primitive Instruments	The making of such instruments (child-size-versions) as the African marimba, African zanes, Alaskan stone flute, Arab pan's horn, ancient harps and zithers, Chinese moon guitar, Chinese urheen, Egyptian harp, Greek lyre, Javanese samisen, and Welsh crwth
Instruments of the Symphony	The making of simulated brasses out of paper, clay, or wood, such as the cor-
Brasses	net, French horn, saxophone, trombone, and trumpet
Percussion	The making of percussion instruments, such as the simple and more complex drums including drum sticks, bells, castanets, chimes, cymbals, gongs, rattles, rhythm sticks, tamborines, trinagles, wood and sandpaper blocks, and xylophones
String	The making of such string instruments as the banjo, cello, double bass, guitar, harp, lute, lyre, "uke," viola, and violin
Woodwinds	The making of such woodwinds as the bassoon, clarinet, English horn, flute, oboe, and piccolo
Booklets and Exhibits	A scrapbook of examples of the various instruments with appropriate descriptions could accompany the model instruments, and together, form the basis for an exhibit.

Ensembles	Band, choir, and ensembles, such as high-school or college, German, hillbilly, and square dance bands, popular orchestras, quartets, symphony orchestras, choirs and glee clubs can be represented by pipe-stem cleaner figures appropriately dressed with crepe paper costumes and corrugated cardboard instruments- all arranged within a diorama
Bulletin Boards	Projects devoted to newspaper and magazine clippings, musical notices, pictures and posters
Designs and Sketches	The making of decorative designs composed of the musical symbols by printing or stenciling process; designs for record covers; posters advertising a forthcoming musical event; illustrations for songs and musical instruments, musical interpretations; designs, sketches, drawings, and paintings of ballet dancers, scenes from operas and operettas
Christmas Carolers	The familiar singers can be made in a number of ways from pipe stems, clothespins, clay, crepe paper, cardboard, and wood all dressed in appropriate costumes and may be used as part of the general Christmas decorations or diorama
Scenes from Operas and Operettas	Dioramas depicting scenes from operas and operettas, such as from the Magic Flute or Mid Summer's Night's Dream, the fantasy of which would appeal to the children
Highlights of Composer's life or Opera	A mural readily lends itself to depicting the highlights from the life of a composer's life or opera
Musical Colors	Have children interpret the music purely in colors
Musical History	Scrapbooks, booklets, picture collections, posters and charts are appropriate for this topic.

CHAPTER V

AN ORGANIC APPROACH TO ART ACTIVITIES

All art activities will not achieve the objectives described if they are approached in a conventional manner. Teaching, as well as artwork, must be creative. The concept of creativity transcends the idea of art as mere performance; the experience of creativity is more important than the product. Emphasis is better on the child's creative and mental development and his artwork viewed as a record of that development rather than on the artistic merit of his work.

The various art activities that have been outlined must be approached creatively, that is, the child must be encouraged to give the topic his own interpretation, to express his own ideas and feelings. This approach may seem impossible to the teacher who plans her work rigidly, and whose plans call for a model of the Parthenon, prehistoric cave drawings, or Indian drums and totem poles. If the child is expected to make exact copies it should be for a definite purpose, otherwise, the child should be urged to create in the spirit of the artists or age.

In this sense, the child becomes a Greek builder, pre-historic artist, and Indian craftsman. The teacher, of course, sets the stage, creates the proper atmosphere, and

transports the child on the "magic carpet" to the land of make-believe. This world can only be seen through the mind's eye. Unfortunately, there is the tendency to be influenced by the illustrations appearing in books.

It should be made clear to the child that he is an artist in his own right and is capable of interpreting the facts and events of history and science for himself. Literally, close the books, put away the photographs and examples that may have served to introduce the topic or arouse interest, and encourage the child to express himself freely, creatively, and imaginatively.

Sources of inspiration.- Inspiration for artwork may be found in the child's own environment. He can begin with familiar experiences and work toward the unknown. When, for example, a project calls for a study of Greek architecture the columns of the neighborhood bank can be studied and sketched. In other words, wherever possible, turn to community resources before relying on photographs, encylopedias and books.

Family environment and activities should be related where possible to topics and art projects. For example, if a project calls for the making of a musical instrument, a mandolin or banjo, the child might better bring the instrument to class for all to see, examine, and hear, and then procede to make his own version of the instrument rather than work from photographs and diagrams. Similarly, art objects, curios, and commonplace articles can be brought to the classroom.

Seasonal events and special holidays are excellent sources for inspiration and creative activity. The teacher should try and forget the traditional approach and turn the child's mind away from the trite and sentimental interpretations given to Christmas, Thanksgiving and other holidays in advertisements, calendar art, greeting cards, and books. The idea is to encourage the child to draw on his own experiences and depict them. His work might be called "Our Christmas Tree," "Christmas Dinner at Grandma's House," "Thanksgiving on the Farm," "We Attend a Football Game," or "Fishing on the Mill Stream."

Special occasions such as Christmas, Easter, Mother's Day, St. Valentine's Day, and birthdays provide an excellent opportunity for the child to make his own gifts. Decorative boxes, ceramics, jewelry, and other objects of art can be inspired by any number of artistic motifs and forms. They can be based on Swedish, Indian, Greek, French, or Italian motifs as an acknowledgment of family ancestry and, incidentally, as one way of "working in" the study of foreign countries and their art.

The creative point of view does not assume that the child will automatically create, that he will pick up his brush and render an original interpretation of some historical or personal event. Nor does this approach to creativity belittle the importance of skill, technique, the discipline of the arts, and the role esthetic principles and values play. At first, the teacher is not to expect too much of the child and the primary aim is to keep him free in ex-

pressing himself through various art media. Gradually, artistic factors can be introduced when he is aware of the importance of skill, techniques, and art principles, after which the child can be led to work consciously with other artistic values Awareness of technique, skill, and the conscious utilization of art principles come as a result of artistic experience and not as a consequence of studied procedures.

The entire problem of creativity, technique, skill, and design need not be difficult if one approaches the latter from a fresh point of view and discard academic and traditional concepts. The latter are useful after the child has developed his own artistic abilities and potentialities. Further, the many art media, techniques, and procedures need not be confusing if they are reduced to four basic categories. This simplification clarifies for the child and teacher the timeless elements in art and provides them as well with a simple technique for approaching any art activity.

The basic techniques.- All art techniques can be reduced to four basic categories called: Surface Treatment, Arrangements, Hand-sculptures, and Constructions. All the painting, drawing, printing, and photographic processes are basically a form of surface treatment, which simply means the changing of the original surface of any given material. All the decorative arts, for example, have their basis in arrangements which refer to the relationship of elements to each other, a relationship usually called design or composition. Ceramics and sculpture have their basis in simple

hand-sculptures, and all the objects that are made up of parts, are put together, those of the crafts can be reduced to the elemental techniques involved in the idea of constructions. These reductions and relations are diagrammed as follows:

Surface Treatment	Painting Drawing Printing Photography
Arrangements	Design Decoration
Hand-sculptures	Sculpture Ceramics Pottery
Constructions	Architecture Crafts Three-dimensional-forms

Now, extend this idea to the relationships between the expression of ideas, feelings, and desires to the art object; this may be diagrammed as follows:

Art is the expression of-	Feelings Ideas, desires- through Experiences
Surface treatment	Painting, drawing, etc.
Arrangements	Design and decoration
Hand-sculptures	Sculpture and ceramics
Constructions	Crafts

which equals art object

Art viewed in this simplified form makes easier its comprehension and use. The four categories imply an organic and functional approach to the visual arts. They form the basis for the advanced techniques and embody concepts that are fundamental to one's thinking about the creative and visual arts, and indicate teaching principles, elementary techniques, and procedures. Therefore, it is expedient to define more clearly what is meant by the four terms, first by describing them as techniques and then by inferring the concepts and implications for teaching to be derived from them:

Surface treatments	- the process of changing the original surface of any given material, and thereby, as one of the consequences, producing a new surface texture
Arrangements	- the process of creating representative or non-representative patterns on a flat surface
Hand-sculptures	- the process of creating representative or non-representative forms out of any plastic material, such as clay
Constructions	- the process of creating three-dimensional representative or non-representative forms by assembling elements, parts, and different materials, or creating such shapes or forms out of a single material, such as paper

Surface treatment.- The surface of a sheet of paper, for example, can be changed by such elementary techniques as pricking, pressing, rubbing, and boring it with such tools as needles, tweezers, paper clips, and erasers. Other techniques include: folding paper or coloring it; applying color to different materials; scattering graphite, sawdust, shav-

ings, and particules on a glued surface; and using a spatter gun or toothbrush. A variety of papers, for example, can be studied for textures, combinations of transparent and opaque paint, chalk, crayon, ink, and paint will widen textural possibilities.

These elementary techniques are a matter of experimentation and are not concerned with representation of ideas or objects; they indicate a concern for texture, textural patterns, and textural combinations. These experiments give one a better insight into the properties and nature of materials as well as an understanding of the role that texture and textural patterns play in design and composition.

The advanced techniques, painting, drawing, printing, and photography are basically processes that change the original surface of the paper or canvas. A daub of paint, a line of print, a broad line, or a photo-montage may effect that change. Each daub of paint, each line of print, and each photographic impression creates a particular type of surface texture and pattern. In this manner, the idea of surface treatment becomes an essential aspect of painting, drawing, printing, and photography.

For example, paint can be applied to any given surface in a number of ways: brushed on with a brush, rolled on with a roller, spread on with a palette knife, sprayed on or spattered with a toothbrush, or applied with the fingers as in finger painting. Each method produces a certain type of surface texture, running the gamut from glossy to dull and from smooth to rough.

Similarly, if a child is painting a landscape, drawing a house, or printing his name, the same concern for textural effects applies. At first, the child will not be too concerned with textural effects or how any given surface may be changed by the technique of surface treatment; he will only be interested in painting the landscape, drawing the house, or printing his name. But, if the teacher considers the various factors and points them out, the child will gradually come to an awareness of the implications.

For example, a child has decided to make a scrapbook pertaining to nature study. Will the covers be smooth, rough, matt, or glossy? Will they be made of construction paper, cardboard, plastic materials, or fabric? The choice will depend upon a number of factors, such as the eventual use of the book, personal preference, and materials available. Suggest these different possibilities to the child and encourage him to experiment with different materials and types of surface treatment until he finds those which suit his purpose. Perhaps, he will find that fiberboard covered with muslin will express the rustic nature of the great out-doors.

Will the covers be plain, decorated, dyed a particular color, embroidered, and so on? Again, raise such questions as these and suggest that different combinations be "tried out," such as different types of decorations and colors. Eventually, he may decide to dye the muslin dark green representing the verdure of nature, and to employ block lettering, and bind covers with a lace.

While this procedure may seem conventional there is an essential difference, that of basic attitudes. The usual procedure is for all the children to start with the diea of a scrapbook, follow the common directions, and producing identical scrapbooks. By thinking of the scrapbook in terms of individual experimentation with materials and textural patterns and effects, each child will produce scrapbooks that reflect his own preferences, ideas, and interests. He will, of course, become acquainted with the nature of materials and textures, one of the important aspects of design.

Since the same procedures can be applied to any aspect of art, the teacher, with subtle suggestions and questions, can instill in the child a more critical attitude toward his projects. True, the child may not get the idea behind surface treatment immediately, but the seeds will have been planted, and it is possible that the next time he decides to make a scrapbook, paint a landscape, draw a house, or print his name, he will regard his efforts in a slightly different manner.

Also, if one approaches drawing and painting from the point of view of surface treatment, one will not be so inclined to regard them as highly involved techniques reserved only for those who have special talents. Such an approach does not minimize the special attributes of the latter but eliminates the aura generally associated with it.

Arrangements.- The idea of arrangements may be considered the central core of the organic approach, since the principles of the latter are applicable to surface treatment, hand-sculptures, and constructions. Arrangements represent an organic approach to design. On a two-dimensional plane they are related to drawing, painting, and printing; and on a three-dimensional plane to hand-sculptures and constructions.

A few decades ago design was based on the conventionalizations of natural and geometric forms which served as the only guide for composition. The teacher could say with a great deal of assurance that decorative design was subject to certain rules and objectives. Today, the formalistic approach has been replaced by such basic principles as "form follows function," or "pattern is determined by materials and methods."

Arrangements, in another respect, represent a merger of painting and design as exemplified in the works of Dufy, Braque, Mondrian, and Picasso -- paintings that are based on horizontals and verticals and juxtaposed geometrical forms. These painters, disregarding the traditional approach to design and painting, have based their work on new principles of design which were discovered through the process of experimentation. Not only painting but any project that is approached with the experimental point of view rather than with pre-conceived concepts, rules, and regulations will attain that particular quality which characterizes modern art. Whether the results are called arrangements, abstractions, or pure pattern is of small import.

Experiments in arrangement may be used to form a foundation for any phase of design whether it be decorative or functional, representative or non-representative. They are excellent means for developing a good sense of design unhampered by conventions, tradition, and the limitations of subject matter. Abstract designing is adaptable to all grade levels and is particularly suitable to the elementary school, since children naturally produce abstractions before they try their hand at representative work.

Arrangements may be based on a simple motif around which a pattern is developed, or on some shape or combination of design elements. Sometimes an accidental blotch of paint will suggest a pattern. More often, however, the process is intentional. Freely cut paper forms used singly or superimposed; pushing small cut out shapes, such as triangles, squares, and circles or free-forms around on a sheet of paper until a "pleasing" pattern is found; and forming patterns with matches or tooth picks represent other ways to initiate design problems. In essence, arrangements are simply experiments with various combinations of areas, shapes, colors, objects, and textures.

The development of a dominant motif, the subordination of secondary parts of the pattern to the central theme, the use of such design principles as rhythm, sequence, balance, and opposition, and the synchronization of color, materials and textures to the pattern are all part of the arrangement process. It is a process that uses the familiar principles in new ways and serves to show the

functional relationships of the elements of design to each other. Designing in this manner has the ultimate objective, as far as the elementary school is concerned, of teaching the child to create intelligently as well as emotionally, particularly when he has become aware of esthetic qualities and implications.

Hand-sculptures.- Hand-sculpture, the process of creating non-representative forms out of any plastic material such as clay, is one way in which the advanced techniques of sculpture and ceramics may be appraoched. Serving as a general orientation to the whole process of sculpture and ceramics, it is a technique which will help the child get the feel of the plastic material and begin to realize its possibilities as well as its various implications.

The following steps are indicative of what the technique of hand-sculpture involves. Start with a mass of clay as large as can conveniently be held in the hand, wedge it thoroughly, and shape it into a ball or egg-shape; then, with both hands, squeeze and press it into a simple form which results from the use of the hands only; holding the lump of clay in the hand slowly organize it into simple rhythmic lines, stressing those lines and contours which are most pleasing. By manipulating the clay in this manner, pleasant tactile sensations are felt and objects, more or less decorative in appearance are produced.

These objects will probably resemble some of the curiously shaped pebbles and stones that one finds on the beach. Why does one stoop to pick up such pebbles, and

why do children sometimes bring them home? Why are they admired? It is partly because of their intrinsic beauty and partly the way the pebbles feel in the hands. Their respective forms possess an intrinsic and organic quality which is the inevitable result of the external forces acting upon the materials. While hand-sculptures have a different origin, they achieve similar artistic results.

If such abstract "sculptural pieces" do not appeal, the original hand-sculptures can be converted into a recognizable form by simply continuing the process, twisting and pulling the mass and studying it until it suggests some animal form such as a cat or bull frog, and thus the process has advanced to the level of sculpture and ceramics.

The original purpose of hand-sculpture is to give the child an understanding of form, volume, and mass. As he experiments and produces hand-sculptures, he will learn to produce perfectly executed and sculptured curves and contours. He will learn to see the relationship between the curved and the straight line, the concave and the convex mass, the solid and the perforated mass. If wood is used instead of clay, the carved pieces will help him understand the necessity of controlled relationship between the given shape, grain, and size. It will also serve to demonstrate the importance of tool handles, railing, and door knobs which fit the hand. Familiarity with hand-sculptures lead to an understanding of the principles involved in sculpture and ceramics and the eventual mastery of different spatial planes.

These objectives will be realized gradually, as plastic qualities are pointed out from time to time as the child

works with hand-sculptures, and as he progresses through the grades he will become more and more aware of the various factors involved in hand-sculptures, sculpture, and ceramics. The point of view for the teacher to assume in regard to hand-sculptures is that they represent an organic approach to the problem of design as related to sculpture and ceramics. It is a simple technique through which the child will be introduced directly to the problem of form, shape, volume, and mass without the necessity of the teacher going into lengthy discussion of the latter which the child probably would not understand anyway. The technique can be experimented with at great length or not at all; however, the children should have an opportunity to experiment with it occasionally.

Constructions.- Constructions, as a process of creating three dimensional nonrepresentative forms by assembling parts, elements, and different materials, emphasize the structural relationships of the various elements to each other. Constructions regard all three-dimensional objects as organic and dynamic forms in which the elements are funtionally and structurally related.

An opposite point of view would consider the elements that make up a desk, for example, as just so many parts. The desk based on the constructionist's point of view, would achieve an entirely different form and appearance. The well known formula, "form follows function," is embodied in the idea of constructions.

Constructions represent an organic approach to volume design and can be taught with no other tools than paper and

scissors. The paper should be stiff enough so that it would hold its shape; construction paper and drawing paper can be used for the smaller forms while desk-size blotters are suitable for the larger forms. A sheet of paper may be manipulated into a three-dimensional and non-representative form by such elementary processes as cutting, corrugating, rolling, bending, and weaving. The resulting shapes may look like combintions of various geometric forms.

Paper can be slit and put together so that it holds its shape firmly; whether the whole pattern is cut from one sheet of paper or is a more complicated paper cutting process, the whole project can be put together without glue or staples. These paper structures, besides serving as an approach to volume design, can be used as models for drawing and painting. Another approach involves the assembling of cut paper or plastic transparencies, consisting of rectangles, circles, squares and other shapes that can be glued together to create free-forms. This provides the basis for acquiring a sense of space relationships, interpenetration of planes, and the general articulation and modulation of elements.

Construction emphasizes the relationships of space and solid forms and aid in the development of the ability to see space and the forms created by space; they develop ingenuity, a feeling for form and space, and a sense of proportion. Modern architecture illustrates what is meant by volume articulation and modulation, space and form, interrelationships, interpenetration of planes, and general articulation and modulation of elements. These are terms which

are descriptive of the process of relating forms, areas, planes, colors, lines, textures, space, and materials to each other in such a way that an organic and dynamic form or structure results, whether it be for architecture or the crafts.

Implications.- The four techniques, collectively, constitute an organic approach to the creative and visual arts, and they are of such a nature that the child cannot look for solutions in books or museums. The ideas and activities have no direct counterpart in tradition but are built around the potentialities and abilities of the child, tools and materials, which direct his vision and actions to new and unexplored channels.

The child must use his imagination and ingenuity, he must consider and contemplate, and he must arrive at his own solutions. Since he is not allowed to imitate past solutions, he gradually learns to develop new habits of imagination which relieves him (and the teacher, too) of the necessity of identifying and comparing his work with any particular style or period of art. This approach eliminates the danger of his adhering too closely to academic and historical styles.

The techniques employed will not transform the child into an artist but will give him a new mode of expression. Such experiments are useful as preliminary studies before beginning work on specific projects, and step by step, the child comes to understand and acquire the techniques. As the child works with different materials he begins to learn

the respective techniques. In this manner, and not as a result of pedantic drill, skills are gradually acquired. The techniques will help the child find the best solution, to collect the necessary material and data, to ponder over his work, and to experiment with different techniques.

If the child is introduced to the point of view embodied in the basic techniques as he progresses through the grades, he will gradually become aware of the significance and implications of the organic approach. The teacher's task, at the elementary school level, is to encourage the child to employ the organic approach either in experimental form or directly to his work. The activity parallels the child's artistic development in which he plays, explores, and manipulates manytypes of materials, thereby discovering their essential characteristics; then, he selects media, tools, and materials for special interest; and as the child acquires skill and adequate expression, he can be shown the relationship of the four techniques to each other and to the advanced techniques; and as he approaches the end of the elementary school years and enters junior high he can be given a more direct and conscious approach.

CHAPTER VI

THE ADVANCED TECHNIQUES

The advanced techniques, though referred to frequently, have been commented upon only generally. This omission has been intentional because, in their totality, they are somewhat confusing. As soon as any given technique is mentioned one immediately thinks of the usual connotations associated with drawing and painting, printing, design, sculpture and ceramics, and the crafts. The advanced techniques can now be expediently discussed as a logical conclusion to the previous chapter.

Surface treatment.- Painting, drawing, and printing should not seem so complicated when approached from the point of view of surface treatment. In the elementary school the forms of painting usually employed are finger painting, poster and tempera, textile, and water color; of drawing-- colored pencils, chalk, charcoal, pastels, pen and ink, and pencils; of printing-- batik, lettering and manuscript illumination, linoleum block, potato and carrot, silk screen, stenciling, and stick.

All these techniques for changing the original surface of any given material should be approached from the standpoint of surface treatment to avoid the pitfalls of considering the traditional methods as highly developed disciplines associated with professionals. The idea of



surface treatment provides a more simple approach, one that is within the reach and ability of the child. Since drawing and painting are basic to all art activities those aspects of them pertaining to child art and the school will be considered briefly.

Drawing and painting.- In general little is known about the nature of child art; the various claims for it are of a dubious nature since hypotheses conflict and experiments, restricted to given situations, do not cover the artwork of most children. However, there is some agreement in regard to the artistic stages that the child passes through. These stages may be designated as:

Scribbling

Symbolism

Pseudo-realism

Realism

Briefly, a child's drawing or painting undergoes a change from early scribbling and circular lines to the more static, vertical, and horizontal lines, and finally to a combination of both. Gradually, the drawings and paintings gain a certain communicative significance; they become symbols for ideas and emotions he wishes to express. Symbolism then passes over into a type of imitation in which the child attempts to copy the work of adults and natural subjects. Finally, the child becomes aware of the esthetic potentialities in art and strives to express himself in its terms.

On the basis of this development it follows that teaching should be in accord with the child's particular stage of artistic development. The same considerations would apply to the selection of tools, materials, and media. At the primary level very little teaching is necessary and at the upper levels more specific instructions can be given.

Color.- Children are often able to see and use color in relation to mood, interpreting night in neutral cool colors and day with warm colors. However, children respond to colors differently; one child may decide that blues and greens express loneliness while another finds that they are indicative of companionship. As the meaning and moods of colors cannot be pre-determined, it would be exceedingly unwise to prescribe color moods; rather, indicate the interpretation and expression of color preferences on an individual basis. Color wheels and color devices have no place in the elementary school, especially at the lower levels; they merely inhibit development of a normal sense of color which should be chosen for its emotional effect and not as a result of a reasoning process.

Arrangements.- Arrangements on the elementary school level assume a simple, realistic, and practical approach as applied to books and booklets; bulletin boards, displays, and exhibits; posters and charts; and various types of decorations and designs. Except for design the type of art activities called for are obvious; design is a more comprehensive term. Design refers to a wide range of activities, such as advertising and commercial, airplane and automobile,

architecture, interior, fashion, industrial, product, and textile design. As such, these are beyond the elementary school children, but small beginnings can be made.

Advertising and commercial design has its beginnings in simple book-making and booklets, posters and charts, displays, exhibits, and bulletin boards; airplane and automobile design in simple drawings and models; architecture and interior design with doll houses, play houses, and house models; fashion design with costumes for puppets or dramatic productions; industrial design with drawings and models for machinery and power plants; product designs with simple objects of use; and textile design with the development of simple patterns.

Design activities such as painting and drawing may be highly specialized, however, if they are regarded as a type of arrangement and approached in the manner described many of the difficulties will be circumvented. The other aspects of design as they relate to decorative and non-representative art have their basis in the organic approach; that is, as a result of employing the four techniques, either separately or in combination, decorative and non-representare designs will have been created and new design principles developed or made manifest in the artwork.

Hand-sculptures.- Hand-sculptures, basically, are a simplification of the sculptural and ceramic techniques, implying the most direct relationship between hand-sculpture techniques and the advanced techniques of sculpture and ceramics. The latter, of course, may be regarded as a highly specialized art as practiced by sculptors and potters; but, if approached from the standpoint of hand-sculpture, the production of a simple sculptural piece will not be beyond the elementary school children.

Actually, the child turns to sculpture and ceramics as readily as he does to painting and drawing. Sculpture involves two distinct techniques: modeling and sculpturing. Modeling is the process of building up to a conceived form and sculpturing is cutting down to a conceived form; the one is additive and the other subtractive.

Modeling is a more simple process in that the form can be changed at will and rebuilt without loss or destruction, whereas in sculpture, once a part is cut away it can not be restored; thus, a definite amount of skill, technique, and ability is needed to sculpt or carve. Modeling then is more appropriate for the lower levels of the elementary school.

Young children, when they are working with clay are likely to be content to produce formless objects like the hand-sculptures, and as they mature they consciously begin to create objects in sculpture. So, at the primary level very little teaching is necessary, and it is at the upper levels that more specific instruction can be given.

Ceramics.- Ceramics or pottery is one of the oldest of the arts and one of the best media for child expression. There are three common methods used in pottery: primitive, coil, and strip. The first two are suitable for lower elementary and the last for the most advanced pupils of upper elementary and junior high school. Thrown pottery and the use of the potter's wheel represent the highest achievement of the potter's art requiring much skill and esthetic insight, which is beyond the competence of most elementary school children.

Construction.- Construction on the elementary school level is usually associated with the crafts. The crafts include many activities and the making of different objects out of a variety of materials. All the craft activities are too numerous to mention here; however, those commonly found in the elementary school may be reduced to the following main headings: cork projects, jewelry, leatherwork, metalwork, models, musical instruments, panoramas and dioramas, plastics, puppets, scientific apparatus, stagecraft, toycraft, and weaving. While all involve specialized techniques, it should be remembered that where assembling of elements is involved, such technique is directly related to constructions as described in the last chapter.

Implications and Relationships.- The advanced techniques hvae not been listed first as separate headings but subordinated to the four general categories to indicate the relationship between the two. The relationship implies, for example, that if a child desires to do a painting or merely

paint a surface, he refers back to the idea of surface treatment and considers in what ways the surface will be changed, experiment, and then paints. The same thing applies to drawing and painting. At least, it is hoped that the child will do this after he has had sufficient experience in experimenting with the basic techniques of surface treatment and has been encouraged to approach painting and drawing in this manner.

Similarly, if the child wishes to engage in any of the design activities, the reference should be to arrangements, for sculpture and ceramics to hand-sculptures, and for crafts to constructions. It is this relationship that should be maintained, not only as a means for initiating artwork, but also for the development of technique and skill. The latter is not something that is imposed from without or is practiced as an isolated activity but functions as part of the basic techniques, while, as one of the consequences of frequent experience, the skill and ability needed for the advanced techniques is acquired.

Thus, by experimenting with different types of surface treatments the child will learn how to handle the brush and paints; by experimenting with different types of arrangements he will learn how to design and use design principles; by experimenting with hand-sculptures he will learn how to model and sculpt and fashion pottery; and by experimenting with the various forms of constructions he will know how to work with the crafts. This the ideal relationship between the elementary and advanced techniques. Such

objectives can be realized if the teacher encourages the child to work in this manner and regard the advanced techniques as an outgrowth and logical development of the elementary forms of surface treatment, arrangements, hand-sculptures, and constructions. The outline below summarizes this point of view.

Surface Treatment

Painting and Drawing

Colored Pencils
Chalk
Charcoal
Crayon
Finger Paint
Pastels
Pen and Ink
Pencils
Poster and Tempera
Water-color

Printing

Batik
Block
Etching
Lettering
Manuscript Illumination
Potato and Carrot
Silk Screen
Stenciling
Stick

Arrangements

Design

Airplane
Architecture
Automobile
Commercial
Fashion
Industrial
Interior
Product
Textile

Design Activities

Booklets
Books
Bulletin Boards
Charts
Displays
Exhibits
Posters

Decorative Design

Non-representative
Representative

Hand-Sculpture

Ceramics

Coil
Primitive
Strip

Sculpture

Modeling
Sculpting

Constructions

Crafts

Child-size-projects
Jewelry
Leather
Metal
Models
Musical Instruments
Panoramas and dioramas
Plastics
Puppets
Scientific-Apparatus
Stagecraft
Toy
Weaving

CHAPTER VII

EVALUATION AND APPRAISAL

In this last chapter the effort is made to bring together many of the ideas that have been presented into sharp focus for the purpose of evaluation and appraisal. Schedules or rating scales have been devised as the means for obtaining objective results with respect to various aspects of the art program here described. While precise measurements are virtually impossible to obtain, the scales presented provide a kind of check list giving a numerical and visual record of subjective judgements to be made by the teacher. The answers to each question included in the schedule of questions pertain to three general categories.

Evaluation is a process of appraising results in terms of objectives. The objectives of this work, for the most part, are broad and intangible and pertain to the program, the child, and the product. Intangible outcomes are often difficult to measure; however, certain questions can be raised with respect to each area which will serve as a guide to one's thinking on the subject.

Program.- The program that has been presented embraces practically all the activities of the elementary school and is organized in terms of the basic human needs and values and related art experiences with the prime ob-

jective of providing for integrated and enriched experiences as well as for the promotion of the basic human values. It is believed that art can best achieve these goals more directly and effectively than any other activity, subject or experience.

For this reason a program was worked out that relates the curriculum directly to the needs and values as well as a method for carrying out these activities. This type of curriculum organization, in turn, serves as a basis or frame of reference for the classification of all school subjects and activities related to art experiences. In short, the usual subjects and activities common to the elementary school are organized in terms of the basic human values and the art techniques in terms of the four basic techniques.

It is not likely that such a dual organization will be found in many books or school situations; so, if the plan is adopted and used, one will naturally be interested in its effectiveness as compared with other systems. The accompanying rating scale is a device for teacher-evaluation in the use of the plan here described.

This scale, and those which follow, consist of a series of questions which are answered by encircling one of the numbers on each line which most nearly expresses the quality of work or value as the teacher sees it. The scale provides for five levels or gradations of judgment in which "5" is defined as superior, "3" as average, and "1" as inferior. These, in general, correspond to poor, fair, and good,

or the letter grades of "E," "C," and "A." It is a simple device and will not only help the teacher evaluate the program, the children, and their artwork, but should contribute to its improvement, for the questions serve as a guide to one's progress, and also, should make one critical of what one does. At the same time the question technique and the simple form of rating, make it possible to add as many questions as one desires, or to adapt the schedules to one's needs, pupils, and classroom situations.

Program Evaluation

Directions: Encircle one of the numbers on each line; the circles may be connected with straight lines, if desired, to form a profile.

Question	Inferior		Average		Superior
1. Did the manual or outlined program help you initiate art activities more easily and with better understanding?	1	2	3	4	5
2. Did the program enable you to work out an effective art program of your own?	1	2	3	4	5
3. Were the art activities more meaningful to the children?	1	2	3	4	5
4. Did the program help you see the relationship between art activities and the creative and mental growth of the child?	1	2	3	4	5
5. Did the program help you solve special problems in regard to the needs and interests of the children?	1	2	3	4	5
6. Did the program help you achieve better and more meaningful correlation?	1	2	3	4	5
7. Did the program give you more ideas for individual and group projects?	1	2	3	4	5
8. Did the book as a whole give you a better understanding of art, its relationship to the child, values, and the school?	1	2	3	4	5

Art.- The art activities are a means to an end. However, with respect to the latter something will want to be known about the product, creative qualities, and the behavior of the child as related to art activities, products, and the artwork that the child has produced, and how well he has attained his artistic goals.

What makes art good or bad is difficult to determine. The standards are many and various. Actually, child art cannot be judged on the basis of any esthetic standards as developed by art critics, philosophers and psychologists, for these would be adult standards and child art is not adult art. What the child produces is a species of art which may or may not possess certain artistic qualities. The results obtained, the type of artwork developed in the elementary school will depend upon how such activities were approached and carried out.

Guided free self-expression develops courage and a readiness to face novelty and change in experience, dignity as a result of independent creative action, assurance as gained through release of emotional forces into forms felt personally be true, initiative as the quality to develop one's own artistic ideas, subtlety as in the use of esthetic values and principles, integrity as the quality which demands honesty and completeness in all artwork, and fulfillment as the natural and logical outcome of whole, perceptive, integrated and enriched, and constructive experiences.

Imitation produces the opposite results or undesirable characteristics: the retreat to ready-made concepts

and not one's own; submissiveness to the importance of stereotyped forms and performance standards; doubt when ready-made formulas and solutions do not serve or solve artistic problems; dependence on out-side authority and direction; destruction by repetitious, heedless application of mechanical formulas; superficiality as being satisfied with the mediocre, unsound, and unnatural; and emptiness through self-ignorance and repression.

If the organic approach, which implies self-expression is used the resultant artwork and desirable characteristics will be realized. The artwork will possess intrinsic qualities of its own which will reflect the child's use of his imagination, taste, and originality. The art qualities revealed will indicate how completely the child has exploited the medium and whether he used it in a unique and effective way. It will also indicate how well the child has realized his objectives, thought the problem through, possibly enjoyed and found satisfaction in what he was doing, whether it was for himself or the group, and whether or not he exercised good esthetic judgement.

These outcomes are all intangibles and difficult to measure since precise definitions of the various terms are impossible to formulate and absolute standards for any kind of judgment have not been developed. So, the teacher's judgment must be relied upon for the meaning of the terms used, and the criteria to be employed, as the basis for evaluation and appraisal or answering the questions that appear in the schedule.

Art Evaluation

Directions: Encircle one of the numbers on leach line; the circles may be connected with straight lines, if desired, to form a profile.

Question	Inferior		Average		Superior
1. Effective use of medium?	1	2	3	4	5
2. Imagination	1	2	3	4	5
3. Originality	1	2	3	4	5
4. Design and craftsmanship	1	2	3	4	5
5. Realization of objectives	1	2	3	4	5
6. Independent and organized thinking	1	2	3	4	5
7. Enjoyment and satisfaction	1	2	3	4	5
8. Co-operation on group projects	1	2	3	4	5
9. Esthetic judgment	1	2	3	4	5

For obvious reasons all the items have not been listed in the scales presented; the art evaluation schedule merely serves as an example and the teacher can formulate other questions or include some of the other items that have been mentioned but do not appear in the schedule.

The child.- The program is of little value and importance except for what it does to the child. If the program functions properly the child should receive enriched and integrated experiences implying that he will be well-integrated mentally and emotionally, and well adjusted physically and socially. This objective, while abstract, reveals itself in desirable traits which can be observed and measured.

To measure these outcomes, desirable traits, and behavioral characteristics, one should turn to the various testing techniques that have been devised such as the standardized tests in various areas of achievement, the sociogram, different types of intelligence tests, survey, diagnostic, and instructional tests, personality inventories, and the behavior journal.

In the final analysis the real measure of interests, attitudes, appreciations, work habits, and study skills is the behavior of the individual. Thus, an adequate sampling in the form of behavior episodes will provide the general pattern of the personality with respect to any given trait. So, on the basis of the different types of tests one will be able to determine the effectiveness of the program with re-

spect to what it does to the child. The accompanying schedule is an example of one type of rating scale pertaining to the behavioral characteristics of the child. Such traits as are considered desirable are enumerated in the form of questions on the following page.

These are traits in addition to those listed as desirable outcomes of guided expression; the latter refer to traits specifically related to art, and these particular traits are related to the entire program. Thus, the program should aid in developing a child that is more respectful, socially-minded, co-operative, appreciative, open-minded, and tolerant. The acquisition of factual material is secondary.

Child Evaluation

Directions: Encircle one of the numbers on each line; the circles may be connected with straight lines, if desired.

Questions	Inferior		Average		Superior
1. Does the child respect the work of others?	1	2	3	4	5
2. Is the child socially minded?	1	2	3	4	5
3. Is the child appreciative?	1	2	3	4	5
4. Is the child cooperative?	1	2	3	4	5
5. Is the child open-minded?	1	2	3	4	5
6. Does the child enjoy doing artwork, schoolwork?	1	2	3	4	5
7. Have his attitudes changed?	1	2	3	4	5
8. Has he developed wider interests?	1	2	3	4	5
9. How tolerant is he of others?	1	2	3	4	5

APPENDIX

Materials and Tools

Free and Inexpensive Materials

Places Where Materials and Tools May Be Purchased

Magazines

Audio-Visual References and Sources

Materials and Tools: References

D'Amico, V. Creative Teaching in Art. Scranton, Pa.: International Textbook Co., 1942, Chapter 9. Discusses materials and equipment from the standpoint of their use and relation to the child.

Knox, R. School Activities and Equipment. New York: Houghton Mifflin Co., 1927. Though it is an old book and many modern materials and tools are not included, it is still one of the best in the field for general suggestions.

Newkirk, L. Integrated Handwork for Elementary Schools. New York: Silver Burdett Co., 1940, Chapters 3 and 4. These two chapters describe in considerable detail materials, tools, and equipment, how used, and where they may be purchased.

Winslow, L. Art in Elementary Education. New York: McGraw-Hill Book Co., Inc., 1942, Appendix B, pp. 250-268. The extensive lists include necessary building provisions, special equipment and tools, materials and supplies, and a selection of color prints.

Free and Inexpensive Materials

American Art Aid Box 1322 Stanford University Berkeley, Calif.	Will answer questions and give special help on problems
Art Aids Publications Helen B. Dooley 1107 Longview Ave., Stockton, Calif.	Excellent large figure charts
Everyday Art American Crayon Co., Sandusky, Ohio.	A good magazine about art activities
Free and Inexpensive Materials Nashville: George Peabody College for Teachers	Lists subjects and topics alphabetically
Projects and Ideas American Crayon Co., Sandusky, Ohio.	Four folios with simplified instructions and illustrations
Related Art Service Bulletin 511 Fifth Avenue, New York City, N. Y.	Will answer questions pertaining to art education
Sources of Free and Inexpensive Pictures for the Classroom Bruce Miller Box 222, Ontario, Calif.	Many of the pictures are suitable for classroom use and framing
The Art Educationalist Binney Smith, 41 W. 42nd. Street, New York City, N. Y.	Good helpful suggestions for teaching, projects and activities
The Drawing Teacher 41 W. 42nd. Street New York City, N. Y.	A publication devoted to drawing ideas suitable for the elementary school.

Places Where Materials and Tools May be Purchased

A. Flanagan Co., 521 S. Laflin St., Chicago, Illinois.	General supplies
American Art Bureau 310 S. Michigan Blvd., Chicago, Illinois.	Art Supplies and pictures
American Crayon Co., Sandusky, Ohio.	Crayons and supplies
Bessler Lantern Slide Co., 131 E. 23rd. Street, New York City, N. Y.	Glass slides and photo-slides and supplies
Binney Smith and Co., 41 E. 42nd. Street, New York City, N. Y.	All art supplies
C. A. Reed Co., Williamsport, Pa.	Holiday and Special Events supplies
Central Steel Co., 4545 S. Western Ave., Chicago, Illinois	All types of metals for metalcrafts
Devoe and Reynolds Co., 558 Smith Street, Brooklyn, N. Y.	All art supplies
DuPont Vicoloid Co., Arlington, N. J.	Plastics
Eastman Teaching Films, Inc., Rochester, N. Y.	Teaching films and slide materials
Garden City Educational Co., 529 S. Wabash Avenue, Chicago, Illinois.	General art and school supplies
Graton and Knight Co., Worcester, Mass.	Leather goods and leather-tooling supplies
Harter School Supply Co., 2046 E. 71st. St., Cleveland, Ohio.	General art and school supplies

Industrial Arts Co-operative Service 519 W. 121st. St., New York City, N. Y.	Many materials can be obtained here which cannot gotten elsewhere
Keystone View Co., Meadville, Pa.	Slide materials
Kroch's Bookstore 206 N. Michigan Ave., Chicago, Illinois.	Artbooks and supplies
Louis De Jonge 71 Duane Street, New York City, N. Y.	Bookbinding materials
Milton Bradley Co., Atlanta, Ga., Chicago, Ill., Philadelphia, Pa., Kansas City, Mo., San Francisco, Calif., Springfield, Mass.	All art supplies
Museum of Modern Art 11 W. 53rd. St., New York City, N. Y.	Art books, pictures loan exhibits
Northwestern School Supply Co., 2101 Kennedy Street, N. E., Minneapolis, Minnesota.	Art and school supplies
Practical School Supply Co., 1315 S. Michigan Ave., Chicago, Illinois.	Art and school supplies
Prang Company 36 W. 24th. Street, New York City, N. Y.	Art and construction supplies
Raymond and Raymond 40 E. 49th. St., New York City, N. Y.	Art pictures and frames
The Colonial Art Company 301-302 Palmer House Chicago, Illinois.	Art pictures
The Davis Press Worcester, Mass.	Art books and magazines
Tinkler and Company 527 Arch Street, Philadelphia, Pa.	Weaving materials

Magazines

American Magazine of Art, Barr Building, Washington, D. C.

Art and Archeology, The Octogen, Washington, D. C.

Art News, The Art Foundation, Inc., 136 E. 57th. St., New York, N. Y.

Arts, 19 E. 59th. St. New York, N. Y.

Arts and Decoration, 587 Madison Ave., New York, N. Y.

Design, 20 S. 3rd. St., Columbus, Ohio.

Everyday Art, American Crayon Co., Sandusky, Ohio.

House and Garden, Boston Post Road, Greenwich, Conn.

Industrial Arts Magazine, Manual Arts Press, Peoria, Ill.

Life, 540 N. Michigan Ave., Chicago, Ill.

Living, 575 Madison Ave., New York, N. Y.

National Geographic Magazine, 16th and M Streets, Washington, D. C.

School Arts, Printers Building, Worcester, Mass.

Theatre Arts Monthly, 7 E. 42nd St., New York, N. Y.

Travel, 7 W. 16th. St., New York, N. Y.

Vogue, Boston Post Road, Greenwich, Conn.

Audio-Visual Film Sources

The abbreviations following the firm of each producer serve as a key for the film list that follows. For example, AF refers to Almanac Films.

Almanac Films, AF
New York, N. Y.

Association Films, Inc. AFI
New York, N. Y.

Bailey Films, Inc.,
Hollywood, Calif.

Brandon Films, Inc. BrF
New York, N. Y.

Crawley Films, Ltd., CF
Ontario, Canada.

Encylopedia Brittanica Films, EBF
Chicago, Illinois.

International Film Bureau, EBF
Chicago, Ill.

Katz, E. Productions, KEP
Alhambra, Calif.

Library Films, Inc., LF
New York, N. Y.

Modern Talking Pictures, Inc., MTP
New York, N. Y.

Museum of Modern Art, MMA
New York, N. Y.

Post Picture Corporation, PPC
New York, N. Y.

Religious Film Association, RFA
New York, N. Y.

Riethof Productions, RP
New York, N. Y.

Robins Productions, RbP
New York, N. Y.

United World Films, Inc., UWF
New York, N. Y.

University of Michigan, Audio Visual Center, Ann Arbor, Michigan, UM

World Films Association, WFA
New York, N. Y.

Young America Films, Inc., YAF
New York, N. Y.

Films also can be obtained through the services of the respective state universities or State Departments of Education.

Film References

The selected list is based on the Wilson Film Guide for 1952. The following code is used: SD - sound; C - color; B & W - black and white; EL - elementary; JH - junior high; and abbreviations - producer.

Arts and Crafts

ABC of Puppet Making. SD, C, 20 min., EL, 1949, BF

Arts and Crafts of Mexico. SD, B & W, 9 min., EL, '39, EBF

Ceramic Sculpture. SD, B & W, 9 min., EL, 1945, BF

Clay in Action. SD, B & W, 11 min., JH, 1950, BF

Composers in Clay. SD, B & W, 20 min., JH, 1950, WFA

How Stained Glass Windows Are Made. SD, B & W, 15 min., JH, 1940, RFA

Leather Making. SD, B & W, 20 min., JH, 1946, LF

Let's Make Toys. SD, C, 20 min., JH, 1945, LF

Let's Play with Clay. SD, B & W, 10 min., EL, 1949, YAF

Loom Weaving. SD, B & W, 10 min., JH, 1940, BF

Make a Linoleum Block. SD, B & W, 15 min., EL, 1945, KEP

Make an Etching. SD, B &W, 25 min., JH, 1947, KEP

Making a Mask. SD, C, 15 min., EL, 1952, CF

Making a Pack Basket. SD, B & W, 11 min., JH, 1946, AFI

Metalcraft. SD, B & W, 11 min., JH, 1939, EBF

Paper Sculpture. SD, C, 15 min., 1952, CF

Plastic Art. SD, C, 10 min., JH, 1949, EBF

Puppetry. SD, B & W, 10 min., JH, 1949, EBF

Sculpture. SD, B & W, 10 min., JH., JH, 1951, AF

Sculpturing Is Fun. SD, B & W, 10 min., EL, 1945, UWF

Technique of Silk Screen Process. SD, B & W, 13 min., JH, 1949, BF

Tin-Can-Craft. SD, B & W, 11 min., JH, 1950, AFI

Toys from Odds and Ends. SD, B & W, 10 min., EL, '41, BF

Community Planning and Architecture

Before and After. SD, C, 10 min., 1950, MTP

Model Houses. SD, C, 15 min., EL & JH, 1952, CF

Tale of Two Cities. SD, C, 30 min., JH, 1947, IBF

The City. SD, B & W, 30 min., JH, 1939, MMA

Design

Design to Music. SD, B & W, 5½ min., JH, 1950, IFB

Composition. SD, B & W, 11 min., JH, 1950, YAF

Light and Shade. SD, B & W, 11 min., JH, 1950, YAF

Line. SD, B & W, 11 min., JH, 1949, YAF

Shape. SD, B & W, 11 min., JH, 1950, YAF

Drawing

Action. SD, B & W, 10 min., JH, 1944, LF

Animals. SD, B & W, 20 min., JH, 1944, LF

Drawing for Beginners. SD, B & W, 10 min., EL, '49, YAF

Drawing with a Pencil. SD, B & W, 10 min., EL, '47, EBF

Painting

Beginning of a Picture. SD, C, 15 min., EL, 1952, CF

Brush in Action. SD, B & W, 10 min., EL, 1950, IBF

Brush Technique. SD, C, 10 min., EL, 1947, EBF

Creation of a Portrait. SD, C, 10 min., JH, 1950, EBF

Finger Painting. SD, C, 15 min., EL, 1952, CF

Learning to Mix Colors. SD, C, 5 min., EL, 1950, YAF

Learning to Use Your Brush. SD, B & W, 10 min.,

Making of a Mural. SD, C, 10 min., JH, 1947, EBF

Paint as You Please. SD, C, 16 min., 1952, UM

Painting Solid Forms. SD, B & W, 10 min., EL, 1950, EBF

Picture Making at the Gang Age. SD, C, 15 min., JH, 1952, CF

Miscellaneous

Art in Our World. SD, C, 11 min., JH, 1950 BF

Artists and Nature. SD, C, 11 min., JH, 1950, BF

Care of Art Materials. SD, B & W, 11 min., EL, 1948, YAF

Cathedral of Chartres. SD, B & W, 10 min., EL, 1942, AFR

How Young America Paints. SD, C, 10 min., EL, 1942, AFR

What Is Modern Art? SD, C, 20 min., JH, 1948, RP

Young America Paints. SD, C, 10 min., EL, 1945, AF

Your Child Is a Genius. SD, C, 14 min., 1947, RbP