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ABSTRACT GRADES OR AGES: Junior and senior high school.

SUBJECT MATTER: Art. ORGANIZATION AND PHYSICAL APPEARANCE: The guide has four main sections: 1) "Aims of the Art Program"; 2) "Function of the Guide"; 3) "Course Descriptions"; and 4) "References, Source Materials, Aids." The course descriptions in section 3 are arranged in chart form with six vertical columns (emphasis, concepts, objectives, projects, media, and vocabulary). The guide is lithographed and spiral bound with a stiff cover. OBJECTIVES AND ACTIVITIES: General objectives are outlined at the beginning of the guide, and more specific objectives are included in the course descriptions. The type of activity is indicated, but no attempt is made to describe the activities in detail. INSTRUCTIONAL MATERIALS: The media used in each type of activity are indicated, and section 4 includes a bibliography and a listing of unusual, found, scrap, and local materials with their sources. STUDENT ASSESSMENT: No provisions are made for evaluation. (MMB)
PROGRAM OF ART INSTRUCTION IN THE SECONDARY SCHOOL

BATTLE CREEK PUBLIC SCHOOLS
BATTLE CREEK, MICHIGAN
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This Art Guide is the culmination of many years of work by the Art Staff. Final impetus for it was a summer workshop made possible by a grant from the Michigan Cultural Affairs Committee and the cooperation of the Battle Creek Board of Education. Consultant for the workshop was Miss Sara Jane Venable, Director of Art for the Lansing Public Schools, Lansing, Michigan. Under Miss Venable's guidance our needs were identified, criteria established for a guide and plans, both immediate and long range, developed for the Art Department.

With the opening of the school year the entire staff was brought again into the planning and the work. There have been total group work sessions (including after school and on Saturday), as well as individual and small group sessions. The entire project has been both a stimulating and a frustrating challenge. It has brought the staff together in a searching, learning and study situation. We are better read, and more up to date in our thinking and classroom approach than ever before. It is our hope that the sequential structure of this guide, with its horizontal descriptions, will upgrade and enrich the art program for each student who participates in it. We are cognizant that work must go on, that the guide must be continually evaluated and improved upon and be subject to periodic revisions.

Many thanks are due to the administration for its recognition of our need, patience with us during our struggles, and encouragement when we faltered. My personal thanks must also be extended to the Art Staff for their wholehearted acceptance of the challenge and contributions to it. Full time staff members at the end of this particular study were James Childs, George Clark, Sharyn Hale, Patricia Hicks, Ronald Lutz, Dorothy March, Max Wisner, Lois Penty, Janice Smith and June Sperti.

Stella Dickerman
Art Consultant
This guide represents the cooperative efforts of all members of the secondary school art department under the leadership of Mrs. Stella M. Dickerman, Art Consultant. Special recognition should go to Miss Dorothy Marsh and Mr. Max Misner who assisted in writing and editing the work in its present form.

The guide is intended, in no way, to restrict the creativity of teachers or as an all-inclusive or final document. Rather, it is offered as a sequential structure on which teachers can build from day to day and as an instrument to bring about greater city-wide continuity of program. Its purpose is to challenge each teacher to his greatest potential and serve as a stimulant toward further growth in this vital field.

We hope you utilize it; supplement it; enjoy it!

Dr. Jack K. Mawdsley, Director
Secondary Education

Ben F. Ahlschwede
Assistant Superintendent
Division of Instruction
CREDO

STATEMENT OF BELIEF

1. WE BELIEVE that Art Education strengthens one's concept and appreciation of our cultural heritage. It evaluates the past, contributes to the present, and paves the way for the future.

2. WE BELIEVE that Art lends stimulation, enrichment and beauty to life.

3. WE BELIEVE that Art develops an ability to be discriminating, analytic, inventive; that Art promotes sensitivity and functions in every phase of daily living.

4. WE BELIEVE that the Art Program of our schools must reach and appeal to all students and must undertake increasing aesthetic, educational and cultural responsibilities.
AIMS OF THE ART PROGRAM

Personality Development

1. To develop and enrich the personality of the student through a variety of creative experiences in the arts.

2. To develop a sense of individuality, reliance on one's own judgment, and respect for the uniqueness of each individual's art expression.

3. To provide for pupil growth by encouraging him to experiment, to create, to judge, and to evaluate his progress in art.

4. To provide a means of emotional satisfaction through self-expression in some art form.

Citizenship

1. To learn to plan and to work well with others.

2. To develop desirable habits in respect to the use and care of art materials and equipment.

3. To develop an artistic concern for problems of the home, school and community.

Appreciation

1. To appreciate beauty in all its many forms.

2. To understand and know something of the part that art has played through the years of man's existence.

3. To be cognizant of the art forms of today.
Vocational and Avocational

1. To encourage and direct the talented students into art study.
2. To help the students discover leisure and lifetime interests and activities.

Departmental

1. To relate the experiences in the art room to the student's interests and needs.
2. To keep open the avenues of communication between the Art Department and other departments.
3. To be cognizant of current literature, new materials and fresh approaches in the field of Art Education.
4. To continually re-evaluate and improve the program of art instruction as summarized in this guide and carried out in the classrooms.
THOUGHTS ON EDUCATION AND CITIZENSHIP

AESTHETIC AWARENESS
To be sensitive to order and attractive arrangement
To appreciate and enjoy the designs of nature
To be a discerning consumer of products and materials
To be cognizant of our cultural heritage

POTENTIAL
To set challenging yet realistic goals that require one to "stretch" intellectually and ability-wise

DEDICATION
To the task at hand
To carrying an assignment or project through with sincerity and honesty and to the best of one's ability

RESPONSIBILITY
For proper conduct
For own possessions
For classroom materials

CONCERN
For others
For surroundings
For things that need to be done and for doing them

RESPECT
For self
For others, their wishes, abilities and possessions

Our primary concern in all facets of education is to nurture the child into the inquiring student, and then to help him develop into a responsible and concerned adult citizen. The art program offers unique opportunities to develop the concepts identified here and charted as foundation stones.
DUO-CHALLENGE

ADOLESCENCE AND ITS IMPLICATIONS FOR THE ART PROGRAM

The success of the art program in the secondary school is largely dependent upon an understanding of the adolescent. This young individual with his peculiar drives, fears, frustrations, interests and prejudices is as much a puzzle to himself as to his elders. His interests are self-centered and while seeking independence of thought and action, he is secure only in his identification with his peer group. He may be physically mature and emotionally immature, physically immature and emotionally mature or, he may be both or neither—a true paradox.

These changes or maturation have particular implication for the art program. The young child exhibits a free and uninhibited art expression which becomes increasingly critical and realistic in the later elementary grades and too often seems to vanish at adolescence. It is at this point that art courses must reflect the needs and interests of the adolescent and provide for a challenging use of forms, materials, techniques and skills.

It is the teacher’s task to guide each individual to the type of art responses (or technique) most suitable, honest and meaningful to him. This response may be intellectual, emotional or intuitive, depending upon the type of individual or his feeling at the time. It is through the carrying out of the project that the adolescent achieves a modicum of stability and independence. This is the challenge to the alert, sensitive and caring teacher.
FUNCTION OF THE ART GUIDE

This guide has been developed to fill two important needs, one of sequence and the other of content.

The vertical structure outlines the sequential growth in concepts and skills and suggests appropriate projects for their development. The vertical content is cumulative and could be diagrammed as an inverted pyramid with each upward step dependent on the previous ones.

The horizontal structure describes the content of the various steps in the vertical plan. Perhaps the most important descriptions are those in the columns CONCEPTS and OBJECTIVES. The statements there are the basic tenets of both structures and it is important that they be honored by the instructor. Their implementation, suggestions for which are given in the other columns, may vary in method and project from one instructor to another as each adapts the plan to the needs of his classes. In other words, the instructor works within the framework provided by this yet has latitude to adapt the horizontal suggestions of projects and media to the best interests of the groups he teaches—bearing always in mind what has preceded and what will follow each course.
THE ROLE OF THE TEACHER

In any classroom, the teacher is the catalyst. His role has many facets. It is difficult to say that one facet is more important than another, yet to ignore one or more is to deny recognition to parts of the program and in turn will be reflected in the student’s interest, involvement and understanding.

The facets of the teacher’s role are briefly stated below. The purpose here is not to augment the statements but to set them down in such a way that the content might serve as a periodic self check list. Each statement is important.

The Challenge

To involve youth to see, to sense, to be aware of surroundings
To nurture creative expression
To present our artistic heritage and to be open minded to new avenues and methods of expression

Personal Preparation and Qualities

Background in the humanities, in art history, theory and practice
Personal expression in the arts
Genuine liking for, understanding of, and rapport with young people
Dedication of purpose

Professional

Performance and practice
Affiliation with local, state and national art organizations
Alertness to the contemporary scene through literature, exhibits and study

The Immediate World of the Classroom
The Immediate World of the Classroom (Cont.)

Setting the Stage

Room Arrangement
- Provision for efficient instruction and working areas, and for facility in clean-ups.

Resources
- Storage of materials and supplies in accessible locations, and in logical arrangement for use, open or closed storage.

Work-in-Progress
- Provision for placement of wet, flat and three-dimensional pieces. Work in evidence to add to interest, not to clutter, of the room.

Display Cases and Bulletin Boards
- Current exhibits artistically arranged and skillfully lettered.

Practical Considerations

Housekeeping
- An art room combines the functions of a classroom, studio, laboratory, museum and shop. These functions will be evident but must have a sense of order and purpose.

- Respect for equipment and materials includes proper cleaning, care and placement of items used by each class.

- A well managed art room has appearance of a busy place with many interesting projects going on. Sinks, counters and cupboards are left in order by each group. Displays are mute evidence of the type, quality and range of the art program.

- The art teacher is a manager, guide, housekeeper and budgeter—an organizer without equal.

Atmosphere
- The elusive but easily recognized quality in a classroom. Foundations for it are given above but the primary ingredient is the teacher who:
  - is respected as a person
  - has resources of patience, understanding and concern for the individual
  - has enthusiasm and integrity
  - has high standards, both for himself and his students
  - is conscientious
  - is a friend

Planning and Carrying Out the Art Program

Long range planning in light of course content as indicated in this guide, and broadened by ideas from other sources.

Short range and daily plans taking into account:
- Presentation and motivation
- Demonstration and directions
- Supervised and independent working periods
- Responsibility for materials and room
- Evaluation and recognition of work

Implementation and enrichment through films, slides, reproductions, literature and exhibits.
RECOMMENDATIONS

Recommendations fall into two groups. The first set are those of Miss Sara Jane Venabie, Director of Art in the Lansing District, and Workshop Consultant in the summer and fall of 1967 for the Art Staff. Miss Venable's recommendations are based on a careful study and evaluation of the Art Department and on the workshop. Some of the recommendations are evident in the makeup and content of this guide, others are goals for the coming years. The second group of recommendations are those of the Art Staff.
MEMO TO: Mrs. Stella Dickerman, Director of Art, Battle Creek Public Schools

FROM: Miss Sara Jane Venable, Director of Art, Lansing School District

RE: Recommendations for expanding, upgrading, energizing the Art Department, K-12, of the Battle Creek Public Schools

TEACHERS:

1. ACCEPT THE CHALLENGE as a representative of the Arts to sell his disciplines to the students, the administration, and the public as a vital part of education.

2. BECOME AWARE OF THE TOTAL ART PROGRAM VERTICALLY, K through 12, as well as horizontally, September through June.

3. LEARN THE ADVANTAGE OF CONSTANT COMMUNICATION and exchange of ideas with others in the same department in the same city.

4. SET BOTH IMMEDIATE AND LONG-RANGE GOALS for the total program. These GOALS will be determined after close investigation, careful planning, research, and discussion together with the director. They should be geared to include what all Art educators desire as tangible evidence of behavioral changes in students produced by meaningful experiences in Art.

5. IMPRESS UPON ALL who visit any school building THE IMPACT ART HAS ON DAILY LIVING.

6. UPGRADE THE MORALE, teaching performance, enthusiasm of the whole staff by changing levels, changing buildings, team teaching, inter-group reaction, out-group reaction, participation in state conferences, workshops, visitations, etc.
CURRICULUM:

DEVELOP COMPREHENSIVE GUIDELINE FOR ART—Art as a part of the curriculum has a body of knowledge to be heard, discovered, experienced and absorbed. This discipline demands hard work, careful consideration, and each experience builds on another so that the end result depends upon an understanding of all that has gone before during the year.

CURRICULUM which will use class time as a learning experience in:

Active experimentation with a variety of media

Exploring many ways of working both in two-dimensional and three-dimensional Art

Acquiring background information of ART as a force in our cultural development of aesthetic awareness, appreciation, and visual literacy.

Gaining knowledge of the elements which contribute to development of sound criteria by actual contact with objects of art by trips to museums, etc.

Learning responsibility as future citizens to society for preserving and creating the beauty of the world in which we shall live.

PLAN A GROWTH SEQUENCE whereby students can develop and build on each successive successful contact with Art as a part of his total educational experience.

BUDGET:

DEVELOP A CITY-WIDE DEPARTMENTAL BUDGET FOR ART. Items such as books, magazines, films, slides, filmstrips, reproductions of both two-dimensional and three-dimensional, tools, e.g., wood rasps, are items which can be shared. If ordered for each room, they would be unused some of the time and, when needed, would be an insufficient number for a class. If kept collectively, the department would have a sufficient number to loan. The need would be met. Such items are vital to an Art department, but generally, the expense prohibits each teacher from ordering. Collective ordering is a better use of funds.
STUDENTS:

EXPAND HORIZONS by getting out in the community, country, and city areas, to see both natural and man-made Art as a part of their immediate world. Thus, they may come to realize the beauty which surrounds them and accept their responsibility to keep, promote, and build for the future of Battle Creek.

STAFF:

PROVIDE A CENTER, office, etc., where teachers may:

1. Exhibit
2. Find new material
3. Find new reading and books on Art
4. Motivation and motivational materials
5. Check out extra tools and equipment on loan
6. Check out both 2-D and 3-D Art reproductions

PROVIDE THE TIME FOR VISITATION, both within the system, and also out in the state, and the opportunity to attend state and national conferences and workshops. In short, to get teachers out to see what others are doing in Art education.

Sincerely,

/s/ Sara Jane Venable

Sara Jane Venable
Director of Art Instruction
1. **ESTABLISH AN ART MAJOR** in the high school. The sequential program, with the horizontal courses defined, is evidence that the Art Department now offers a well balanced and progressive course of study and achievement. The serious student of art, who has successfully and with honor completed the prescribed courses, should be well equipped for advanced study on a professional level or, in some instances, for immediate employment.

2. **TEAM TEACHING AND SPECIALIZED ART ROOMS**

   In situations where there are two or more art teachers in a school, the concept of team teaching should be explored, careful plans made, and an honest trial of it carried out. This concept implies that the art rooms adjoin or are in a group complex. One room should not duplicate the equipment and facilities of another—beyond the basic essentials in any art room—but should be equipped for particular functions. The general art room, the core of the complex, should be designed for maximum flexibility. This would mean provision for working in two and three dimensional media, for individual and group instruction, for exhibiting, film viewing and studying resource materials. The specialized art rooms, evolved to meet particular school situations and the needs of an expanded and vital program, might include studios for small crafts (textiles, jewelry, etc.); printmaking; ceramics; and construction, casting and metalcrafts. There are other possibilities and combinations. The important thing is that as the art program is strengthened, traditional rooms will no longer be adequate.

   In the multiple art room situation, the art teachers either move with their students from room to room or the students move, perhaps at six weeks intervals. For advanced groups, the latter alternative is preferable for it implies that each teacher would be placed in the area of his greatest strength and the students would receive the benefit of this placement. In addition, advanced courses tend to become more specialized in needs and require specialized situations.

3. **SIZE AND MAKEUP OF GROUPS**

   The size of any group must be appropriate to its purpose.
   The composition of any group must be appropriate to its purpose.

   (NAEA Position Paper)

4. **SCHEDULING INTO ART CLASSES**

   An elective program is by its nature open to all students. In the sequential program this means that students are placed according to the courses they have successfully completed. When it is not possible to honor all requests for art, due to necessary restriction on class loads, it is recommended that students be placed according to the following qualifications: first, high art ability and future career in art; second, high interest and effort in art; third, interest in art as leisure time and avocational hobby.
AESTHETIC AWARENESS AND ART APPRECIATION

Concern for and awareness of environmental design and appearance are more important today than ever before. This can be developed on a continuous basis as well as through periods of special emphasis.

Art appreciation is sensitivity to beauty wherever it is found. Guidance in the extension and deepening of emotional and intellectual response to art is important. In addition, the art student needs to relate his expression to that of the masters.

The following outline is a topical sequence for Art Appreciation as it is emphasized year by year. The units are related to the interest and activity of the designated grade or course. The alert teacher will, in addition, seize upon the interest of the moment and relate it historically or artistically to Art.

As far as possible, students are to visit regional exhibits of note and make at least one trip a year to the Art Center.

Kindergarten
- Pictures to Enjoy

First Grade
- Pictures That Tell a Story

Second Grade
- Children and Animals in Art

Third Grade
- Indian and Colonial Art

Fourth Grade
- Art Expressive of Locale and Times

Fifth Grade
- American Art

Sixth Grade
- Contemporary Art

JHS—Seventh Grade
- Art in Daily Living

JHS—Art I
- The Artist and Nature

JHS—Art II
- Art as Decoration (painting, sculpture, architecture)

SHS—Art I
- The Artist as Historian

SHS—Art II
- Sculpture Through the Ages

SHS—Art III
- Changes in Painting Styles

SHS—Art IV
- Environmental Design

SHS—Art V
- Historical Survey of Home and Decorative Arts

SHS—Art VI
- Sculpture and Its Relation to Product Design

SHS—Art VII
- Contemporary Expression

SHS—Art VIII
- Individual Study and Report on an Artist or Period

In the planning stage on the high school level are: Art Survey, a one semester course to be open to all students, and Humanities, under the English Department but to include art and music.
ART IN THE ELEMENTARY SCHOOL

A Child Grows:

- As he is challenged to invent and discover in a personal way
- As he develops belief and confidence in himself
- As his creative powers are stimulated through meaningful art experiences
- As he develops a sensitivity to multiple patterns, textures and colors and uses them with increasing finesse

Children’s art is joyous, thoughtful and imaginative. The program, described in ART FOR CHILDREN, includes experiences in drawing, color, design, ceramics, printmaking, the decorative arts, and three-dimensional projects in a sequential pattern that builds from the kindergartners’ exploratory experiences to the older child’s control of media and thoughtful expression. An art appreciation program is tied in to the interests of the children and includes occasional visits to the Art Center.

ART FOR CHILDREN is a separate guide.
The junior high school art program, while exploratory in nature and broad in concepts and experiences, also offers opportunities to acquire basic skills.
ART FOR EVERYDAY LIVING
Junior High School – Art 7

ART FOR EVERYDAY LIVING IS A SEVENTH GRADE, ONE SEMESTER COURSE FOR ALL STUDENTS. IT INVOLVES LEARNING, CREATING AND ACHIEVING THROUGH CAREFULLY PLANNED OBSERVATIONS, WORK IN MULTI-MEDIA, AND DEVELOPMENT OF AESTHETIC AWARENESS OF ONE’S ENVIRONMENT.

<table>
<thead>
<tr>
<th>EMPHASIS</th>
<th>CONCEPTS</th>
<th>OBJECTIVES</th>
<th>PROJECTS</th>
<th>MEDIA</th>
<th>VOCABULARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAWING</td>
<td>Drawing is an instinctive, and natural mode of expression and communication.</td>
<td>Ability to put down in simple visual form a representation of an object, scene or plan.</td>
<td>Observance and sketching of clouds, trees, etc.</td>
<td>Chalk, Charcoal, Crayon, Conte, Felt tip, Pencil, Sketcho, Tempera</td>
<td>Center of interest, Composition, Elliptical, Etching, Geometric Shapes, Gesture, Perspective, Proportion, Rendering, Representation, Shading</td>
</tr>
<tr>
<td></td>
<td>Figures drawn with action and proportion.</td>
<td>Imaginary scene showing effect of distance on color, size and detail.</td>
<td>Drawing from a posed mode.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Depth and distance representation.</td>
<td>Still life: (nature arrangements, sport gear, etc.)</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Elliptical perspective, with shading to indicate form.</td>
<td>Speed and memory drawing.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>COLOR</td>
<td>Response to color is instinctive.</td>
<td>Knowledge of color mixing so that desired effects and schemes may be achieved.</td>
<td>Color mixing to dull, lighten, or deepen colors.</td>
<td>Chalk, Crayon, ink, Tempera, Tissue, Water color</td>
<td>Batik, Cool, Hue, Intensity, Primary, Related, Secondary, Shade, Tint, Value, Warm</td>
</tr>
<tr>
<td></td>
<td>Nature abounds in an infinite number of subtle color changes and combinations.</td>
<td>Expressive use of color and methods of application.</td>
<td>Abstract designs in limited color schemes.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Man uses color to enhance the things he makes, to direct attention, command, soothe, excite and beautify.</td>
<td></td>
<td>Crayon or tempera batik</td>
<td></td>
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</tr>
</tbody>
</table>

| JHS – 7th |
### DESIGN

- **Concepts**
  - Design is inherent in all art experience and is everywhere about us.
  - Design is the organization of parts into a coherent and pleasing whole.
  - Decorative design refers to the surface treatment of an object. It is applied to the already existing form.
  - Structural or functional design is the built-in form.

- **Objectives**
  - Awareness of and sensitivity to design in nature (leaf patterns, shell formations, tree structure, etc.)
  - Recognition and appreciation of well designed utensils, fabrics, decorative items, cars, tools, etc.
  - Presentation of the concept of design and its terms so the meaning is understood and can be discussed and applied in connection with all later work.

- **Projects**
  - Name and line designs. Designs developed from doodles. (Specific development, not accidental success)
  - Construction and decoration of art folder.

- **Media**
  - Cardboard
  - Crayon
  - Papers
  - Tagboard
  - Tempera

- **Vocabulary**
  - Direction
  - Doodle
  - Line
  - Movement
  - Shape
  - Space
  - Repetition
  - Texture
  - Variety

### CERAMICS

- **Concepts**
  - The term ceramics refers to pottery and sculpture which have been fashioned from earth clay. The process involves the preparation of the clay, the working of it, the firing, glaze application, and refiring.

- **Objectives**
  - Discovery of possibilities and limitations of clay.
  - Ability to carry out ideas with simplicity and sensitivity.

- **Projects**
  - Abstract forms
  - Pinch bowl

- **Media**
  - Clay
  - Engobes
  - Glazes
  - Kiln

- **Vocabulary**
  - Bisqueware
  - Clay
  - Engobe
  - Fire
  - Glaze
  - Greenware
  - Kiln
  - Leatherhard
  - Sculpture
  - Slip
  - Wedge
<table>
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<th>EMPHASIS</th>
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<th>MEDIA</th>
<th>VOCABULARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCULPTURE –</td>
<td>Much of modern man's creative expression is in terms of three dimensions</td>
<td>Basic skills necessary to handling of tools.</td>
<td>Sculpture</td>
<td>Boxes</td>
<td>Craftsmanship</td>
</tr>
<tr>
<td>CONSTRUCTION</td>
<td>in an almost unlimited variety of materials.</td>
<td>Ability to think and plan for three-dimensional projects, to carry it</td>
<td>Construction</td>
<td>Clay</td>
<td>Mass</td>
</tr>
<tr>
<td></td>
<td>Sculpture is art expression in three-dimensional form.</td>
<td>through to artistic completion.</td>
<td></td>
<td>Miscellaneous</td>
<td>Rhythm</td>
</tr>
<tr>
<td></td>
<td>The traditional materials are wood and stone and the method subtractive.</td>
<td>Introduction to traditional and modern sculptural forms, through slides,</td>
<td></td>
<td>Papier-mache</td>
<td>Volume</td>
</tr>
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<td></td>
<td>Construction is an additive type of sculpture using a variety of materials.</td>
<td>pictures and museum visits.</td>
<td></td>
<td>Soap</td>
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<td></td>
<td>Creating is a challenge. The medium determines to a large extent the</td>
<td></td>
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<td>Wax</td>
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<td></td>
<td>extent the technique employed and influences the final form.</td>
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<td>Wire</td>
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<td></td>
<td></td>
<td>Wood</td>
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<tr>
<td>COMMERCIAL</td>
<td>Advertising design incorporates strength, simplicity and suitability to</td>
<td>Ability to render letters in pleasing form and proportion; to space; and</td>
<td>Poster</td>
<td>Cut paper</td>
<td>Lower case</td>
</tr>
<tr>
<td>ART</td>
<td>the purpose.</td>
<td>to understand relationship of style to message.</td>
<td>Slogan</td>
<td>Flat brushes</td>
<td>Roughing-in</td>
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<td></td>
<td></td>
<td></td>
<td>Quotation</td>
<td>Ink</td>
<td>Simplicity</td>
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<td></td>
<td>Lettering pens</td>
<td>Spacing</td>
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<td>Tempera</td>
<td>Style</td>
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<td></td>
<td>Wedge sticks</td>
<td>T Square</td>
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<tr>
<td>DECORATIVE</td>
<td>Handcrafted items have unique appeal and intrinsic value.</td>
<td>The realization that one's own design, simple as it may be, has real</td>
<td>Tool</td>
<td>Burlap</td>
<td>Applique</td>
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<td>ART</td>
<td></td>
<td>potential when carried out in an appropriate medium, and with</td>
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<td>Felt</td>
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<td></td>
<td></td>
<td>craftsmanship.</td>
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<td>Metal foil, etc.</td>
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<td></td>
<td>White glue yarn</td>
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<td>Tool</td>
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JHS - 7th
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<thead>
<tr>
<th>EMPHASIS</th>
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<th>PROJECTS</th>
<th>MEDIA</th>
<th>VOCABULARY</th>
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</thead>
</table>
| PRINTMAKING      | Printing was invented originally to answer a practical need. Today, in spite of modern presses and engraving methods, artists still do hand-printing for their own satisfaction and a profitable market. A handmade print has a distinctive quality all its own and no two are exactly alike. There are many methods of printing ranging from those suitable for the beginner to methods devised by the professional printmaker. | To create a design and reproduce it through an appropriate process.         | Cards<br>Bookmarks<br>Place mats | Cardboard<br>Cutting tools<br>Erasers<br>Glue<br>Inks<br>Linoleum<br>Paper<br>"Printers"
Tempera<br>3-M Plate | Brayer<br>Brush<br>Ink<br>Palette<br>Palette<br>"Printer" |
| ART APPRECIATION | ART IN DAILY LIVING                                                      | To develop sensitive awareness and appreciation of the beauty of nature.    | Outdoor sketching<br>Leaf prints<br>Display of well designed items<br>Paintings<br>Prints | Architecture<br>Beautification<br>Emphasis<br>Selection<br>Urban renewal | Architect-<br>ure<br>Beautifica-
<|  | | To recognize the evidence of the artist's planning in items of everyday use, buildings, highway construction and local environment. |  |  |  |  |  |
BASIC ART EXPERIENCE
Junior High School Art I

BASIC ART EXPERIENCES ENLARGES UPON THE KNOWLEDGE AND INTRODUCTION TO ART COVERED IN THE SEVENTH GRADE COURSE. PROJECTS ARE OF LONGER DURATION AND CALL FOR GREATER SKILLS. CREATIVE IMAGINATION IS CHALLENGED AND THE PROPER USE AND CARE OF TOOLS AND EQUIPMENT EMPHASIZED. ART APPRECIATION CENTERS ON THE ARTISTS' INTERPRETATION OF NATURE; ART AWARENESS ON MAN'S RESPONSIBILITY TOWARD NATURE.

This is the first course in the secondary art vertical sequence. It is a prerequisite for Art II. Students entering high school who have had Art I and II will be placed in Art III and IV.

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<tr>
<th>EMPHASIS</th>
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</tr>
</thead>
</table>
| DRAWING      | Drawing is akin to feeling. The drawing tool wanders over a form, defines a shape, examines and emphasizes strengths. | To enjoy the personal expression of drawing, to discover that it is a natural and rewarding pastime. | Doodle drawings  
Figure sketches from posed model  
Development of sketch into larger study  
Still life  
From the window scenes | Chalk  
Charcoal  
Conte  
Felt tips  
Ink  
Pencil  
Tempera | Action  
Aerial  
Contour  
Contour  
Foreshot-ened  
Gesture  
Mass  
Mood  
Spiral  
Texture  
Weight |
| COLOR        | Awareness of the subtleties of color and the combinations and harmonies that are found in nature, or that may be devised for particular purposes. | To use color with confidence; to set a mood; express a feeling; to convey an idea. | Rhythmic patterns designed to music.  
Nature collage  
Transparencies  
Color wheel  
Tie dyes | Burlap  
Cardboard  
Chalk  
Cord  
Dyes  
Fabric  
Nature items  
Tempera  
Tissue  
Water color  
Yarns | Analogous  
or related  
Complement-ary  
Grayed color  
Monochromatic  
Neutral  
Split complement  
Grayed color  
Triads |
<table>
<thead>
<tr>
<th>EMPHASIS</th>
<th>CONCEPTS</th>
<th>OBJECTIVES</th>
<th>PROJECTS</th>
<th>MEDIA</th>
<th>VOCABULARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>DESIGN</td>
<td>The elements of design are line, form, space, color and texture.</td>
<td>To develop sensitivity to elements of design in the environment as:</td>
<td>Line drawing Rubbings Abstract designs</td>
<td>Cardboard Drawing tools Found items Ink Printing materials Tempera</td>
<td>Architecture Arrangement Blow-up Color Composition Continuous Contrast Environment Form Geometric Hue Line Mass Negative Positive Tactile Texture Rendering Shape Space Variation</td>
</tr>
<tr>
<td></td>
<td>Line - may be straight, curved, angled, broken, broad, fine. Line has quality, direction and movement.</td>
<td>Line jet stream grille work bicycle trees in winter</td>
<td>Nature study drawings design adaptations enlargements color studies</td>
<td></td>
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<tr>
<td></td>
<td>Form - enclosure of shapes and masses. It may be two or three-dimensional.</td>
<td>Form rocks sculpture buildings</td>
<td>Collage and rendering of it</td>
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<tr>
<td></td>
<td>Space - the negative or open areas of a design. They must be as thoughtfully planned as the positive areas.</td>
<td>Space fabric designs exterior wall design</td>
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</tr>
<tr>
<td></td>
<td>Color - the local hue. Color produces effects of interpretation and feeling and is affected by light and adjacent colors.</td>
<td>Color variations in nature contrasts Textures nature man designed</td>
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<tr>
<td></td>
<td>Texture - the surface quality, natural or processed. &quot;Tactile&quot; refers to the sensation of touch upon the raised surface. Visual texture implies the raised surface but is a two-dimensional rendering.</td>
<td>To recognize and use effectively the elements of design which are basic to all projects.</td>
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</tbody>
</table>

See projects listed in other areas of emphasis.
<table>
<thead>
<tr>
<th>CONCEPTS</th>
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<th>VOCABULARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRINTMAKING</td>
<td>Creation of design unit to be used separately or as a repeat unit in an all-over pattern. Design to be applied on an item for home or personal use.</td>
<td>Printing plates built-up linoleum stencil</td>
<td>Brayers Cardboard Cellotex Glue Inks Linoleum Paints Sealer Stencil paper Stencil tools</td>
<td>All-over design Mounted plate Negative Positive Pressure Printing paper Relief plate Repeat Repetition Stencil Stipple Textile Unit of design</td>
</tr>
<tr>
<td>CERAMICS</td>
<td>To gain a technical knowledge of clay and the problems involved in handling it. To design original and functional forms.</td>
<td>Pottery pinch coil hump</td>
<td>Clay Glaze Engobe</td>
<td>Applied decoration Drape Hump mold Incise Joining Leather hard Scraffito Slip</td>
</tr>
<tr>
<td>DECORATIVE ART</td>
<td>Design and construction of a useful and decorative article.</td>
<td>Stitchery panel Bookbinding for photo album, portfolio, hobby book, etc. Wall decoration incorporating materials indigenous to the area. Tie-dye Mosaics</td>
<td>Burlap Cardboard Dyes Fabric Glass Seeds Tiles Yarns</td>
<td>Grout Mitre Mosaic Resist</td>
</tr>
</tbody>
</table>
## CONCEPTS
- Paper Sculpture
- Relic, Sculpture
- Carving
- Casting
- Puppetry

## MEDIA
- Aggregates
- Miscellaneous papers
- Sand casting
- "Animules"
- Relief Carving
- Puppetry

## OBJECTIVES
- To design in a media, using proper approaches and techniques, mastering the necessary skills, and understanding the process.

## VOCABULARY
- Contrast
- Sans-serif
- Script
- Unity
- Cardboard papers
- Tempera
- Package design
- Product, book, jacket, album cover.

## ART
- Outdoor sketching
- Patterns in nature
- Styles
- Artists
- Interpretation
- Emphasis

## COMMERCIAL ART
- Effective packaging dramatizes the product, arouses interest, stimulates curiosity, announces, informs, directs and beautifies.

## APPRECIATION
- "THE ARTIST AND NATURE"
- To foster enjoyment and response to the beauty, textures, colors and patterns in nature.
- To relate and time the visual presentations and discussions to the current projects.
THE CHALLENGE OF DESIGN
Junior High School Art II
Prerequisite: Art I

Aesthetic awareness is directed toward items used in daily living and handled through a critical evaluation of consumer products. Art appreciation centers on art as decoration and includes a study of a few well known examples of painting, sculpture and architecture.

In this second course in the vertical art sequence the student finds that design is an integral part of all that he does. As he works with design in various media it becomes an unconscious yet directive force in the choices and decisions he makes. The projects call for creative imagination, sensitive responses and ever increasing skills.

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<tr>
<th>EMPHASIS</th>
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<th>MEDIA</th>
<th>VOCABULARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAWING</td>
<td>Drawing contributes to visual perception which heightens awareness and enjoyment of one's environment. To draw is to record with understanding and feeling. A personal style develops through continued study and practice. Drawing is an effective tool of communication.</td>
<td>To be aware of the source of light and its effect on color, surface and form. To draw from the 'inside out' indicating mass and weight. To portray figures in action and at rest, singly and in groups. To understand the basics of angular perspective and to apply them when needed.</td>
<td>Self-portraits Animal, bird, fish, insect and plant life Figure sketches Composition with several figures in appropriate setting Still life Perspective drawing Scratch board (study in dark and light contrasts)</td>
<td>Charcoal Conte Inks Pastel Pens Scratch board Tempera</td>
<td>Eye level Horizon Horizontal Linear perspective Parallel Picture plane Receding Vanishing point Vertical</td>
</tr>
<tr>
<td>COLOR</td>
<td>Color in dress and home is expressive of personality. Color is integral part of all but black and white design.</td>
<td>To use color with ever increasing discrimination.</td>
<td>Still life paintings Encouistic Batik Model rooms, or costume designs based on colors in a painting</td>
<td>Crayon Dyes Heat Pastels Tempera Water color Wax</td>
<td>Accent Dominant Encouistic Harmonious Scheme Tone</td>
</tr>
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<td>EMPHASIS</td>
<td>CONCEPTS</td>
<td>OBJECTIVES</td>
<td>PROJECTS</td>
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<tr>
<td>DESIGN</td>
<td>The principles of design are balance, dominance, rhythm, variation, and unity.</td>
<td>To be sensitive to the principles of design, to apply them consciously to all art forms.</td>
<td>Mobile</td>
<td>See</td>
<td>Asymmetrical</td>
</tr>
<tr>
<td></td>
<td>Balance - the arrangement of art elements to produce visual equilibrium. Symmetrical balance is formal, asymmetrical or informal depends upon skilful manipulation of the elements of design, to create a visual balance.</td>
<td></td>
<td>Scratchboard</td>
<td>Construction</td>
<td>Balance</td>
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<td>Dominance - the emphasis of one part over another, subordination of other parts results.</td>
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<td>Dominance</td>
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<td>Rhythm - refers to the movement achieved through repetition and placement of the elements.</td>
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<td>Rhythm</td>
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<td>Variation - achieved by change, contrast, grouping.</td>
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<td>Symmetrical</td>
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<td>Unity - the organization of the complete design to give a feeling of cohesive oneness.</td>
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<td>Unity</td>
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<tr>
<td>SCULPTURE</td>
<td>Mobile - a moving suspended form of sculpture; a design with motion and physical balance.</td>
<td>To work with the principle of design on a project involving volume, mass, open areas and balance.</td>
<td>Mobile</td>
<td>Aggregated</td>
<td>Aggregate</td>
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<tr>
<td>CONSTRUCTION</td>
<td></td>
<td></td>
<td>Carving</td>
<td>Carving tools</td>
<td>Carving armature</td>
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<td></td>
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<td></td>
<td>Portrait</td>
<td>Clay</td>
<td>Assemblage</td>
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<td></td>
<td>sculpture</td>
<td>Sand core</td>
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<td>Papier mache</td>
<td>Tempera</td>
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<td></td>
<td>figures</td>
<td>Unit materials</td>
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<td></td>
<td>masks</td>
<td>Wheat paste</td>
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<td>Assemblages</td>
<td>Wire</td>
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<td>Wood</td>
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<tr>
<td>MEANING</td>
<td>Logical and sensitive control. Principles of design are found as important in this third dimensional activity as in other art areas. They become part of the kinesthetic quality of a piece.</td>
<td>Imaginative interpretation of form and simplicity of statement.</td>
<td>Modeling</td>
<td>Clay</td>
<td>Cohesive</td>
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<td></td>
<td></td>
<td></td>
<td>abstract</td>
<td>Glaze</td>
<td>Mass</td>
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<td></td>
<td>figure</td>
<td>Slab</td>
<td>Rhythm</td>
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<td>Pottery</td>
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<td>Slab Slip</td>
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JHS–Art II
### Emphasis
**Decorative Arts**
- Decorative Arts—a term used here to denote the designing and making of items for personal use and enjoyment. Such projects, carried on individually, give the student the opportunity to create something of lasting worth and beauty.

### Concepts
- Callograph plate—one built up of found objects and scrap materials. The items are selected and arranged on the basis of their shape and textural interest. It is printed the same as relief block.

### Objectives
- To plan and execute a project in a selected medium, perfecting the skills necessary to its successful completion.

### Projects
- Jewelry: wire, enamel
- Wall hanging, Weaving scarf, place mats, hanging
- Chip carving, boxes, plaques

### Media
- Burlap, Copper, Felt, Findings, Flux, Glazes, Kiln, Loom, Miscellaneous, Natural fibres, Nature items, Warp

### Vocabulary
- Tactile, Texture, Visual, Textural, Emphasis, Layout, Visual, Spacing

### Commercial Art
- The work of the advertising artist surrounds us. It is found in magazines and newspapers, on highway billboards and posters, in store windows and display cases. It packages soaps and records, decorates paper towels and greeting cards. Much of it is good; some of it is rather poor.
- A poster must attract attention and be quickly and easily understood.

### Art As Decoration
- Lettering: styles, Monograms, Posters for school events, travel

### Art Appreciation
- Design quality in the home
- Outstanding examples in each area.
- To study selected examples from each field and to see first hand as many as possible.

### Art As Decoration
- Exhibit of well designed commercial products.
- Films, Outside speakers, Paintings, Slides, Trips

### Art Appreciation
- To plan and execute a project in a selected medium, perfecting the skills necessary to its successful completion.
HIGH SCHOOL ART COURSES

ELEMENTS OF DESIGN ........................................ ART I
PRINCIPLES OF DESIGN ........................................ ART II
EXPERIMENTS IN TECHNIQUES AND MATERIALS ............ ART III
THE INDIVIDUAL AND THE ART FORM ...................... ART IV
CRAFT DESIGN .................................................. ART V
COMMERCIAL DESIGN ........................................ ART VI
ADVANCED ART ................................................ ART VII
AREA OF EMPHASIS .......................................... ART VIII
ARTS AND CRAFTS ........................................... ART IX, ART X

The high school art courses are designed both as a part of the general education plan and as specialized courses for the art oriented student.
ELEMENTS OF DESIGN
High School Art I

ELEMENTS OF DESIGN IS AN INTRODUCTORY COURSE TO THE ART FIELD. THE STUDENT, THROUGH WORK IN THE TWO-DIMENSIONAL PROJECTS AND VISUAL EXPERIENCES, BECOMES AWARE OF OUR ART HERITAGE AND THE RELATIONSHIP OF ART TO OUR SOCIETY OF TODAY. HIS SENSE OF COMPETENCE AND HIS HANDLING OF MATERIALS DEVELOPS AS HE SEeks TO MAKE PERSONAL STATEMENTS WITHIN THE CONTEXT OF THE ASSIGNED PROJECTS.

ART I AND II ARE PREREQUISITE TO ALL OTHER ART COURSES. EXCEPTION: STUDENTS WHO HAVE HAD ART I AND ART II IN JUNIOR HIGH SCHOOL MAY ENROLL IN ART III AND IV.

<table>
<thead>
<tr>
<th>CONCEPTS and UNDERSTANDINGS</th>
<th>AIMS and OBJECTIVES</th>
<th>SUGGESTED PROJECTS</th>
<th>MATERIALS and TOOLS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design is inherent in all art experience. It is found in nature as well as in man-made items. Elements of Design are</td>
<td>Visual perception, Self-discipline, Thinking, Following directions, Thinking and planning, Carrying projects to completion, Evaluation</td>
<td>Drawing, basic, still life, Life, Abstract expressions based on elements of design, Printmaking, Encaustic, Rubbings, Transparencies, Montage, Collage, Painting, emotional interpretative</td>
<td>Charcoal, Chip board, Conte crayon, Ink and pens, Linoleum, Paper, Pastels, Printing inks, Scrap materials, Tempera, Tissue, Water color, Wax crayons</td>
</tr>
<tr>
<td><strong>LINE</strong></td>
<td><strong>SHAPE</strong></td>
<td><strong>COLOR</strong></td>
<td><strong>TEXTURE</strong></td>
</tr>
</tbody>
</table>

Art is a personal expression in visual terms.
### PRINCIPLES OF DESIGN
High School - Art II

Prerequisite: Art I

Art II is a continuation of Art I. Elements of design, the student's understanding is broadened and his skills increased as he works in greater depth. Form and structure are introduced through projects in the third dimension.

#### CONCEPTS and UNDERSTANDING
The Principles of Design are
- BALANCE
- DOMINANCE
- RHYTHM
- VARIATION
- UNITY

Growth is based upon repetition of experience. One's understanding deepens and skills improve with each successive experience and new approach.

Once there is a commitment, there must be a follow-through.

#### AIMS and OBJECTIVES

<table>
<thead>
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<th>SUGGESTED PROJECTS</th>
<th>MATERIALS and TOOLS</th>
</tr>
</thead>
<tbody>
<tr>
<td>To develop an interest and awareness in space relationships and three-dimensional form through experiences in additive construction and modeling.</td>
<td>Drawing life depth mass Construction cardboard toothpicks screws mobile Sculpture ceramic paper Mosaic Poster lettering layout completion Painting Crayon resist Crayon etching Paper mache masks animals figures</td>
<td>Cardboard Charcoal Clay Conte crayons Gesso Glazes Ink Junk materials Metal foil Newspapers Straws Tempera Ti sue Toothpicks Water color Wax crayons Wheat paste Wire Wood</td>
</tr>
<tr>
<td>To develop sensitivity, to the principles of design so that they become guiding principles in all art activities.</td>
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<tr>
<td>Aesthetic Awareness: To relate knowledge and appreciation of art to the activity in which the student is engaged.</td>
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<tr>
<td>Art Appreciation: SCULPTURE THROUGH THE AGES</td>
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</tbody>
</table>
EXPERIMENTS IN TECHNIQUES AND MATERIALS
High School Art III

Prerequisite: Art I and II or two years of art in junior high school

DEVELOPMENT OF THE STUDENTS AWARENESS AND ABILITY TO HANDLE WITH INCREASING SKILL A VARIETY OF MEDIA, TO DRAW WITH UNDERSTANDING DESIGN FOR A PARTICULAR PURPOSE, AND CARRY THE PROJECT TO A SUCCESSFUL COMPLETION.

<table>
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<tr>
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<th>SUGGESTED PROJECTS</th>
<th>MATERIALS and TOOLS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition, or design, is the organization of the elements into a pleasing unit.</td>
<td>To develop ability to handle a variety of media.</td>
<td>Drawing</td>
<td>Conte crayon</td>
</tr>
<tr>
<td>Perspective is the art of creating an illusion, the giving to a flat surface the feeling of depth and distance through manipulation of lines and modification of color.</td>
<td>To continue the emphasis on drawing.</td>
<td>Life drawing</td>
<td>Clay</td>
</tr>
<tr>
<td>Craftsmanship and quality are terms of excellence and reason for pride.</td>
<td>To design for a particular purpose and to carry the project to a successful completion.</td>
<td>Perspective</td>
<td>Glaze</td>
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<td></td>
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<td>Aerial</td>
<td>India ink</td>
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<td></td>
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<td>Cylindrical</td>
<td>Linoleum</td>
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<td></td>
<td></td>
<td>Linear</td>
<td>Mat board</td>
</tr>
<tr>
<td>Aesthetic Awareness</td>
<td>To prepare own work for display by matting or mounting.</td>
<td>Experimental exploration</td>
<td>Oil inks</td>
</tr>
<tr>
<td>Subtle differences in color and personal styles of expression.</td>
<td></td>
<td>Torn and cut paper</td>
<td>Papers</td>
</tr>
<tr>
<td>Art Appreciation</td>
<td></td>
<td>Cardboard construction</td>
<td>Pastel</td>
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<tr>
<td>CHANGES IN PAINTING STYLES</td>
<td></td>
<td>Negative drawing</td>
<td>Plaster</td>
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<td>Painting of outdoor scene</td>
<td>Potter's wheel</td>
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<td>Textile design</td>
<td>Scrap materials</td>
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<td>Stencil or linoleum block repeats</td>
<td>Textile paints</td>
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<td>Ceramic pottery</td>
<td>Wire</td>
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<td>Slab</td>
<td>Wood</td>
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<td></td>
<td>Wheel</td>
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<td></td>
<td></td>
<td>Development of figures or abstract form in three dimensions</td>
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</tbody>
</table>
THE INDIVIDUAL AND THE ART FORM
High School Art IV

Prerequisite: Art I and II (or equivalent) and Art III

DEVELOPMENT OF THE STUDENT'S PERSONAL EXPRESSION THROUGH PAINTINGS EXPRESSIVE OF MOOD AND INDIVIDUAL INTEREST, AND THROUGH A LIMITED NUMBER OF THREE DIMENSIONAL PROBLEMS.

<table>
<thead>
<tr>
<th>CONCEPTS and UNDERSTANDINGS</th>
<th>AIMS and OBJECTIVES</th>
<th>SUGGESTED PROJECTS</th>
<th>MATERIALS and TOOLS</th>
</tr>
</thead>
</table>
| Abstract art captures the essence of a subject, without being dependent upon imitation. The design is the artist's personal interpretation. This may include distortion, modification or rearrangement of the elements. | To grow toward a more creative and personal expression in all art media. | Drawing  
still life  
illustrative Painting  
progressive sequence  
from realism to abstraction  
Scratch board  
Sculpture  
Jewelry  
copper enameling  
Advertising design  
lettering  
posters | Aggregate  
Charcoal  
Conte crayons  
Copper kiln  
Enamels  
Foam glass  
Papers  
Salt block  
Sand core  
Tempera  
Water color  
Wood |
CRAFT DESIGN
High School Art V

Prerequisite: Art I and II, III and IV

CRAFT AND DESIGN ARE FUSED IN ITEMS WHICH ARE CAREFULLY PLANNED, AND EXECUTED WITH PRECISION AND PRIDE. CRAFTS INCLUDED ARE THOSE FOR PERSONAL USE OR HOME DECORATION. INDIVIDUAL STUDENTS WILL SELECT A LIMITED NUMBER OF PROJECTS RATHER THAN HANDLING MANY IN A SUPERFICIAL MANNER.

<table>
<thead>
<tr>
<th>CONCEPTS and UNDERSTANDINGS</th>
<th>AIMS and OBJECTIVES</th>
<th>SUGGESTED PROJECTS</th>
<th>MATERIALS and TOOLS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design is a structural part of handcrafted items. Utilitarian objects of today are also well designed with the form closely related to the function.</td>
<td>To become acquainted with traditional handcrafts and disciplines.</td>
<td>Weaving</td>
<td>Casting wheel, etc.</td>
</tr>
<tr>
<td>A handcrafted item is a personal expression that is the summation of the artist's design and his skill as a craftsman.</td>
<td>To explore the creative possibilities of a limited range of materials.</td>
<td>Jewelry</td>
<td>Clay</td>
</tr>
<tr>
<td>Behind today's craftsman is a long, rich and highly esteemed heritage of craft designers.</td>
<td>To apply design principles to the creation of handcrafted items and to develop high standards of craftsmanship.</td>
<td>Printmaking</td>
<td>Fabric</td>
</tr>
<tr>
<td>Aesthetic Awareness:</td>
<td>To do individual research in a particular field as background for a major project.</td>
<td>Sculpture</td>
<td>Fibers</td>
</tr>
<tr>
<td>To recognize the difference between design and quality, and mass produced mediocrity.</td>
<td>Art Appreciation:</td>
<td>Textile design</td>
<td>Glazes</td>
</tr>
<tr>
<td>HISTORICAL SURVEY OF HOME AND DECORATIVE ART</td>
<td>stitchery</td>
<td>Mosaics</td>
<td>Linoleum</td>
</tr>
<tr>
<td></td>
<td>screen printed fabrics</td>
<td></td>
<td>Loom</td>
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<td></td>
<td></td>
<td></td>
<td>Pewter</td>
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<td></td>
<td></td>
<td></td>
<td>Silk screen</td>
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<td></td>
<td></td>
<td>Silver</td>
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<td></td>
<td></td>
<td></td>
<td>Textile paints</td>
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<td></td>
<td></td>
<td></td>
<td>Tile</td>
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<td></td>
<td></td>
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<td>Wood</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Yarns</td>
</tr>
</tbody>
</table>
COMMERCIAL DESIGN
High School Art VI

Prerequisite: Art I - Art V

This course provides a background and introduction to the commercial art field. The projects may be related to the requests for assistance that come to the art department. These requests traditionally include poster production, the designing and executing of scenery, bulletin boards, display cases, and art work for the year book. Students work in a minimum of six areas.

<table>
<thead>
<tr>
<th>CONCEPTS and UNDERSTANDINGS</th>
<th>AIMS and OBJECTIVES</th>
<th>SUGGESTED PROJECTS</th>
<th>MATERIALS and TOOLS</th>
</tr>
</thead>
<tbody>
<tr>
<td>The commercial artist through his work, touches our lives and influences our thinking. Nearly every item of modern life has been planned on the artist's drawing board. The long list ranges from car to house designs, from furniture to fashion, from packaging and stage sets to visual advertising.</td>
<td>To acquaint the student with planning a project through adequate research and use of pertinent resource materials, to execute it in an original and competent manner. To prepare the student for the disciplines required in working with and for others. To acquaint the student with vocational opportunities in commercial and industrial art. To supplement this study with field trips to such places as the print shop are appropriate. Aesthetic Awareness: Of public design and ability to distinguish between the blatant and the good. Art Appreciation: SCULPTURE AND ITS RELATION TO PRODUCT DESIGN</td>
<td>PLAN I Lettering Poster and Advertising layout Package design Display Graphic processes Models or dioramas Fashion design Interior decoration Book illustration Stage design and execution PLAN II Plan above reduced Printmaking Sculpture Mosaic Construction</td>
<td>As required</td>
</tr>
</tbody>
</table>

32 HS—Art VI
ADVANCED ART
High School Art VII

Prerequisites: Art I - VI

NEW AND CHALLENGING EXPERIENCES FOR THE ADVANCED STUDENT WITH EMPHASIS ON DRAWING, PAINTING AND SCULPTURE.

<table>
<thead>
<tr>
<th>CONCEPTS and UNDERSTANDINGS</th>
<th>AIMS and OBJECTIVES</th>
<th>SUGGESTED PROJECTS</th>
<th>MATERIALS and TOOLS</th>
</tr>
</thead>
<tbody>
<tr>
<td>There is value and great learning in a situation in which the group works as a whole in a common medium, and accepts the same challenges. Each learns from the other. Each also grows in tolerance, understanding and appreciation of others and their efforts.</td>
<td>To develop greater sensitivity and skills. To work individually and creatively within the patterns and goals of the group. Aesthetic Awareness: The 20th century environment. Art Appreciation: CONTEMPORARY EXPRESSION.</td>
<td>Life drawing Silk screen Painting Jewelry Wood cuts</td>
<td>Acrylics Carving tools Charcoal Miscellaneous as required Oils Pen and ink Silver Water color Wood</td>
</tr>
</tbody>
</table>
**AREA OF EMPHASIS**
High School Art VIII
Prerequisites: Art I - VII

THE CULMINATING ART EXPERIENCE FOR THE SERIOUS STUDENT WHO HAS DEMONSTRATED HIS PROFICIENCY AND ART ABILITY. ONE TO THREE AREAS OF INTEREST ARE SELECTED BY THE STUDENT FOR INTENSE STUDY AND RESEARCH. A SERIES OF PERSONAL PROJECTS, ENVOLVING FROM THE STUDY, ARE CARRIED OUT UNDER THE INSTRUCTOR'S GUIDANCE.

<table>
<thead>
<tr>
<th>CONCEPTS and UNDERSTANDINGS</th>
<th>AIMS and OBJECTIVES</th>
<th>SUGGESTED PROJECTS</th>
<th>MATERIALS and TOOLS</th>
</tr>
</thead>
<tbody>
<tr>
<td>A student of serious intent, given the opportunity, can be self-motivating and is capable of determining his interests and proceeding with them.</td>
<td>To guide the student to a choice in an area of particular interest to him. To help him plan and carry through a project or series of experiments from the needed research to the completion of it.</td>
<td>Painting, Sculpture, Jewelry, Printmaking, Ceramics</td>
<td>As required by the project</td>
</tr>
<tr>
<td>The instructor's responsibility is that of guide, friend, standard bearer.</td>
<td>Aesthetic Awareness: Exhibit the work prepared and set up by students and attendance at local art exhibits and one visit to city museum.</td>
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<tr>
<td>Recommended maximum—20 students</td>
<td>Art Appreciation:</td>
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<td></td>
<td>INDIVIDUAL STUDY AND REPORT ON AN ARTIST OR AN ART PERIOD</td>
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</tbody>
</table>
ARTS AND CRAFTS
High School Art III and IV

Recommendations: A one year experience only and class load not to exceed twenty students

A COURSE SPECIFICALLY DESIGNED FOR THE SPECIAL EDUCATION STUDENT, EMPHASIZING PROJECTS THAT HAVE A SENSE OF PERMANENCE AND SOLIDITY AND ARE PRIMARILY THREE-DIMENSIONAL.

<table>
<thead>
<tr>
<th>CONCEPTS and UNDERSTANDINGS</th>
<th>AIMS and Objectives</th>
<th>SUGGESTED PROJECTS</th>
<th>MATERIALS and TOOLS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art programs for the special student are of great importance. Many of these students are deeply artistic. Through a structured program carefully planned to meet their needs, these students may realize a sense of personal achievement and worth unique in their experience. Once felt, successive doors of greater self-realization may be opened to them.</td>
<td>To give the students an opportunity to work creatively with materials and to achieve success with their projects. To develop perceptual kinaesthetic awareness. To develop motor skills.</td>
<td>Copper tooling Copper tray/bowl Leather items Basketry Pottery Carving Sand casting Plaster sculpture Woven scarf Hooked rug Mosaic tile, table top Greeting cards Jewlry Papier-mache Collage Stitchery</td>
<td>Burlap Clay, glaze Copper Copper foil Copper wire Leather Linoleum Odd materials Plaster Reed Sand Tile Wheat paste Wood Yarns</td>
</tr>
</tbody>
</table>
REFERENCES, SOURCE MATERIALS, AIDS

Art Appreciation

Foroni, Space and Vision
Study of Art for Young People
Your Art Heritage
Art Has Many Faces
Art: Search and Self-Discovery
The Art of Egypt
Skira Color Prints
Matisse, Cezanne, Gauguin, Dauiner,
Monet, VanGogh, Klee, Modigliani

Ceramics

Clay in the Classroom
How to Make Pottery and Ceramic Sculpture
Creative Clay Design
Ceramics: From Clay to Kiln
Ceramics
Ceramics
Getting Started in Ceramics
Art Careers
Layouts
Careers in Commercial Art
Lettering for Advertising
Lettering

Crafts Design
Weaving Handcraft
Weaving Without a Loom
Batik
Decorative Wall Hangings
Design Approach to Crafts
Creative Wood Design
Meaning in Crafts
Mask Making
Decorative Arts of Sweden

Collier
Ruskin
Riley
Kuhn
Schimneller
Gardner
Woldering

Barford
Museum of Modern Art
Rottger
Rottger
Sanders
Ray
Olson

Olson
Bollinger
Beigeleisen
Leach
Calardo

Moyesly, Johnson and Koenig
Alexander
Rainey
Kreitlsky
Van Dammelman
Khapp
Rottger
Mattill
Baranski
Plath
### References: Source Materials, Aids (Cont.)

#### Drawing

- The Natural Way to Draw
- Orientation to Drawing and Painting

#### Genera

- Art Career Guides
- Art Today
- Art of Wonder and a World
- Art Education, Inc.
- Ways With Art
- Art for Young America
- Art for Young America
- Exploring Art
- Art for Young America
- Creative Paper Design
- Creative Clay Design
- Creative Drawing
- Creative Wood Design
- Creating with Clay
- Creating with Paint
- Creating with Paper
- Watercolor: A Challenge
- Water Color
- Paper, Ink, and Poster
- Printmaking Today
- Young Printmakers
- Sculpture with Simple Materials

#### Profession

- Art and Child Personality
- Art of Wonder and a World
- Art Education: Its Meaning and Ends
- Early Adolescence: Art Education
- Emphasis: Art
- Preparation for Art
- Source Book for Art Teachers

#### Visual Aids

- Films, Filmstrips, Records, Slides

#### Art Objects, etc.

- Prints, Reproductions, Objects

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<table>
<thead>
<tr>
<th>Authors</th>
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<tbody>
<tr>
<td>Nicolaides</td>
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<tr>
<td>Henke</td>
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<tr>
<td>Holden</td>
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<td>Faulkner Ziegfield and Hill</td>
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<td>Morman</td>
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<td>Stevens</td>
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<tr>
<td>Frillling</td>
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<td>Heyne</td>
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<td>Kain and Riley</td>
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<td>Lee and Frillling</td>
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<td>Seidelman and Muntone</td>
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<td>LaManusola</td>
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<tr>
<td>Visual Aids Listing</td>
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<td>Art Office</td>
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</tbody>
</table>
UNUSUAL, FOUND: SCRAP AND LOCAL MATERIALS

Within every community there are particular riches for the alert and acquisitive art teacher. The items listed here are suggestive of those to be found in Battle Creek. List, use and source could be multiplied many times.

<table>
<thead>
<tr>
<th>Material</th>
<th>Use</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applicator sticks</td>
<td>Stables, mobiles</td>
<td>Drug store, hospital supply firm</td>
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<tr>
<td>Aggregates (Zonafle, Vermiculite, etc.)</td>
<td>Mix with plaster of Paris</td>
<td>Lumber Dealer</td>
</tr>
<tr>
<td>Boxes (large, corrugated)</td>
<td>Construction display</td>
<td>Knight's TV and Appliance Store</td>
</tr>
<tr>
<td>Cardboard</td>
<td>Posters</td>
<td>Michigan Carton Company</td>
</tr>
<tr>
<td>Carpet scraps (also mosaic tile)</td>
<td>Collage, textured charts</td>
<td>McDaniel Floor Covering Company</td>
</tr>
<tr>
<td>Celotex</td>
<td>Base for reed and stick stabiles, large relief painting plates</td>
<td>Lumber dealer, Maintenance left-overs</td>
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<tr>
<td>Firebrick</td>
<td>Porous refractory brick for carving</td>
<td>Lumber yard</td>
</tr>
<tr>
<td>Gesso</td>
<td>For strengthening papier-mache projects, building relief</td>
<td>Art store</td>
</tr>
<tr>
<td>Glass</td>
<td>Mobiles, mosaic colored glass projects</td>
<td>Battle Creek Glass Works</td>
</tr>
<tr>
<td>Material</td>
<td>Use</td>
<td>Source</td>
</tr>
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</tr>
<tr>
<td>Glycerin</td>
<td>Mix with honey and powdered tempera for monoprint medium</td>
<td>Drug store</td>
</tr>
<tr>
<td>Metal (stamped scrap from press)</td>
<td>Metal sculpture</td>
<td>Oliver Electric</td>
</tr>
<tr>
<td>Newsprint (roll)</td>
<td>Planning paper</td>
<td>Enquirer and News</td>
</tr>
<tr>
<td>Kahun Buff</td>
<td>Metallic finishes for sculpture frames etc</td>
<td>Art Supply store</td>
</tr>
<tr>
<td>Sculptmetal</td>
<td>For patina on papier-mache. Apply in diluted form, when dry coat with India ink and burnish with steel wool.</td>
<td>Art Supply store</td>
</tr>
<tr>
<td>Transfer Paper</td>
<td>For transfer of preliminary drawings or sketches to dark surfaces</td>
<td>Orco Products, Incorporated</td>
</tr>
<tr>
<td>Sendcore</td>
<td>For carving</td>
<td>AC Foundry</td>
</tr>
<tr>
<td>Sawdust</td>
<td>Mix with wheat paste for modeling</td>
<td>Shop rooms</td>
</tr>
</tbody>
</table>