

ACKNOWLEDGMENTS

This handbook was produced through the efforts and cooperation of:
the Oregon Art Education Association, especially:

Daniel Cannon, Oregon College of Education
William Glazer, Oregon College of Education
Gordon Kensler, University of Oregon
Marge Helland, Springfield Public Schools

and the Oregon Department of Education.

This publication was partially funded and assembled by The Institute for Community Art Studies, School of Architecture and Allied Arts, University of Oregon. Director, June K. McFee served as editor. Research Fellow, Beverly Jones acted as chief author and coordinator of the publication.

Included in the publication are course goals derived from the art curriculum materials of:

Lincoln County School District
Tri-County Art Guide
Lane Intermediate Education District

FOREWORD

This handbook is the first, to our knowledge, to be developed for elementary art education teachers throughout the state. The Oregon Art Education Association (OAEA) is responsible for the development of this handbook. Oregon Department of Education staff members felt privileged to be called in on the review process. I join with the members of the Oregon Art Education Association in hoping that the ideas which follow may be useful to you.

At the back of this handbook you will find a questionnaire. The OAEA would appreciate hearing your comments and criticisms. They will be used as a complete (K-12) art education guide is developed.

A Self-Evaluation Checklist for Elementary School Art Programs has been published along with this book. It is designed to help teachers evaluate their own programs. Copies may be obtained from the Department of Education or the Art Education Association.

The Department of Education is responsible for this handbook's appendix, "Goal-Based Planning and Assessment for Art Education." The materials included are designed to help art education teachers develop appropriate goals, competencies and performance indicators for their classes. If you have any questions about this material or about the Department of Education's role in elementary art education, please contact Jim Goddard, Director of Basic Education, at 378-3602.

Verne A. Duncan
State Superintendent of
Public Instruction

INTRODUCTION

This handbook is meant to aid elementary classroom teachers in developing lessons which will help their students achieve the goals and purposes of art education as they are described in the Department of Education's Elementary/Secondary Guide for Oregon Schools, Part II.

PURPOSE

Visual art education provides students with the understanding of art in daily life as well as the full range of art in other times and places. It provides students with the observational, critical and analytical tools to examine, discuss and evaluate the art forms (including artifacts) of their own and other cultures. It provides students with the knowledge and skills necessary to plan, design, construct and evaluate a variety of responses to a single, stated problem. It provides students with a background for understanding and critiquing how visual images are used to enhance communication, especially in television, film, photography and advertising. It provides students with the knowledge, skills and attitudes necessary to become responsive and responsible citizens in interpreting and shaping the visual environment. It helps them understand the interactions among the visual, aesthetic, economic and social aspects of environment. It provides students opportunities to develop knowledge, skills and attitudes which will encourage them to integrate art in their lives, both avocationally and vocationally.

SUMMARY OF PROGRAM GOALS FOR ALL STUDENTS

GOAL ONE: DESIGN KNOWLEDGE, PERCEPTUAL SKILLS AND VISUAL SENSITIVITY

The student has:

visual sensitivity and understanding of the ways design, in conjunction with the content and context of an art product affects a viewer.

GOAL TWO: TECHNICAL KNOWLEDGE AND SKILLS

The student has:

knowledge and problem-solving skills in the use of tools, materials and processes necessary to create visual forms which possess aesthetic merit and communicate his/her intent.

GOAL THREE: HISTORICAL AND CULTURAL KNOWLEDGE

The student is able:

to recognize the reciprocal interactions among cultural patterns, visual forms and the functions and purposes of art as they vary in past and present societies.

GOAL FOUR: CRITICAL SKILLS

The student is able:

to critically analyze visual forms using his/her own interpretations of contemporary and historical aesthetic theory.

GOAL FIVE: KNOWLEDGE OF AND RESPONSIBILITY FOR THE VISUAL ENVIRONMENT

The student knows:

ways the quality of the visual environment affects and is affected by the social and economic values of contemporary society, as a basis for making responsible choices.

GOAL SIX: VOCATIONAL AND AVOCATIONAL USE OF ART AS A LIFETIME PURSUIT

The student is aware:

of and desires to seek out art-related involvements for vocational and/or avocational purposes.

As teachers begin to use these goals to develop subgoals, objectives and specific lessons, they need to consider:

1. the variety of visual forms which may be regarded as art
2. the variety of ways in which these forms may be examined, analyzed and experienced

3. the variation of past experiences, abilities and interests of their students.

What are the forms which art can take which are significant in the lives of elementary school age students?

In the past, elementary school art curricula have focused primarily on production of art products with some exercises in appreciation or examination of art objects from other times and places. Almost always the art forms studied related to traditional fine arts and crafts. Today's students are growing up in a kaleidoscopic world of visual forms. Students must be prepared to respond and to contribute to this world as they mature. Some of the art forms which they encounter and should be more aware of are:

FINE ART

Traditional Gallery Arts (drawing, painting printmaking, sculpture)

Newer Media (photography, film, videotape, other electronically created images)

Conceptual Art Works, Happenings, and Other Impermanent Art Events

EVERYDAY OR FUNCTIONAL ARTS

Crafts (fabric, pottery, metal and woodwork, glass, other hand-crafted objects)

Industrially Designed and Machine-Produced Objects

✓ Popular arts (personal adornment, advertising, mass media)

ENVIRONMENTAL ARTS

Interior, Architectural and Landscape Design

City, Regional, and World Planning

Through mass media programming, travel, art exhibits and museum visits your students will have experienced some of these visual forms. They may be familiar with the many historical and geographic variations in everyday objects. Even so, they may not have learned to analyze critically the way art forms affect their lives and the lives of others. Part of the task of the teacher is to aid the student in developing abilities to perceive selectively and respond critically to the variety of art forms.

How can individual variations among students be accommodated?

Because students come with a variety of experiences, abilities and interests, students in the same classroom may require different experiences to learn a similar concept. Offering a choice of activities which relate to the same concept may help students approach it from their own frames of reference. Activities may vary in:

level of difficulty

mode of conveying information (visual images, verbal instructions, written or spoken, or the use of music or mathematics)

need for analytic or intuitive response

amount of time and concentration required

type of subject matter, art form and media used

degree to which the activity relates to the daily life or past experience of the student

degree to which the activity involves pre-structured information or requires imagination or investigative analysis.

Individual students vary in their capacity and desire to participate in activities. While one student may spend little time looking and more time manipulating materials to create his/her own interpretation of the examined object, another youngster may spend a longer time examining and understanding an object and have no desire to create a unique interpretation. Art activities can be structured in a combination of group lessons. These should convey concepts and individualized activities which permit students to learn in ways which are most meaningful to them.

The use of structured group lessons which convey a concept clearly and which allow variety in execution are most desirable. However, it should also be possible to allow for some individualized learning time. This can be done in an "art corner" for one to five students. The presence of simple media, books, prints, slides or replicas of art objects can enhance this area. Often students enjoy finding materials to bring to the art corner for exploring and sharing with others. They may bring a variety of media and found objects. They may also bring outside resource materials such as books or objects from the public or school library or materials borrowed from other community resources.

Consideration for others and attention to the environmental impact of one's own activities are frequent outgrowths of the creation and use of an art corner in the classroom. Even very young children see the necessity of dividing space to form a separate media work area and an area for use of books and visuals. The need for an area monitor or caretaker may also be recognized. Since teachers as well as students vary greatly in the degree to which they enjoy order or variety, this type of work area would vary greatly from classroom to classroom. It should be created in a manner that contributes to the teacher's pleasure in the classroom as well as that of the students.

GOAL ONE:

DESIGN KNOWLEDGE, PERCEPTUAL SKILLS AND VISUAL SENSITIVITY

The student has visual sensitivity and understanding of the ways design, in conjunction with the content and context of an art product, affects a viewer.

Sample Subgoals for Goal One (primary grades to high school)*

- Level 1: (Primary Grades) Students can identify similarities and differences in line, color, area, volume, and texture (the elements of design), in the environment and in the visual forms which they and others create.
- Level 2: (Intermediate Grades) Students can identify and utilize the principles of design (formal and operational) to examine and/or shape their immediate environment and the visual forms within their environment.
- Level 3: (Junior High School) Students know that the elements and principles of design may be used in conjunction with subject matter and media to create an emotional effect upon the viewer. Students are aware of the ways a change in one design element changes the effect of the others.
- Level 4: (High School) Students are aware of examples (historical and contemporary) which show how design and content of art products have been used to influence public opinion. Students are aware that the dynamics of a design results from the interaction of the amount, kind and degree of any element in relation to these qualities of the other elements.

In general, students at level one would be primary grade students, although some older students may need work on this concept. Students at level one would be expected to explore the elements of design (line, area, texture, color and volume) experientially relative to fine arts, everyday or functional arts and environmental arts. Students at level two would begin to understand how the elements function together to create designed form. Most books on design refer to this as understanding the principles of design (order-variety, balance, proportion, rhythm-repetition, dominance-subordination, apposition-transition).

Goal one is an extremely important goal in that it increases the abilities of the student relative to all the other goals. Before anything else, students must have the skills and comprehension necessary to see all manufactured and natural visual forms as designed objects which can be analyzed aesthetically. Then they are better prepared to create their own art works, respond to the art of others and make responsible choices regarding their visual environment.

That the elements of design can be found everywhere comes as an exciting revelation to many students. As they begin to understand the way the elements go together, are similar and different, and affect one another, the foundations for creating and responding to art forms are laid. Students also learn a style

*Although this guide is designed primarily for use by elementary teachers, sample subgoals are included for the secondary level to illustrate the continuity and thrust of the concept which will be conveyed, and thus provide the teacher with a more comprehensive understanding of his/her role.

of problem-solving as they progress in the study of design. They begin to comprehend that, in a closed system, whether the simple design ground of a 9" by 12" piece of construction paper or the complex design ground we call space-ship earth, if you change the relationship of one part to another the whole is affected.

Do the content and context of an art product relate to its design?

Some people in the art world agree with Clive Bell's statement, "The representative element in a work of art may or may not be harmful, but it is always irrelevant. For to appreciate a work of art, we must bring nothing from life, no knowledge of its affairs and ideas, no familiarity with its emotions." Others would agree with Ben Shahn in his discussion of Goya's work, "... its beauty is inseparable from its power and its content. Who is to say when a weeping face becomes a trenchant line? And who may presume to know that the line might have been trenchant apart from the face? Who can say that this passage of color, that formal arrangement, this kind of brush stroking could have come into being were it not for the intensity of belief which demanded it?" For teaching young students about design the second position seems to be more powerful.

It is important for students to know that while artists have used design for its own sake, they have more often used design to emphasize their ideas, emotions or purposes. Elementary school age students more readily relate to art with a content and context which is familiar or interesting to them. They can see the effect of altering a part of a design in relationship to the total design most easily by examining personally meaningful art forms. Too often design is taught without reference to anything beyond itself. It becomes a moving about of bits of colored paper and does not transfer to learning about the design of the fine art objects, the everyday art objects and events, or environmental art forms which are encountered in real life. Whenever possible the teacher should find examples of the elements or principles of design to be studied in something already familiar and interesting to students. Using familiar objects, they can examine the effects which parts of the design have on the whole design. For example, the importance of appropriate texture to the emotional effect of everyday objects is well illustrated by examining a fur-covered teaspoon or a fur-lined teacup.

GOAL ONE

LEVEL ONE: FINE ARTS

As students respond to or create art products, ask them to point out examples of the use of a selected art element or elements. Focus on helping them understand the definition of each element and the many variations of each element that are possible.

For example, as each element or characteristic of an element is studied, have students make or bring examples. If color is being studied, first graders may enjoy finding many examples of the same hue (red) which vary in value (light or dark) and intensity (how vivid or dull). When many examples from cut paper, painted shapes, parts of magazine illustrations are gathered, help students arrange them into a design which emphasizes light and dark and degree of intensity. If texture is being studied, real textural objects and surfaces or visual textures can be gathered and arranged into a design emphasizing a characteristic such as the role light plays in defining textures. For instance, all the shiny reflective surfaces might be placed together and all the rough dull surfaces placed together.

As students begin to recognize the elements of design and become sensitive to the visual variations possible within each element, help them incorporate their knowledge in their own art products. Ask questions like, "How is a thick red jagged line different from a narrow curved blue line? In what kinds of pictures would each of them fit best? What subjects, feelings and ideas do you think go with each of these? Can you make up a special kind of line that will help you describe some animal you like? Would a different kind of line go with a slowly swimming gold fish and a bouncy puppy?"

Look at how many ways artists who have taken a natural form such as leaves have used the elements of design to make different kinds of art products. In some pictures or sculptures, the leaves will look almost like photographs of real leaves; in others, they will be more abstract, but still be leaf-like. As you and your students view these examples, examine how the specific elements are used in each art work and try to guess why each was used in that way. Ask students to look at different kinds of leaves in nature and make a design that describes something they think is important using what they know about the elements of design in nature and in art.

GOAL ONE

LEVEL ONE: FUNCTIONAL ARTS

Use the elements of design to understand the everyday objects we use. Gather a variety of small household tools. If you can, find pictures of small household tools from other times and places. Look at how the tools are designed.

Look for a specific element of design in the tools. For instance an ordinary household hammer might be examined for line, texture, volume (its sculptural form) or color. Compare the use of the selected element with its use on a decorated hand carved mallet from the South Seas or Africa and with a decorated gavel from our own meeting places or courtrooms.

That one form is not necessarily "better than" or "worse than" the other, but "different from" should be stressed. The differences in the use of elements should be examined in the light of, "How and why are they different?"

They may differ because the purpose of the object is different, they were made by a different process, more or less time was spent by the people or machines which made them, and so on.

Comparing several common household hammers which vary slightly will show more subtle design differences for students to explore. Which handle shape, which texture, which color would you choose for a certain task and why? This kind of conscious attention to the designed quality of everyday objects will help students as they create or select objects for their own use and entertainment.

GOAL ONE

LEVEL ONE: ENVIRONMENTAL ARTS

To help students become aware that the elements of design exist in the environment, take them on a walking tour of the school or areas near the school. On each tour look for a specific element of design. Record student observations as they begin to find the element for which they are searching. The teacher can jot these down in a notebook or carry a battery-powered cassette recorder and let students tell the recorder their examples. The teacher may take photographs with a self-developing instant picture camera. Sometimes real objects can be picked up or crayon rubbings taken from real surfaces.

Bring the record of student observations back to the classroom for discussion and use it to help students make a picture story or design a display about "Texture on Our Playground" or "Line Along Elm street," "Color on Main Street" or some other such title appropriate to the element explored and the place of exploration.

As students become proficient in recognizing the elements of design as they occur in the environment, begin to ask questions regarding the variations possible in the element being examined and the appropriateness of the variation chosen in a specific instance. For example, what is the texture of the playground surface under the monkey bars? Is it different from other playground surfaces? Does it suit the way the area is used? What would be some other textured surfaces you think would be good for this play area? How does the surface change as the weather changes? For what reasons besides appearance and use do you think this surface was chosen?

GOAL ONE

LEVEL TWO: FINE ARTS

At level two, students are ready to synthesize the information about elements of design they gained at level one. The effect that the elements have on one another in a design should be a focus for lessons both in creating and responding to art works.

Taking as an example, one type of production, murals, how can students begin to understand the interaction of the elements to create a total impression? Some

students will need to see an isolated example before going on to examination or creation of a composition. For instance, take a rectangle of bright green paper and cut it in half. Place one-half against a background of low intensity brick red. Place the other half against a background of bright red. Which green looks brighter? The difference in visual appearance is the result of the effect that colors have on one another. Similar isolated examples may be created for the other elements. The relationships of bright to dull, small to large, rough to smooth and so on are the means artists use to create order and variety, balance, proportion, dominance, rhythm, opposition and transitions in their compositions. The subject matter can also create relationships. For instance, the outline of a familiar subject will cause the eye to group otherwise unrelated elements together. (The paintings of Dufy use this device effectively.)

Looking at murals you will discover they have been made for a variety of reasons. The subject matter and design of effective murals are related to the total composition and its reasons for creation. There are murals intended to make patriotic or political statements. Others are purely decorative. After studying a variety of murals, their purposes and compositional design, students may want to create a permanent or impermanent mural for their school. Pick a topic of interest or concern to the students and let those interested design a mural. Discuss the designed plans and decide on the best designs. Does the mural create the total desired effect? Is the subject matter effectively considered? Is the composition balanced? How is the area divided to create proportion? Are the dominant visual areas related to the dominant subject matter areas? How is the dominance achieved? Are some elements repeated? What is the effect of the repetition relative to the subject matter?

The designer of the chosen work should lay out the total outline and the rest of the students can assist in its execution. Any permanent work should be of long-term interest and relate well to its site. Impermanent works such as butcher paper murals may treat more topical interests and be more independent of site.

GOAL ONE

LEVEL TWO: FUNCTIONAL ARTS

The simplest everyday event can be designed and analyzed in terms of design elements and principles. Through the centuries and in many parts of the world the sharing of food has been an occasion when people have concerned themselves with the way the food, dishes, utensils and table coverings are designed and arranged to create a desired effect. Whether the occasion is special, such as Thanksgiving dinner at the White House, or a simple family dinner or a snack party for friends, the choice and creation of components and planning the effect of the total event can be a design exercise.

As individuals or in small groups students can determine what form of "feast" they would like to design. As they plan the components, they should consider the elements and principles to create an event with sufficient order and variety to be visually interesting. What variations on each element should be selected for each component? That is, what color or textures in foods, dishes, utensils and accessories should be chosen? How should they be arranged? What

effect do they have on one another? Is there a center of interest? Is there repetition of some elements? Is there contrast or opposition? What kind of balance is planned? As the sequence of foods is served, will the total visual effect remain interesting? In designing this event the functional consideration of the suitability of the choices to the occasion, the effects of food tastes on one another, the difficulty of preparation and the limits of a budget for the event may be considered as they affect the visual qualities.

GOAL ONE

LEVEL TWO: ENVIRONMENTAL ARTS

Landscape and garden design can provide many examples both in the immediate environment and from art history which students can explore in terms of the principles of design. A walk through most suburban neighborhoods will reveal symmetrical and asymmetrical balance in the arrangement of shrubbery around the entrances, rhythm-repetition in the flower beds or tree planting, proportion in the divisions of the spaces and so on.

Photographs of famous gardens can be examined to discover how the elements of design can be used together to create the order and variety characteristic of good landscape design. The very formal symmetrically balanced garden of Versailles can be compared to the asymmetrically balanced, more natural appearing moss gardens of Japan. The formal but asymmetrical Japanese rock gardens like Ryoanji, created for aesthetic and symbolic purposes, can be compared and contrasted with the other gardens.

By asking questions about both the everyday and famous garden designs, students can begin to understand how plantings, stones, sculptures, water, fountains and other landscape components can be put together to create a purposeful and pleasing design. Sample questions might be: How in these gardens is dominance or emphasis created by using contrasts in the size, direction and character of color, texture, line, area and volume? How many textures can you see? How is texture used to create rhythm? How is color used to divide spaces? What are the most important lines in the design? How is the total composition balanced?

As students can identify and explain the creation of balance, proportion, rhythm-repetition, dominance-subordination, opposition-transition in the immediate landscape and in photographs of famous gardens they might be interested in doing a photo essay, film, or a sketchbook of landscape design in their neighborhood or selected area of their community; planning a landscape design for their home or other chosen site by drawing, making a model or dish garden, collecting garden designs from different types of periodicals and comparing their compositional and practical qualities, planning and executing the design of some impermanent landscape component such as annual flower beds in the school yard or at their home.

SAMPLE COURSE GOALS FOR PROGRAM GOAL ONE: LEVEL ONE

Design Knowledge, Perceptual Skills and Visual Sensitivity

The student can identify similarities and differences in line, color, area, volume and texture, i.e., the elements of design, in the environment and in the visual forms which are created by the student and by others. The student knows:

LINE:

- a) ways line shows direction (horizontal, vertical, diagonal, curved)
- b) ways line can show quality (blurred/exact, thick/thin, static/dynamic, interrupted/continuous)
- c) the following functions of line: defines space; record an action; suggest movement; indicate direction
- d) ways in which line can be used to express emotion, sensation, ideas.

AREA:

- a) that two-dimensional space has width and height, and is called plane, area, surface, or shape
- b) that positive area is the area occupied by the subject matter of art work
- c) that the negative area is the area surrounding the subject matter area of the art work.

TEXTURE:

- a) that texture is the surface quality of anything touched and/or seen
- b) that visual texture may be developed through the use of line, color, light and shadow.

COLOR:

- a) that hue is the name of a color and can recognize and name many hues
- b) that value is the degree of lightness or darkness of a hue
- c) that intensity is described in the following ways: bright, dull, neutral
- d) ways in which color relationships may be defined (primary families, position in the spectrum, variations in hue, cultural influences, emotional content).

VOLUME:

- a) that volume exists in and defines three-dimensional space
- b) that mass in art is the volume which material things displace
- c) that works of art exist in space and that many of them contain open space (architecture, pottery, etc.)
- d) that the illusion of mass can be created on a two-dimensional surface.

SAMPLE COURSE GOALS FOR PROGRAM GOAL ONE: LEVEL TWO

Design Knowledge, Perceptual Skills and Visual Sensitivity

The student can identify and utilize the principles of design (formal and operational) to examine and/or shape the immediate environment and the visual forms within the environment. The student knows:

- a) that the formal principles of design include proportion, balance, dominance, subordination, rhythm, repetition, opposition, transition
- b) that operational principles of design include proximity, similarity, and closure, and understands how they contribute to order and variety in a work
- c) and can identify examples of each formal and operational principle using familiar visual objects as examples
- d) how to create a simple example which illustrates knowledge of the principles of design.

GOAL TWO:

TECHNICAL KNOWLEDGE AND SKILLS

The student has knowledge and problem-solving skills in the use of the tools, materials and processes necessary to create visual forms which possess aesthetic merit and communicate his/her intent. Sample Subgoals for Goal Two from simplest to most complex. (Primary grades to high school)

Level 1:

(Primary Grades) Students can select and use simple tools and materials to create visual forms.

Level 2: (Intermediate Grades) Students are aware of and can explain ways in which recognized artists have used tools and materials. Students' skill in using tools and materials is increasing.

Level 3: (Junior High School) Students' knowledge of art techniques should increase beyond their own production levels; however, the products which they may produce should have artistic merit about which they can verbalize.

Level 4: (High School) Students are able to recognize many of the techniques used to create art forms. They are able to recognize the impact of the technical process upon the form of the object. They are able to design successfully using at least one material and technique to convey their intent to an unbiased observer.

Goal two relates to the growth of student's abilities to create art forms and to understand the art techniques of others. Elementary school age children vary greatly in their readiness to use tools and materials. They also vary in ability to recognize techniques used by artists. It is also likely that a single student might evidence a different ability level when producing art works than when analyzing or describing them. For example, at the knowledge level, a third or fourth grade student may learn to recognize and name several of the ways artists create illusions of three dimensions on the flat surface of drawings and paintings. However, at the skill level, the same student may not use any of these techniques in the drawings and paintings which he/she creates. As the child's individual readiness permits, he/she will utilize the knowledge in skill development. The "lag" between knowledge and its application to actual production should not occasion discomfort in the teacher, but should be accepted, since two types of learning and performance are occurring.

The teacher needs to provide information to develop knowledge systematically and to provide experiences to develop skills. Students need the opportunity, when producing their own art products, to choose the material and technique which will best convey their own ideas. To this end they need to learn the variety of ways a single tool or material may be used for expressive purposes. An example of a method which students may use in learning to explore this variety follows. It is based on the same strategy which was given in the introduction for developing a variety of lessons from a single goal statement.

FOCUS: "How many ways can scissors be used?"

PLANNING AND DISCUSSION:

(In this section teachers list responses nonjudgmentally and then focus on specific practical ones.) Ask, "What are scissors used for?" "What else could they do?" List all the uses of scissors, accepting the most impractical and imaginative ideas. This part of the procedure opens the idea of scissor uses and adds to the number of items contained in the idea. The most common articles of use become so entwined in their primary functional use we cease to be able to see them in new ways. They become prisons ordering and restricting our responses. Once you've broken this barrier and the children "idea" freely you can change the focus. When the listing process has been exhausted, begin to categorize the uses for scissors. Almost certainly one of the categories would be uses of scissors with paper. It is upon this category that the next section will focus.

EXPERIMENTING:

With different kinds of material: (newspaper, brown bags, construction paper, plastic bags, cardboard) use scissors as many ways as you can. This might include ripping, zigzagging, fringing, scoring, rolling, folding, curling, punching, tabbing and slotting.

EVALUATING:

Let students reexamine previous scissor work projects and make suggestions as to how they would change them, if they would, in the light of newly found techniques. If they wish to redo previous work allow them to do so.

SUMMARY:

Although this lesson has a modest objective, expanding the use of scissors as a tool, it shatters the myth that children of a given age or even adults have control or awareness of the dimensions of even a simple tool. Try this with other basic tools and ideas. This kind of exercise stretches existing horizons to include a larger field of choices (listing uncritical) and discovering why, when and how to use those choices (categorizing and judging). By engaging in this mode of thinking about art, students can grow in their abilities to respond to and to create art products.

GOAL TWO

LEVEL ONE: FINE ARTS

Opportunities to explore materials and techniques in the manner illustrated by the scissor example should characterize skill development exercises at this level. As students gain familiarity with the possibilities for diversity of expression in each material, tool and process, they should be encouraged to choose the material, tool or process most appropriate to their purpose.

For example, the problem, "Make an art object which shows (your name) in the rain, sun, snow, wind or other kind of weather you would like to show," could be approached by instructing the students to choose the materials and the method so they can make the object they create show what they want it to show.

Students may make different objects, drawings, paintings, cut paper designs, collages, paper sculptures, plasticine sculptures, etc. Some may wish to create an object which has special meaning only for themselves. Others may want to communicate ideas or feelings to help others feel like they did as they experienced the weather chosen. Still others may want to make something visually pleasing and not be as concerned with communicating how they felt. Try to encourage each child who wants to tell what he/she is doing and to tell how the materials and technique chosen helped.

GOAL TWO

LEVEL ONE: FUNCTIONAL ARTS

The creation of a personally meaningful, functionally designed object can give genuine pleasure to most young students. An example of an activity which allows this follows. Almost every youngster has some small objects which are treasured. Creating a container for those objects can give a level-one student the opportunity to learn and extend technical skills.

To create a container, the student must decide on the size and shape necessary to make it functional, that is, so the treasured objects will fit and be accessible. The student can then select the best material and technique for the container. Some students might cut and glue pieces of felt to create a small, colorful fabric bag or envelope. Some might hollow a sculptured water-base clay shape, or drape a slab of waterbase clay over a compressible form of taped newspapers. Some might use fabric and paper to cover an existing cardboard, metal or wooden container with surface decorations. Some might drape paper mache strips over a plasticine mold then paint it when it is removed and trimmed. (This requires several layers and is not for an impatient student.)

The overall design of the container should suit the individual student and the objects to be contained. Students should plan any surface decoration so it fits the container and uses what has been learned about design elements.

Some students may enjoy looking at pictures of containers people have made in the past and in other cultures. Others might enjoy seeing some of the visual products produced by the modern packaging industry. Seeing the variety of designs which people have used in creating containers for everyday use may inspire students to try new design techniques in making their own containers.

GOAL TWO

LEVEL ONE: ENVIRONMENTAL ARTS

Very young students usually have little opportunity to manipulate their environments. Because parents, teachers and other adults tend the environment, often without comment or explanation, students may have little awareness of what is involved in changing or maintaining an environment. What they do know is often reflected in their role-playing activities, since in these activities they may assume controlling roles.

Within the classroom, whenever it is feasible, teachers should delegate environmental responsibility to the students. The shared environment of the classroom demands that each student contribute to the maintenance of physical

order and cleanliness. Not teachers have techniques for ensuring this. The discussion of the "Why?" as well as the "How?" of these techniques will help students understand the significance of their contribution.

The enhancement of the comfort and visual quality of the classroom is also an area in which students can participate. To begin, consider using an informal class discussion time to discuss questions like the following. at regular intervals or as changes in the seasons or activities warrant it. What is the most comfortable and attractive way to arrange the classroom furniture for what we are doing? What colors can we use to decorate what surfaces, for instance colored butcher paper to cover bulletin boards or certain tables? What art objects, plants, or found objects should we display and how should we display them? Should the space in the room be divided by the way we use it? How can we divide it without purchases? Discussions of this sort can aid students' awareness, understanding and participation (individual and group) in shaping and maintaining their immediate environment.

GOAL TWO

LEVEL TWO: FINE ARTS

Some students enjoy looking through art books and periodicals. Encourage them to look for reproductions which show the same subject matter but use different media and techniques. Help them focus on the effect the material and technique have on the visual form of the art work. Provide opportunities for them to share their information with other students. This helps students build a large visual vocabulary of art techniques which they recognize. Demonstrations by the teacher or other competent person of how some of these techniques can be done using available materials will build students' vocabularies of technical skills.

As students work on creating their own art objects, provide choice in materials and processes. Encourage students to repeat an idea in another media or in the same media using a different technique. Help them focus on how the change in the material or process changed the overall effect of their work.

Some students may become fascinated by one technique and enjoy exploring its variations in depth. They may profit from looking at periodicals devoted to that technique or visiting an artist who uses that technique. A secondary art teacher or district consultant may also help by offering additional technical suggestions.

These approaches allow an in-depth approach to an art activity which is personally meaningful to students. Jerome Bruner proposed the concept that at some level of expertise even the youngest child can emulate any adult profession. This approach to art activities allows the student to emulate the kind of technical exploration characteristic of some gallery artists in our culture.

GOAL TWO

LEVEL TWO: FUNCTIONAL ARTS

Because our society is characterized by mass produced objects and events for everyday use and entertainment, students may have limited awareness of how

these are produced and even less experience in creating their own. By comparing the techniques of design, creation and distribution of everyday art products in pre-industrial societies and our own industrial society, some students may come to feel their greatest impact may be in becoming critical and vocal consumers. Others may feel they would like to experience the techniques of the past and spend time creating objects for themselves and a limited audience. Still others may want to learn more about the processes of industrial design and mass production so they can become the "tastemakers" of our society.

Students can be helped to achieve awareness of these various stances in regard to the creation and selection of the everyday arts through a variety of activities stressing the techniques by which objects are created. For example, take fabric production. It is relatively easy to find resource people in most communities who can demonstrate carding, spinning with a spindle or spinning wheel, dying and hand weaving. Books and films are available which show modern factory design, spinning and use of computer controlled looms. A trip through a local fabric store can illustrate the variety of fabric types and patterns made available by designers who use factory production and modern marketing.

The technical experience of working directly, converting raw fibers through carding, spinning and weaving into a piece of fabric is valuable experience which can give insight into the constructed quality of fabrics which would be useful to the consumer, craftsperson or future industrial designer. After the basic technical skills are learned, some students may desire to use them to design and create their own functional objects.

GOAL TWO

LEVEL TWO: ENVIRONMENTAL ARTS

The concept that the tools, materials and process used to create environmental art forms contribute significantly to the way they look can be approached either through working directly with materials or through examining existing forms. Some students will profit more from the skill approach, others from the knowledge approach. The following exercise shows how these two may be integrated in an activity.

After a discussion about what constitutes an ideal neighborhood, what students like and dislike about their own neighborhoods, and how they would change it if they could, let them select materials to create a model of their ideal neighborhood. As they work on these projects call to their attention the difference in the forms due to the differences in materials and processes. For instance, a clay model will probably be more sculptural with curves; a paper sculpture model will probably show the effects of folding and have more angular components. This activity should lead to a growth of technical skill in the use of the material chosen. For instance, students working with paper should extend their skills by exploring, sharing and learning new techniques for paper sculpture.

As real environmental forms are examined in relation to the other curricular goals, call attention to the way materials and techniques influence the visual appearance of the environmental forms. If you have social studies materials which show neighborhoods and villages from around the world, these can be

compared to the children's ideas of an ideal neighborhood and the materials and processes examined for their influence on structure. Mud brick structures, straw structures, wooden structures, steel and concrete structures all take very different forms because of the materials and the process used in their construction.

SAMPLE COURSE GOALS FOR PROGRAM GOAL TWO: LEVEL ONE

Technical Knowledge and Skills

The student can select and use simple tools and materials to create visual forms.

- a) The student is able to use a wide variety of tools and media to produce drawings, paintings, prints, ceramics, sculpture, lettering and graphic designs, textiles.
- b) The student knows ways in which technical skills are useful in interior design (textiles, ceramics, furniture construction, upholstery).
- c) The student knows ways in which the development and use of awareness can contribute to selecting, changing and arranging interiors (individual is aware of the effect of interiors and need for change; creative problem-solving applied to interior design).
- d) The student is able to cooperate with others to change the form of the classroom or some other aspect of the school environment by arranging, adding or removing visual forms.

SAMPLE COURSE GOALS FOR PROGRAM GOAL TWO: LEVEL TWO

Technical Knowledge and Skills

The student is aware of and can explain ways in which recognized artists have used tools and materials. Each student's skill in using tools and materials is increasing.

- a) The student can name and describe common materials and processes used in fine arts, crafts and industrial designing, citing examples common to his/her experience.
- b) The student can select materials and processes for his/her own art work based upon their suitability to his/her intent.
- c) The visual forms which a student creates have significance to that student in terms of purpose and aesthetic value as well as an increase in technical knowledge and skill.

GOAL THREE:

HISTORICAL AND CULTURAL KNOWLEDGE

The student is able to recognize the interactions among cultural patterns, visual forms and the functions and purposes of art as they vary in past and present societies.

Level 1: (Primary Grades) Students can identify familiar subject matter in a work of art even though it has been treated in different styles and derived from different historical periods and locations.

Level 2: (Intermediate Grades) Students can recognize likenesses and differences in style of the same category of art product (chairs, masks, etc.) as they relate to the form and purpose which these objects have served in various cultures.

Level 3: (Junior High School) Students recognize that artistic style and form are influenced by the societal values held in the same time period and culture which produce them. They begin to recognize some specific styles applied across a variety of products (for instance, Art Nouveau in painting, prints, chairs, lamps, jewelry, clothing).

Level 4: (High School) Students are able to discriminate among a wide variety of art forms and assign them correctly to the period or culture that produced them. They are able to tell some ways that societal values, technology, specific events, etc., contributed to the form of contemporary, popular and historical art forms and artifacts.

This goal can be taught in conjunction with social studies experience. As the cultures of other times and places are studied, the teacher should attend to the forms of art, artifacts and environmental design found in the culture. The teacher should also notice how the value structure and life style of cultures are reflected in the visual forms created in that culture.

At level one students should be afforded the opportunity of seeing the variety of ways people of different periods and geographic locations have portrayed the same natural phenomenon. Careful examination of familiar natural forms such as animals, birds or plants is often an exercise in the natural sciences for students this age. Emphasis should be on learning to observe scientifically. As this activity is carried on, the teacher should show how other cultures have recorded images of the natural phenomenon studied. Questions regarding the variety of ways people have drawn, painted and sculpted the same subject will arise. The discussions in relation to these questions should emphasize that one way of portraying a subject is not better or worse than another. However, one way may be preferred in a culture for reasons peculiar to that time and place. The discussions may lead to goal four and critical skills which explore reasons for preferring one image to another. It may also lead to a discussion of styles, a concept which can be profitably examined by some intermediate grade students.

At level two attention can be focused on one artifact or environmental form and its variations. The opportunity to compare many variations of the same artifact, for instance, many kinds of chairs from different places and time periods should be afforded level two students. As the student examines these variations, questions regarding the relation of culture to visual form will arise.

This can be at the level of, "Why are a King Louis the Fourteenth chair and a bean bag chair so different?" or "What are examples of the various forms which human dwellings have taken and what are some of the reasons they have varied so much?"

By examining the remains of architectural forms, archeologists make hypotheses about family lifestyles, the social structure, the economics, technology and religion of a culture. How are they able to do this? What can smaller artifacts such as cooking utensils, eating utensils, chairs and tables tell us about the people who use them? Look in your own and your friends' homes for artifacts which tell something about your values and attitudes. If your household were buried and unearthed several thousand years from now, what could an archeologist discover about your family?

GOAL THREE

LEVEL ONE: FINE ARTS

Search your school library or IED resource center for pictures of the same kind of object as painted, drawn or sculpted in different periods in history and in different cultures. For example Chinese, African, American West and Roman horses. Look for a few examples with full-page prints which you can show on an overhead projector, mounted prints or slides. Ask students what kind of story they think goes with each horse. Very young children could improvise a story as a group with everyone telling what the particular horse picture looks like to them and how it makes them feel.

By examining the details of the picture with the children, you can illustrate that the pictures tell us a great deal about the people who ride or own the horses. You can tell them something about the people in these different places and different times that would help them see that the time and place make a difference. People who lived on the western frontier had to have their horses behave differently than did kings who rode their horses in ceremonies and parades. They used different kinds of saddles and bridles. The ornamentation helps us know who would ride the horse and how important the person was. The artists drew the horses and their gear so they fitted with the times and places. They can compare the differences between works by artists who represented the horse more realistically (attempting to achieve mere similitude) and those who represented the horse more abstractly. Many well-known artists drew horses; for example, Franz Marc, Degas, Toulouse Lautrec, Fredrich Remington, Leonardo d'Vinci. Murals, statues, paintings and friezes of horses were done by artists in the Tang dynasty in China, fifth Century Greece, India, Egypt, Etruria, Africa and Rome.

GOAL THREE

LEVEL ONE: FUNCTIONAL ARTS

Hats can be an interesting functional object for students to study. They can wear them and act out the cultural role and values that the hat depicts. They can look for hats in paintings of different periods and see how hats change with the way people use them. They can discuss what hats say about the wearer and how they were made during different historical periods and in different

parts of the world. Resale shops, rummage sales, high school drama departments and student's homes are sources of real hats to study. Work hats, rain hats, sports hats, dress hats, men's hats, women's hats, military hats, American Indian hats and the crowns of royalty are all designed to fit their use and the social or economic role of the person wearing the hat. Students can study different hats to see how they are alike and how they differ. They might compare hats from cold climates with hats from hot climates, hats that are ornate with hats that are plain. What can hats tell us? What do they mean to the people who wear them?

When students act out roles with hats, it means they can read and understand the role a hat represents. What kind of person would wear the hat? Where and when would they live? What would they do? The hat helps tell the story.

Some students may want to create hats to express roles they would like to play. Old hats can be used as a design ground to which students may add materials such as felt or cut papers to convey the role they want to represent.

Other students may enjoy finding different kinds of hats in magazines and in art books, then keeping a written or drawn record or telling about them. Some students may want to draw hats or cut out magazine pictures of hats and write a sentence or two below them to make a picture story.

GOAL THREE

LEVEL ONE: ENVIRONMENTAL ARTS

Select slides or pictures of your community from the library or historical society to use with your class. Ask your students to join in a treasure search for houses, buildings and streets which were built a long time ago. Point out details on upper parts of old business buildings that will show which still exist even though the first floors have been changed. Ask your students to watch on their way to and from school for these older buildings and come back and report where they are. Help the students put a colored pin on a map of the area to show where they have found a treasured old building. If you can, take slide photographs of each one so you have a collection for the whole class to look at and discuss.

For example, most towns in Oregon have some houses with large porches. These houses are decorated at the peak of the roof or the entrance and above the windows. Each house had its ornamental work made by a craftsman for the family that built the house.

Ask students to think about what helps them recognize their house as different from their neighbors. Ask them if it would help to have something unique built into the house as the old houses did. Are there examples in the town of people doing similar things today? What does it do for us to have houses and buildings that remind us of how people here used to live? Ask the children to try to imagine what peoples' lives were like when there was no television, no movie houses, when people entertained themselves by sitting on porches talking to each other, getting the news from passersby, playing instruments, keeping cool on warm nights or watching people in horses and buggies going by. Does this image make people feel more settled; that this has been a home for people for a long time; that people have cared about this place for a long time?

GOAL THREE

LEVEL TWO: FINE ARTS

Search your library and IED resource centers for books, prints and slide collections for examples of art works done in different cultures and periods in history. As students compare these, they may become more receptive to different kinds of art and begin to see how art relates to the ways people lived in those times and places. To make things simpler for students, choose comparable works. For instance, all the works could be of people dining or marching in processions and parades.

Some of the questions you can ask about these are: What does each art work show about other times and places? What things look more important and highly valued? Why? How are color, shape, size used to emphasize parts of the art work? How is light used to emphasize events, places and people? Do all works show space the same way? (Is the flat surface on which the work is painted emphasized? Is an illusion of depth created on a flat surface? Is the actual surface of the work contoured or textured in various ways?) What feelings are expressed in each work? Do people appear joyous and happy or more somber and formal? How do you think it would feel to live in the time and place shown compared to how you live now? What details do you see that show you how the people in that time and place lived?

GOAL THREE

LEVEL TWO: FUNCTIONAL ARTS

To help students understand how popular arts such as advertising change over time, have students help you collect magazines, newspapers and catalogs which show early advertisements. Examine these and ask: How do they differ from today's advertisements? (lettering style, border design, background setting, types of models, the way the models dress, what the models are doing, the design of the objects portrayed) Does the changing design of the ads, the models, the objects and the background indicate that people's idea of "good design" has changed? What do advertisements tell us about what life was like then and what life is like now? What dreams and hopes and desires are used to make the advertisements effective? Are these different at different times?

A follow-up exercise to this might be to examine several current ads, all on similar products. Each ad should be designed for different groups of people. For example, a similar article of clothing may be advertised in many different kinds of magazines. How do these advertisements differ from one another and why?

Another exercise might focus on a single object advertised over a period of time. How have ads for washing machines or automobiles changed? How have ads for cooking utensils or hand tools changed?

GOAL THREE

LEVEL TWO: ENVIRONMENTAL ARTS

The study of dwellings can help children learn how differently people create housing depending on the tools and materials they had at a given time, the

natural resources, the climate, the designs that had meaning to them and the way people earned their livelihood.

For example, a western log cabin, a Plains Indian teepee and a Cape Cod house were built as they were because of these things. With pictures or models of several kinds of houses ask children to think about what it would be like to live in these different houses. They can begin by imagining they knew nothing of the people who built such housing. What could they learn by looking at the materials used, the design of the spaces, the symbols used to decorate them, what kind of climate, technical knowledge, and living style the people had.

Then they can check this by studying descriptions of the life styles, history and culture of the people who constructed and lived in these houses.

To understand basic functions of housing they can look at the ways these houses are alike. What do they all do for people? Do they provide shelter, privacy, identity, support of the family unit, some kind of aesthetic experience, cultural continuity?

SAMPLE COURSE GOALS FOR PROGRAM GOAL THREE: LEVEL ONE

Historical and Cultural Knowledge

- a) The student can identify familiar subject matter in a work of art even though it has been treated in different styles and derived from different historical periods and locations.
- b) The student knows ways in which artists and designers adapt to and use features of the natural environment (garments designed for weather conditions, architecture designed for different climatic conditions, etc.).
- c) The student can identify details in a work of art which indicate it is from another time period or place.

SAMPLE COURSE GOALS FOR PROGRAM GOAL THREE: LEVEL TWO

Historical and Cultural Knowledge

- a) The student can recognize stylistic likenesses and differences in the same category of art product (chairs, masks, cooking utensils, places of worship) as they study the form and the purpose of these objects in various cultures and time periods.
- b) The student knows that imitational art, striving for pictorial verisimilitude, is characteristic of a small span of art products, historically and geographically.
- c) The student is familiar with the characteristics of the art products (including utilitarian objects) of pre-industrial societies: the Eskimo, Indian and some African societies, for example.
- d) The student can state how the everyday utilitarian objects of today's environment differ from those in a pre-industrial society.

e) The student knows ways in which people draw forms and ideas from nature for visual statement. Acanthus leaves appear in Greek architecture; flowers characterize Polynesian prints. Laurel leaves and doves are symbols of peace. The bald eagle is used to represent the United States.

GOAL FOUR:

CRITICAL SKILLS

The student is able to critically analyze forms using his/her own interpretations of contemporary and historical aesthetic theory.

Sample-Subgoals for Goal Four from simplest to most complex (primary grades to high school)

Level 1: (Primary Grades) Students can identify art forms (artifacts, popular arts, and gallery art) which they like and dislike and can provide reasons for the judgment.

Level 2: (Intermediate Grades) Students can use one single critical form to analyze art forms. (Feldman's critique is one example of such a critical form.)

Level 3: (Junior High School) Students know and are able to use examples of three of the criteria (expression, imitation and formal design, for example) derived from aesthetic theory and applied to critical analysis of visual forms.

Level 4: (High School) Students will be able to discern the biases in written art criticism and will know at least three of the major aesthetic theories from which critical criteria are derived (for example: formalism, emotionalism, idealism and the various imitation theories).

The intent in teaching goal four is not to attempt to establish and teach an absolute criterion by which art forms may be judged, but rather to aid students in understanding and developing their own criteria for judging art forms.

The development of observational skills which occurs in teaching goals one, two and three will be helpful in giving students a foundation for making personal judgments about art forms. When level one students are given an initial opportunity to decide which of several similar visual forms they prefer, several things may happen. They may assume that there is one right answer and either look to the teacher to supply it or insist that their own solution is best. Some discussion of the criteria which they used can lead to the realization that knowledge of someone else's criteria makes their preference seem more reasonable. It can also reveal that even though there is agreement on which form is preferred, the criteria used to establish this preference may not be the same. The essential relationship between reasoned judgment and the criteria used to form the judgment should be comprehended at this level.

At level two, students should begin using a simple type of more formal criticism such as Feldman's critique. This form of criticism divides the response to the art object into 1) description, 2) formal analysis, 3) interpretation, 4) judgment. This format helps students further clarify their criteria for judging art works and encourages them to defer judgment until their criteria is set forth. Students should be encouraged to apply this form of criticism to fine arts, functional and popular arts and environmental arts.

While goal four is concerned primarily with the aesthetic value of a visual form, students should begin considering extra-aesthetic criticisms where they

are appropriate. For example, functional objects such as chairs may be aesthetically pleasing but not utilitarian. Buildings may not be attractive, but still feel comfortable and allow people to perform in a functional manner. In beginning to consider other critical factors students will be more prepared to cope with the demands of goal five.

GOAL FOUR

LEVEL ONE: FINE ARTS

Select several drawings, paintings, prints of the same genre (all portraits, all still lifes, all landscapes) so students can point out the likenesses and differences in color, line, texture, area, impression of flatness or illusion of three dimensions used by each artist. Listing "What do you see?" responses to questions about color, line and so forth is a good strategy. Bring attention to these factors after students have responded to the subject content and anything else that initially interests them. When the teacher feels that the students have observed to the limits of their abilities, ask, "How do these different pictures make you feel when you look at them?" In this way the mood of the picture and intent of the artist may be introduced. After this focus the questions "Which do you like?" and "Why?" have more meaning to the students, since they have been encouraged to observe closely, interpret and react, rather than reacting after a quick and cursory glance.

Sometimes leaving the pictures in a place where they can be viewed for several days and one day asking about subject matter, one day about color and so forth will help students come to the realization that some pictures cannot be read at a glance. In the primary grades picture workbook exercises which encourage students to use the picture as quickly as possible to solve a problem, encourages them to use all pictures in this way. Because of this, teachers need to emphasize this different approach to viewing visual forms, so that students may choose the mode of response appropriate to the situation.

GOAL FOUR

LEVEL ONE: FUNCTIONAL ARTS

Using the illustrations in picture books, find many examples of the same subject. For example: How many pictures of lions can you find which are in different books illustrated by different artists? How are they alike? How do we know these are all pictures of lions? How are they different? What are some of the reasons the pictures look different from one another? What is the artist trying to say about each lion with the picture? What did the artist do to tell you about the lion? Are some of the lions fierce or timid, silly or sad? How do you know? How do you think the picture was made? Which of the pictures do you like best? Which do you like least? Why? Does everyone in the group have the same likes and dislikes? Does everyone have the same reasons for liking or disliking a particular picture? After hearing someone else's ideas about a picture, did your ideas change?

Individual students may want to read the picture books to learn more about the lions in that book.

GOAL FOUR

LEVEL ONE: ENVIRONMENTAL ARTS

Pick a topic of interest to your group. Visit examples of that topic and/or obtain descriptive photographs of it. Examples might be children's rooms, classrooms, parks, gardens or playgrounds. Some students might be interested in the contrasts between wilderness environments and human-affected environments.

The sample activity given here will use playgrounds as a topic. Show your students a variety of playgrounds (adventure, junk playgrounds, ultra-modern playground, sculpture garden playgrounds, conventional playgrounds). Ask students to describe what they see. After they have described objects from their own perspectives (usually utilitarian), ask them to find the elements of design and their impact. For instance, What textures do you see? How do you think it would feel to use that to play on? What colors do you see? How do they make you feel? etc. After this, examine the way the various parts of the playground go together. Ask, if you could move parts of the playground around to make it suit you better, how would you do it? Then have students decide which playground they like best and why. Individual students may want to make a representation by drawing, telling about, or modeling what they think an ideal playground would be like.

GOAL FOUR

LEVEL TWO: FINE ARTS

Photography has been accepted relatively recently as a gallery art in addition to its more common use in the popular arts for advertising and illustration. The teacher should obtain examples of photography as a gallery art from photography magazines. If possible these photos should reflect interests of the students. The photos should be mounted on construction paper or poster board for display purposes. Each student should choose one photograph on which to apply a simple critical form. If about the same number of students chose each photo, those students who chose the same photo should work together to fill in charts listing:

OBSERVATIONS: What do you see? Subject, context, elements of design.

ANALYSIS: How do the parts you see go together? How does your eye move? How is the photograph composed or designed?

INTERPRETATION: How does it make you feel? (mood, artist's intent, ideas)

JUDGMENT: Do you like it? Why? (comparisons and contrasts)

Each small group can report its criticism to the whole class.

This same basic exercise can be done for any other visual form studied (packaging, labels, billboards, book illustrations, fountains, buildings, films, teacups, sculpture, etc.) Those art forms with functional purposes (everyday

functional arts and environmental arts) may require additional questions to relate the efficiency of function to their formal characteristics.

GOAL FOUR

LEVEL TWO: FUNCTIONAL ARTS

Have each student bring a spoon to school. The teacher should bring several different spoons and pictures of spoons from other times and places. Have students examine and possibly draw their reflection in the spoons which reflect. This draws attention to the sculptural shapes of the spoon and causes students to examine them in a nonutilitarian context. Ask students to compare their spoons and notice differences in size, shape, decoration. As they complete their discussion of visual similarities and differences, have students extend their comparison to include materials (silver, silver plate, pewter, stainless steel, plastic, wood, etc.), economic value, ways in which the spoons differ in purpose and functional efficiency.

They should have the opportunity to compare their spoons with spoons from other cultures and time periods. Ask students to decide what they think would constitute the perfect spoon. What would be its function? How would it be shaped to best meet that function and be most attractive? What material and process would be used to make it? Would it be economical or expensive? Would it be plain or decorated? How would it fit with human scale (hand and mouth to parts of spoon)? When students have planned their perfect spoons, let them compare their plans to see how they are alike and different. How do the perfect spoons of each student reflect the values of the student?

GOAL FOUR

LEVEL TWO: ENVIRONMENTAL ARTS

Allow students to work in small groups with each group focused on an environmental topic--recreation areas, gardens, bedrooms, classrooms and so on. Have students find and bring to class the best and worst examples of their topic. Let them discuss the examples in their groups to see if they can determine some criteria for judging them. The teacher can suggest, as work progresses, that these various environmental forms can be analyzed in terms of composition (elements and formal or operational principles of design), ideas or emotions expressed and communicated, the function of the place and how well the form fits the function or the form fits the intent of the person creating the place, the craftsmanship (is it well made and maintained?). Do economic or social factors have a bearing on the form? Some places might be highly individual and fit the needs and desires of only one or very few people. Others may have very wide appeal. Allow the various groups to share their insights with the class.

SAMPLE COURSE GOALS FOR PROGRAM GOAL FOUR: LEVEL ONE

Critical Skills

- a) The student can identify art forms and environmental forms (artifacts, popular and gallery art) which he/she likes and dislikes and can provide reasons for the judgment.

- b) The student can identify the characteristics of visual objects which he/she finds pleasing or displeasing.
- c) The student knows that the environment and art products can be analyzed in terms of
 - i) composition (elements and formal or operational principles of design)
 - ii) emotions, sensations expressed
 - iii) ideas communicated
 - iv) function of the object and intent of the person creating the object
 - v) quality of craftsmanship

SAMPLE COURSE GOALS FOR PROGRAM FOUR: LEVEL TWO

Critical Skills

- a) The student can use one critical form to analyze art forms. (Feldman's critique is one example of such a critical form.)
- b) The student knows that there are many aesthetic solutions to the same physical problem (e.g., How should a garden be made? What is the best chair, spoon, etc.?).
- c) The student knows some of the factors which influence the choice of aesthetic solution in a given culture. (Why does the garden at Versailles differ from the garden at Ryoanji? Why do both differ from Disneyland?)
- d) The student knows some ways in which criteria are developed for choosing the best aesthetic solution to a problem: e.g., i) formal qualities, based on elements and principles of design; ii) expressive qualities; iii) quality of ideational communication; iv) functional qualities; v) quality of satisfying artist's intent.
- e) The student knows how extra-aesthetic criteria influence the solution to a given physical problem (economic, social, political, i.e., extra-aesthetic cultural values).

GOAL FIVE

KNOWLEDGE OF AND RESPONSIBILITY FOR THE VISUAL ENVIRONMENT

The student knows ways the quality of the visual environment affects and is affected by the social and economic values of contemporary society, as a basis for making responsible choices. Sample subgoals for goal five from simplest to most complex. (Primary grades to high school)

- Level 1: (Primary Grades)** Students know how they can affect the visual appearance of the classroom and their own home. They exhibit a feeling of responsibility for the visual, aesthetic quality of these areas and for others who also use them.
- Level 2: (Intermediate Grades)** Students know how they can affect the appearance of the landscape surrounding their home and school. They demonstrate a responsibility for improving these surroundings, for others as well as themselves.
- Level 3: (Junior High)** Students are aware of and gain responsibility for their ability to effect visual changes in their own appearance and surroundings, through creation, selection and purchase of visual forms. They understand the interaction of the visual effects which they produce within their immediate environment and the economic, social and ecological consequences of these effects.
- Level 4: (High School)** Students demonstrate ways in which they have assumed responsibility for improving the appearance of their community. They are aware of how visual, aesthetic value affects social and economic values. They also know they can act as individuals to help solve the ecological-aesthetic problems which face the larger community of which they are citizens.

This goal builds upon the previous goals. It asks that students use the observational skills developed by goals one, two and three; the abilities to see value and life-styles reflected in objects developed by goal three, and the critical, judgmental skills developed in goal four. This goal requires that students not only observe and judge environmental forms aesthetically, but that they see the connectedness of aesthetic quality with function, economic requirements, social considerations and ecological responsibilities.

This goal can be taught in connection with citizenship, social studies and science as well as art. The realization that all humanly constructed forms are designed and can have aesthetic as well as utilitarian value is basic to this goal. Also basic is the understanding that all people contribute daily to the construction, change and maintenance of their environment. To make this a conscious activity with concern for the impact of each individual requires attention to the multiple outcomes of a single action.

The classroom provides a good experimental design ground for students in this regard. Level one children can make judgments about the functional quality of their classroom, although their suggestions for solving problems are often impractical because of failure to consider more than one aspect. Work in improving the visual appearance of the classroom with an emphasis on making it as functional or more functional than before helps students accomplish this.

One teacher crowded students' desks together in the middle of the room creating an uncomfortable, cluttered disfunctional situation. Instruction in goal five should help students overcome a tendency to accept the status quo. It should prepare them to go beyond the visible situation in a reasoned manner.

At level two students would be expected to come to the realization that the landscape, except for a few small areas, has been altered by humans. The role that each student plays in altering and designing the landscape should be stressed. There are many levels at which this occurs. The simple level of controlling litter and planting and caring for trees, shrubs and flowers is most often stressed with elementary school children. However, teachers need to realize that decisions which change the landscape may be much more indirect. For example, dietary decision of individuals, often influenced by advertising, determine land use by agricultural workers all over the globe. The crops and animals that are grown affect economic conditions and international trade as well as the visual quality of the landscape. The relationship of our simplest decisions to large scale designs frequently is unnoticed as teachers compartmentalize knowledge for easier handling. Teaching this goal should allow some opportunities to decompartmentalize the knowledge areas while stimulating responsive and responsible actions relevant to students' environment.

GOAL FIVE

LEVEL ONE: FINE ARTS

Both art and the environment are full of visual qualities. To enjoy them or take responsibility for them, we need to be aware that they are affecting us. Young children often respond to colors and textures but see only the most obvious ones. Ask the children to look at the classroom and note the kinds of colors and textures in it and the things they see outside the window.

Supply samples of colored papers. They can be cut from colored areas of magazines. Ask students to find samples that match the colors in their room. Then pin these samples on a pinup board to see what colors there are as a whole. Ask students if they like the collection of colors. Are they too light or too dark? Too many light ones? Too many dark ones? What new colors might be added to make the room more cheerful? Which are colors that come from human-made things? Which are colors from nature?

From your IED district office or print store select prints of paintings appropriate for your students. Then ask the students to select one of the prints to be hung in their classroom. Some of the questions you might ask are: Which pictures do most of the class like best? Why do we like some pictures more than others? Do we like things that look natural or human? New or familiar? Which pictures have colors that fit in with the colors we already have? Which of these pictures add other colors that we thought we needed to add to our room? Which pictures use colors that they copied from nature? Which pictures were those we liked best at first, had colors that fit with our room and added colors we thought we needed? What would we need to look for at home to select a picture to use there?

This same activity could be carried on with texture, lines and area (shapes). More advanced students can work with combinations of these elements.

GOAL FIVE

LEVEL ONE: FUNCTIONAL ARTS

Hopefully the classroom has movable furniture. In this activity students are becoming aware that the manner in which they position the furniture affects the quality of their experience in using it. The teacher could start with a dramatic change such as pulling all the furniture close together or against one wall before school one morning. Some students may try to adapt to what was done but hopefully some will start moving things. This provides an opportunity to discuss reasons for changing the original arrangements. Is it because the furniture didn't work well that way? Didn't it look right that way?

The teacher can help students evaluate the suitability of arrangements for different people. How much space do people need at tables and chairs, to walk behind people sitting at tables, to see the teacher, or to carry supplies to a work space? What arrangements look best and also work well?

GOAL FIVE

LEVEL ONE: ENVIRONMENTAL ARTS

Ask students to survey the classroom to see if they like the way each part looks: where they store things, where they hang coats, bookshelves, work tables, bulletin boards. When students identify places they do not like, question them as to why they don't like them. If they know they don't like it but don't know why, ask if they are too light or dark, too orderly or too messy, too much one color or too many colors. Is it the way it is because people didn't care how it looks? What could be done to it so more people would like it better? How does the way we do things make other people feel?

Such questions can lead to activities to make some plain places more pleasantly ordered. After each change involve the students in assessing how well the change worked. When students have made some changes, ask them if it makes them feel differently about their classroom than they did before. What are they saying about themselves?

GOAL FIVE

LEVEL TWO: FINE ARTS

To help students become more aware of visual qualities in fine arts and in their environment, the teacher can select a few slides or prints of paintings by artists who treat environmental subjects naturalistically. Look for light and shadow affecting colors (green leaves lighter on the sunny side and darker on the shadow side), light and shadow revealing the sculptural form of plants, natural objects of the same size appearing larger or smaller depending on the distance from the viewer; the amount of detail and texture visible depending on the distance from the viewer.

Then the teacher can select some places near school where students can observe these qualities in the environment. Some students will see them first in nature. Some will see them first in art. It may require several viewings of the slides and several trips outdoors for all the students to see the relationships. Some students will want to use paint or drawing tools to show what they have learned about naturalistic qualities in art.

Have students examine work by other artists who worked with but in a different manner. Landscape painters of China a stance, represented their subjects without perspective or n ing. Instead, they were concerned with the idea of their ample. they studied many bamboo plants before painting on painted was not a naturalistic representation of a single sented the idea of a bamboo. This idea was derived from a plants. Some students may want to study examples of a natu paint an idealized version of it.

GOAL FIVE

LEVEL TWO: FUNCTIONAL ARTS

Have students survey the school environment--hallways, playgrounds, landscaped areas--to look for places they enjoy being and places they avoid. What functional art forms are there--containers, benches, display areas, fountains, dividers, plantings? For each kind of place ask them to list the things that make a place enjoyable or unpleasant.

When they have returned make a large chart on the blackboard of things in each category--places liked, places disliked and the reasons for each reaction. Summarize the reasons with the class. (1) Consider things people do or don't do to places, for example, putting litter in the litter box or letting it fall outside. (2) Discuss the ways things are arranged in places. For example, suppose there are planters that divide places for people walking and for people riding bicycles. Do the design of the planters and the kinds of plants in them create spaces that help people see each other but also separate the activities? (3) Examine the way things in particular places look. For example, do benches look comfortable to sit on? Are the surfaces hard and cold looking? Do they look like they would protect people from the wind? Does the design of the bench add interest to a plain place, or simplicity to a complex place? (4) How do the things and places fit with what people do there? For example are there outdoor covered places that protect students from rain so they may gather to meet friends in small or large groups? Are there places to hold informal meetings, places to sit and stand in small or large groups?

Go with the class to places most people like and don't like. Ask the students to look at (1) how people cared for or maintained the place; (2) how things were arranged; (3) how the place looked. How do all of these things fit with the way the place is used? This inquiry will help students understand why they like or dislike places and how they need to change them.

GOAL FIVE

LEVEL TWO: ENVIRONMENTAL ARTS

Help students gather as much information as they can about how streets relate to the lay of the land in their town or neighborhood. Identify street patterns, dividers such as hills, rivers, creeks, railroads, freeways, fences. Find landmarks that tell students where they are--the pattern of places to work, to play, to live, to obtain services (health care, education, government, police, fire protection) and natural areas.

Using a large wall area which can be covered with construction paper, ask different teams of students to study each of the above subjects and prepare plans of how or where the things they studied are. Then draw a large outline map of the town or neighborhood. Have the students, who studied where hills and rivers are, use water based felt pens to draw these on the map. Then the students studying streets and freeways can add theirs in another color. Have each group use different colored pens to add its information. Students adding buildings can use different colored paper to show housing, businesses, service buildings, etc.

Have students cut green paper in different shapes to symbolize natural areas, trees, parks, greenways. In this way students gather information and analyze it. Then they are ready to ask questions about their city or neighborhood. How easy is it to get from where they live to school? How many dividers such as freeways and fences make the distance farther than it needs to be? How many hills are there to climb, rivers to cross? What are the networks most people use to come and go in the neighborhood? How easy is it for all the people to get from where they work to where they live? Are we living well at school or work? Which places are crowded, which ones open? Do there need to be more open spaces? Can every child get to a place to play without going too far from home? Are there enough places that have natural things in them? What do we like in the places in which we live? If we really live in all the places we go what could we do to them to make them more pleasant places to be? If possible take your class on tours of the area to see how places actually look and work. Then go back to the model of the area and ask them to plan what might be done to make the community serve the needs of more people.

SAMPLE COURSE GOALS FOR PROGRAM GOAL FIVE: LEVEL ONE

Knowledge of and Responsibility for the Visual Environment

- a) The student knows how she/he can affect the visual appearance of the classroom and his/her own home. Students exhibit a feeling of responsibility for the visual aesthetic quality of these areas as they affect others as well as themselves.
- b) The student can differentiate between natural and human-made elements in the environment (e.g., between unaltered nature and nature altered by humans).
- c) The student knows how interior spaces can reflect the awareness, values and desires of the people who use the spaces.

SAMPLE COURSE GOALS FOR PROGRAM GOAL FIVE: LEVEL TWO

Knowledge of and Responsibility for the Visual Environment

- a) The student knows how he/she can affect the visual appearance of the landscape surrounding home and school. Each student demonstrates a responsibility for improving these surroundings with regard for the others who also use them.
- b) The student knows ways in which the following ratios between humans and the natural environment affect the ways humans see their role in the environment:

- i) Size and life span (human/mountain) give the illusion that mountains never move;
 - ii) numbers (human/trees) give the illusion that trees will always be plentiful;
 - iii) angle (human/sky) gives the illusion that sky is a solid dome.
- c) The student knows ways that human activities change the appearance of the natural environment (humans use natural resources; humans return synthetic materials to the natural environment).
- d) The student knows ways in which cultural and psychological values affect the way individuals see their role in the natural environment. Consider the effect of social structure--religion, politics, economics, technology in past and present societies.)
- e) The student knows the ways in which city planning is affected by the following:
- i) working measurements in relation to the scale of the human figure (buildings, streets, blocks)
 - ii) importance of legibility in city planning (identifiable landmarks, movement patterns, boundaries)
 - iii) life-styles' effect on the appearance of the environment (fishing village, automotive society, horse/buggy society, ship building)
 - iv) geography (access, water, vegetation, topography, security, community)

GOAL SIX

VOCATIONAL AND AVOCATIONAL USE OF ART AS A LIFETIME PURSUIT

The student is aware of and desires to seek out art-related involvements for vocational and/or avocational purposes. Sample subgoals for goal six from simplest to more complex. (Primary grades to high school)

Level 1: (Primary Grades) Students evidence self-directed participation in art-related activities, often creating their own opportunities.

Level 2: (Intermediate Grades) Students demonstrate awareness that an art-related activity may take many forms, either active or passive, which could be used for avocational enjoyment. These include: creating, discussing, criticizing, planning, selecting, purchasing, viewing and studying.)

Level 3: (Junior High School) Students are able to enumerate a wide variety of art activities which are available to them daily. They show an interest in art-related activities which are available in areas other than the one in which they live.

Level 4: (High School) The student knows the many vocational and avocational uses of art in our society and shows a willingness to independently pursue active or passive art activities which are available. The student recognizes and seeks out multiple aspects of art in our society.

This goal focuses attention on the activities of daily life which can be perceived as having art content. It also gives students insight into the number of vocational roles which require artistic knowledge and skills. It requires that the student has some experience of goals one through five using the broad operational definition of art implied in this curriculum. That is, art includes all aspects of the milieu, not just the traditional gallery arts, which are designed by humans. In terms of first or second grader's experience and interest this may mean focus on cake decorations, package design, quilt designs, design of stuffed animals and other toys. This goal is also intended to focus on the broader definition of art activities implied in the curriculum. The broader definition of art activities include not only creating art but discussing, criticizing, planning, selecting, purchasing, viewing and studying all types of art forms. In realizing the goal students should begin to see the integral role art plays in their lives rather than regarding it as peripheral or as a luxury. This goal also makes explicit the assumption which lies in the curriculum. That is, if the students gain the knowledge and skill to understand, respond to and possibly create art, they will want to act autonomously in using those abilities.

At level one the creation of an art corner, as mentioned in the introduction, and the allotment of some time for individualized activity will allow students to begin developing this independence. Those students who use time outside of school in creating art of any kind, in critically looking at or reading picture books, in viewing television programs about art or artists, in visiting exhibits and so forth should be encouraged to report their activities to the group.

At level two students should be afforded some time for sharing their art-related activities. If the teacher emphasizes and explains the variety of forms these activities may take, often students with no previous inclinations to participate independently in art activities will do so. In some homes no space or materials are present for the sometimes messy activity of creating art. Some parents regard activities connected with producing art products as play, not a serious learning activity. They may approve more readily of activities which involve learning about and talking about art than making art. Children from these homes may not be aware of the many art-related pursuits which do not require special materials or space. It is the teacher's task to encourage these children in finding activities which they enjoy and which are possible for them to do outside of school. Many Oregon communities have art centers and community centers or museums which offer special activities or exhibits for elementary school-age children. Teachers should acquaint themselves with the availability of services in their own community and provide the information to their students. Often, representatives from these community service groups will visit schools upon request to provide information or demonstrations.

GOAL SIX

LEVEL ONE: FINE ARTS

Since this goal is intended to result in self-directed art activities, the role of the teacher is one of encouragement and making available ideas, time, space, tools and materials. If activities to further the attainment of the other five goals are given, this should be relatively easy. For example taking one subject of interest to students, such as fish, how can the teacher provide opportunities for students to: 1) view and study? 2) create? 3) select and discuss a variety of art products, including their own, which reflect that interest? Each student may have a different idea of what he/she wants to study. Groups of students may want to study a similar type of subject but each group may express it in its own way. Each student will pick up those aspects of prior goals he/she enjoys the most.

Provide students with opportunities to engage in a variety of activities: 1) Provide a display of paintings and sculpture replicas of the subject. Provide books with reproductions of art works reflecting student interest. Allow students to study and discuss these as time permits. 2) Provide real models, for example, fish in an aquarium, as well as photographs of the subject. Provide simple tools and materials such as papers (newsprint, construction paper, tag board, cardboard) scissors, paint (tempera, water color), clay (water base, oil base), crayons, pencils, chalk. Provide a special space for materials use. (Small formica or masonite boards which can be washed and stored will protect standard school furniture.) Allow students to use these individually or in small groups. 3) Allow a shelf and small wall display for student selected displays. Allow them to take turns bringing or creating objects for display in this area. When students present the object they wish to display, give them the opportunity to tell about it. Encourage them to make their criteria for selection clear.

GOAL SIX

LEVEL ONE: FUNCTIONAL ARTS

Students at level one are being exposed in a systematic way to the ideas and activities of goals one through five. It should not be too difficult to

encourage them to extend some of these activities. For instance, the earlier exercise with hats could be extended to shoes, coats and then apparel. It is useful in early grades to have a role-playing corner with a dress-up box and furniture. This corner can be used by students to role-play designing their own appearance. They can practice selecting, creating, purchasing and arranging in this imaginary and unthreatened context. For example, students can plan and represent quilts, decorated cakes, stuffed toys and other everyday objects of interest to them. This will enhance their insight regarding the aesthetic quality of everyday objects around them.

If the teacher maintains a changing display or brings picture books representing the interest and awareness which students reveal, they will be further stimulated to act independently. The idea that most objects and images in the environment have been deliberately designed by humans (whether the objects are machine produced or hand crafted) is a powerful and significant idea which young children can begin to grasp.

This can be brought to the attention of the student by asking, Why do you think the person who planned this planned it like he/she did? By continually switching from the utilitarian focus (How do we use this? How does it work? What does it mean?) to the aesthetic focus (How does it look? How does it make you feel?) when examining objects, the teacher can stimulate students to include both dimensions in self-directed examination of everyday objects and images.

GOAL SIX

LEVEL ONE: ENVIRONMENTAL ARTS

Even the youngest level-one students have reactions to and ideas about their environments. To encourage students to express these verbally, dramatically, or visually and to discuss and analyze them during their "free time" is part of the aim of goal six. Individual students may focus on different aspects of their environment, explore it differently, and present their information differently. For example, several students might want to focus on "My Favorite Place." One might tell about it, another draw pictures or make models, another make a collection of rubbings, photographs or other visual references to the "real" place. Some student's favorite place might be in the past, some in the present and some be purely imaginary. The favorite places may vary greatly in size, content and emotional impact on the student. For example, even among those choosing a place in the present some students may enjoy hiding under a desk, others sitting in a tree and another standing on an overpass watching the traffic pass below. They should be encouraged to express what it is about the place that makes them feel as they do about it. Other topics students might enjoy exploring are: "What I Like Best About or Least About My House," "The Place in My Town I Like Best or Least," "How We Change our House, School, or Yard at Different Times of the Year," "Rooms I Like and Don't Like."

GOAL SIX

LEVEL TWO: FINE ARTS

Students in the intermediate grades should be informed of and encouraged to participate in community art classes, local exhibits and other art events.

Space should be provided for exhibit of visual art products which students select or create and wish to share with others. Time, space, materials and encouragement should be available for teacher-independent, unstructured art activities such as creating, discussing, criticizing, planning, selecting, purchasing, viewing and studying art works.

Students will vary widely in their ability to learn and transfer to these independent activities after following the structured lessons of goals one through five. The time they spend on goal six both in and out of class should provide a free and unstructured opportunity to integrate the insights from their other art experiences. For example, in planning an art product in a teacher-structured lesson, there are usually many limitations imposed. During the unstructured time these limitations should not be enforced so the student can explore freely with the only restriction on activities being related to consideration for others.

For example, a student may want to plan a mural or a huge sculpture to enhance the school. Scale representations of huge "planning only" projects can prove satisfying without infringing on the space or materials of others. The freedom to plan without commitment to completion of a final product is often an enjoyable revelation to intermediate age students. That artists often create and reject many plans is seldom stressed. This activity also provides a basis for continued development of skill in discussing, criticizing and selecting.

GOAL SIX

LEVEL TWO: FUNCTIONAL ARTS

Intermediate grade students often have a wide variety of interests relative to the functional arts. Some may develop an interest in the design of fishing boats or hunting knives, others the design and ornamentation of saddles, automobiles or personal adornment. Others may be interested in advertising, billboards, matchbook covers or television programs and commercials. That the techniques for discussion and criticism of other art products can be applied to these areas of interest may not occur spontaneously to students. The teacher should provide an opportunity for students to share and discuss, through displays, reports and informal criticisms, the interests they have.

Students should be encouraged to apply the knowledge and skills they have acquired in structured lessons (goals one through five) to their self-initiated activities. Allowing time for self-initiated reports to the class, encouraging outside-of-class small group meetings and encouraging students to invite guest speakers from the community are ways a teacher can encourage students to begin self-directed activities. Some students will be interested in exploring and criticizing everyday objects as they exist. Others will want to plan, design and/or create their own versions of everyday objects and events (such as film and television).

GOAL SIX

LEVEL TWO: ENVIRONMENTAL ARTS

As students participate in structural lessons relative to the other goals, they become aware that: (1) They can view their environment in terms of the relationships of line, color, texture, area and volume as well as in terms of the way the environment is used. (2) Many forms in the environment are made or changed by humans. (3) At different times and places humans have created different kinds of environments. (4) The visual forms in the environment can be talked about in the same way that other art forms are. (5) They can affect their environment and their environment affects them. Individual students may be more interested in one of these aspects than in another. If an interest is detected, the teacher should encourage development of that interest by furnishing time, space and materials.

Some students might be interested in developing ideas about all of the environments they have lived in as they have been growing up. Some might want to write about them, some might want to draw or paint, some might want to create a display of meaningful objects from their past environments. Others might want a chance to discuss or role-play facets of their environments. Some students might want to analyze present environments and the paths that connect parts of them. Others might want to plan future environments or improved present environments.

Activities with personal meaning to the student and which integrate the insight gained from structured lessons should be the results of goal six. Encouragement can be provided for students to share their work and to try different modes of expression and operation in a nonthreatening atmosphere.

SAMPLE COURSE GOALS FOR PROGRAM GOAL SIX: LEVEL ONE

Vocational and Avocational Use of Art as a Lifetime Pursuit

- a) The student evidences self-directed participation in art-related activities, often creating opportunities for viewing and studying, creating, selecting and discussing art products.
- b) The student knows humans have planned and created most of the forms in the environment; hence, these forms could have aesthetic value and their creators could be regarded as artists.

SAMPLE COURSE GOALS FOR PROGRAM GOAL SIX: LEVEL TWO

Vocational and Avocational Use of Art as a Lifetime Pursuit

- a) The student demonstrates awareness that an art-related activity may take many forms, either active or passive. These can be used for avocational enjoyment. These include: creating, discussing, criticizing, planning, selecting, purchasing, viewing and studying art products.
- b) The student knows he/she can enrich leisure time with activities such as drawing, painting, lettering, printmaking, sculpture, ceramics, textiles, photography.

- c) The student knows that careers in art include the following:
- i) fine arts: painter, printmaker, sculptor, photographer, filmmaker
 - ii) craftsperson: ceramics, fabric, jewelry
 - iii) industrial designer
 - iv) architect, interior architect, landscape architect
 - v) city planner
 - vi) advertising artists and illustrators
- d) The student is aware that the visual impact of his/her own product choices and arrangements have potential aesthetic value.

APPENDIX
I. SELECTED BIBLIOGRAPHY

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ART MEDIA BOOKS

Many media books are available on painting, drawing, printmaking, ceramics, paper sculpture, weaving and other child art activities. These criteria are suggested to help you select books for your school art library. Some books will help you as a teacher; others can be used by students.

1. The media and tools are workable by your students and obtainable for use for your classroom.
2. The author provides options for creative use of the media and tools.
3. The descriptions of techniques are clear at a level your students can understand, yet they allow for modification and adaptation.
4. The illustrated examples have art quality and are not trite, overused images.

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APPENDIX

II. GOAL BASED PLANNING AND ASSESSMENT FOR ART EDUCATION

GOAL-BASED PLANNING FOR ART

Goals are guideposts. They serve to give purpose and direction to a planning activity. Goals provide a common language for discussing the merits of various activities as those activities are carried out.

In art, just as in any other instructional program offered by an educational system, a sense of purpose and direction is essential to good planning. But what are these purposes and directions? Where do they come from? Why should the art teacher be concerned? These are questions to be answered before effective planning of an art curriculum can proceed.

Each teacher must realize that planning an art curriculum cannot begin and end only in a given classroom. It needs to be done with a sense of similar planning in other classrooms and districts within the state.

The goals, goal setting, and competency identification activities the Oregon Department of Education prescribes provide districts a common reference for the planning process. In goal-based planning, teachers must consider four goals: State Goals for Oregon Learners, district goals, program goals, course goals. They must also consider student competency and state defined competency areas.

State Goals answer the question: What does the Department of Education think a student should get out of public schooling anywhere in Oregon?

District Goals answer the question: What do the local community and its schools think a student ought to get out of local schooling and how is that to relate to State Goals?

Program Goals answer the question: What do the local curriculum planners and art teachers think a student ought to get out of art and how is that to relate to District Goals?

Course Goals answer the question: What do the art teachers think a student ought to get out of general art in the elementary school and how is that to relate to Program Goals?

State Competency Areas answer the question: What does the Department of Education believe to be the critical areas in which students must demonstrate adequate preparation?

Competency, then, answers the question: What have students demonstrated they can do with what they have learned?*

The relationships among each of these components is illustrated in Figure 1. Note that competencies may be stated broadly (as with district goals) or specifically (as with course goals) depending on how extensive the district desires a particular demonstration to be. The sample competency in the figure is shown as being an intended outcome of both district and program level goal planning. Other competencies could be shown as the intended outcomes of district or course goal-level planning (broken lines).

* A minimum competency answers the question: What must students demonstrate they can do with what they have learned in order to satisfy a district's graduation requirements?

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The system of goals and competencies described in the previous pages is designed to help the teacher and program specialist plan their own art program. It promotes a framework for planning that may be shared by all those doing similar planning. It helps in planning for individual student goals and interests, to be done within the limits of available resources. It should not be used to limit what is planned. Rather it should be used as a starting place. The next seven pages of this handbook provide an outline and diagram which suggests how a teacher can take a concept from the program goal statement and generate a variety of activities from which the most immediately suitable may be chosen.

USING A PROGRAM GOAL TO GENERATE VARIED ACTIVITIES

1. Select a concept from the goal.
 - 1.1 Elements of design, for example, texture.
2. Brainstorm as many ways as you can to
 - 2.1 ~~Help students learn about texture. Be nonjudgmental.~~
3. List all the samples from brainstorming.
4. Categorize all the items on the list. The categories will reflect your own knowledge and needs. Some examples of categories which might be used relative to this topic are: rubbings, three-dimensional textured objects, texture as print, use of textural object as painting tool, emotional stimulus of disparate and suitable textures, incorporation of textural materials into art products, texture is visual, texture and light, texture in art and nature.
5. Extend each category. Add anything else you think of that relates to that category. Stretch.

(Steps one to five above are intended to help you think of more alternatives than would usually come to mind on a single topic. Several people working together will sometimes generate a long list using this technique. The following steps are judgmental and will pare the list leaving those most suitable for a particular teacher and specific students.)
6. Examine critically the items in each category. Make some value judgments.
 - 6.1 Is this suitable to most of the students I teach? What changes could be made for specific students?
 - 6.2 Does it relate to other concepts I am teaching? (For example, design in the environment.)
 - 6.3 Is it physically possible to do this? (time, space, materials, school rules, etc.)
 - 6.4 Does it fit my teaching style? Will I be comfortable doing this?
7. Select those items which have survived your critical judgment and create suggestion sheets for your resource notebook.
8. How many course goals and objectives could be met by a single suggestion sheet item? Plan activities or lessons to meet some of these goals and objectives.

Try this whole process with another idea.

For an example of helping your students use this thinking strategy to generate art ideas and critically examine them, see the Goal Two section of this guide.

ASSESSMENT

In the previous pages, five sets of desired outcomes were identified: (1) state goals; (2) district goals; (3) program goals; (4) course goals; and (5) district identified competencies. Personal goals of individual students were also mentioned. These were followed by specific suggestions (learning activities, teaching strategies, resources, alternative instruction, etc.) designed to assist the planner in implementing a goal-based curriculum.

Once instructional plans are implemented, the teacher must pose the question: Are students attaining desired outcomes, and is the art program helping them to reach those outcomes? The quality of the answers to these questions depends on for what purpose and how well assessment activities are designed and carried out.

If it is desirable to know the kind of overall job the art program is doing, then the performance of groups of students is significant. Assessment focuses on whether an acceptable majority of students is attaining established goals. The needs of groups of students can then be identified and program planning improved accordingly. If, however, it is desirable to know how well individual students are attaining desired (or required) outcomes, then the performance of each individual student is significant. Assessment focuses on the needs, interests, and learning strengths and weaknesses of individual students as they strive to develop and demonstrate desired outcomes. The needs of individual students can then be identified and learning activities, teaching strategies, resources, etc., adjusted accordingly.

These relationships are shown in Figure 2. Assessment of each of the elements shown in the figure will provide answers to particular kinds of questions.

Assessment of district goal attainment answers the question: To what extent are students attaining the outcomes of schooling the community and its schools desire?

Assessment of program goal attainment answers the question: To what extent are students attaining the outcomes art teachers and curriculum planners desire?

Assessment of course goal attainment answers the question: To what extent are students attaining the outcomes art teachers desire for general art in the elementary school?

Assessment of competency attainment answers the question: To what extent is a student demonstrating desired applications of what has been learned, particularly those (minimum) that must be demonstrated in order to graduate if your district has an arts requirement?

Assessment of personal goal attainment answers the question: To what extent is a student attaining those outcomes designated as of greatest personal importance, need, or interest?

Assessment of learning strengths and weaknesses answers the question: What characteristics reflected by a student's performance can be seen as enhancing or inhibiting attainment of desired outcomes?

In seeking answers to these questions, student performances that can be accepted as indicators of attainment of desired outcomes must be clear. These performance indicators serve to guide the assessment activity in producing the most needed information.

To be in compliance with state requirements, each district must assure that assessment activities are carried out in relation to three points. Assessment of student attainment of minimum competencies required for graduation and identification of the learning strengths and weaknesses are two of these.

Suggested assessment strategies. The Self-Evaluation Checklist for Assessing Elementary Art Programs was developed to help elementary teachers assess student progress, but it also includes suggestions for time, space, personnel and resource allocation to best achieve a quality art program.