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DOCUMENT RESUME

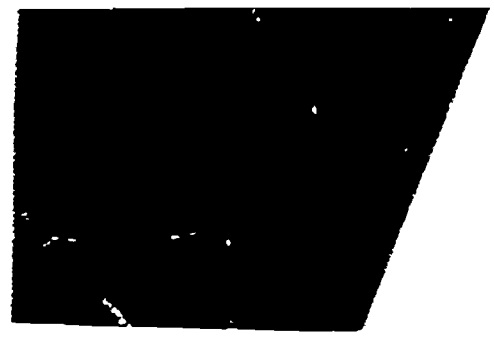
ED 032 939 24 PS 002 205

By-Grayson, Mary; And Others

Development of a Visual Arts Curriculum for Young Children. CAREL Arts and Humanities Curriculum Development Program for Young Children.

Central Atlantic Regional Educational Lab., Washington, D.C.
Spons Agency-Office of Education (DHEW), Washington, D.C. Bureau of Research.
Bureau No-BR-6-2938
Pub Date Jun 69
Contract-OEC-2-7-062938-3058
Note-166p.
EDRS Price MF-$0.75 HC-$8.40
Descriptors-Artists, *Curriculum Development, Kindergarten, Painting, Perceptual Development, Primary Grades, *Program Descriptions, Space, Teacher Education, Teaching Techniques, *Visual Arts, Visual Perception

The objective of the Central Atlantic Regional Educational Laboratory (CAREL) visual arts program was to develop a curriculum that would increase children's visual knowledge of artists and art work, develop their visual sensitivity and perceptual ability, and encourage creative production and perception of art work. Workshops were conducted to combine curriculum theory with teaching practice and to present a conceptual art framework to teachers. The curriculum was presented to 190 children, grades kindergarten through 3, from all socioeconomic levels. Focal points were definition of the artist, artistic expressiveness, spatial awareness and spatial relationships, visual rhythm (recognized pattern of parts to parts and parts to whole), and visits to an art museum. Teacher preparation and curriculum content were evaluated through classroom observation by the CAREL staff, teachers' responses to workshops and questionnaires, and anecodotal records. Results indicated a need for better teacher preparation and curriculum design planning. Children showed development of visual rhythm, and improvement in their perception of aesthetic qualities. Curriculum units and sample evaluations are are included. (DR)



Development of a Visual Arts Curriculum

for Young Children

by

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June 1969

This paper was published pursuant to contract OEC 2-7-062938-3058 between the Central Atlantic Regional Educational Laboratory and the United States Office of Education, Department of Health, Education and Welfare.

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FOREWORD

This is one of a series of six volumes which report on Phase One of the CAREL Arts and Humanities Curriculum Development Program for Young Children. Volumes two through six -- respectively for visual arts, dance, literature, music, and theatre -- document Phase One details of the rationale and approach, teacher preparation program, curriculum development and contents, evaluation findings, and recommendations for the future. The first volume is an overview of the entire program and outlines recommendations for Phase Two.

The U.S. Office of Education funded CAREL to complete Phase One which lasted two years, ending on May 31, 1969. For each component, this included exploratory studies; the preliminary development of curricula materials, objectives, and strategies; preparation programs for classroom teachers; classroom tryouts and evaluation of the preliminary curricula; and preparation for controlled pilot testing in the schools. For these purposes, CAREL prepared 48 classroom teachers to teach one art component each, and explored each of the arts singly, with 2,809 pupils in 27 CAREL field schools for approximately a year.

These programs in the arts and humanities were truly innovative in both content and scope. Two of the five components -- dance and theatre -- did not even exist in most American schools. The other three existed, but in generally limited programs which did not nearly meet the expressed needs of pupils.

Each component discovered that most students were constrained, restricted, and lacked interest in their usual school roles as recipient learners and repositories of information. The CAREL program developed new roles for students. They could become explorers of the full range of each art form, creative and expressive artists, poets, writers, composers, and performers; they were respected as audiences, critics, and evaluators with valid feelings, imaginations, and ideas. They were trusted and encouraged to play orchestral and exotic instruments, to use recording equipment and cameras, to work with professional quality art materials, and to express their own poetry and stories in their own language. Teachers became guides with available knowledge, skills, and resources to help students solve their own problems with their own creativity.

The results were almost instantaneous in terms of student excitement and eager involvement. They could be "turned on" within minutes by personal interest and pride in their new roles. And as exploring, creative, and expressive self-educators, they also learned more of the classical information and skills than they ever did in their former roles as recipients and repositories. Now, for example, a pupil asked his music teacher how

great composers had solved certain problems in beginning a composition. The pupil then listened to classical recordings for the answers and considered them for his own composition. This was very much different from listening to the beginning of classical recordings to memorize answers for a test.

Much remains to be done to develop and refine the CAREL curricula and especially the preparation programs for classroom teachers. But the CAREL "way of learning" can provide the essential pupil energy needed for further curriculum development, energy in the kind of pupil interest and excitement that accompany his musical composition, his work of art, his poem or story or improvised dramatic role.

Due to the lack of funds, CAREL can not continue into Phase Two. However, it is hoped that the information and findings of these CAREL studies will enable and enhance the continuation by others into the next phase of an arts and humanities curriculum development program for young children.

Martin Dishart, Ph.D.
Program Director

CHAPTER I

VISUAL ARTS
Rationale and Conceptual Framework
by Irving Kaufman

The role of the visual arts in general education has had at least a century of serious though inconsistent and diffuse theoretical exposition. Art education also has received affirmation in a variety of guises as a responsible and necessary aspect of a total curriculum. These have ranged from a vocational, instrumental emphasis to more current beliefs in individual creative expression and personality development. This has been especially true in the relationship of art to elementary education and most particularly early childhood education. However, despite the generally accepted role of the visual arts in the instruction of children, there are no broadly uncontested theoretical guidelines for teachers, nor are the goals free of vagueness and contradictory considerations. There are contending and alternative approaches to the teaching of art. In themselves, these reflect a healthy and vital interest in the area and are consonant with the varying and viable conditions of art.

Despite the recognition of the legitimacy and inherent suitability of art in early childhood education, the greater majority of school systems do not support art programs taught or supervised by specialists. Whatever the reason for the absence of special art programs or teachers, it is evidently the classroom teacher who provides children with art experiences for the most part. The sudden influx of trained art teachers, even in modest additional numbers, into elementary school systems is not a likelihood in the immediate future. The necessity and desirability of art as an integral element of early education remains, nevertheless.

There is an obvious need to provide the classroom teachers with theoretical conceptualizations as well as curricular guidelines and materials negotiable in the classroom so that children may be educated and sensitized within relevant and critical art experiences. The structure and substance of these educational enterprises should be developed in a manner which does not violate the intrinsically functioning nature of art; should be respectful of the child's developmental needs and patterns, both idiosyncratic and generalized; and also be conducive to independent teaching expressiveness. It is believed that these factors as related to curriculum planning for the visual arts are compatible. Particular care needs to be taken in determining what the relationships are and how they function in varying classroom contexts.

The artistic and aesthetic dimensions in art education grow out of the recognition that art motivates and stimulates a personally eloquent existence for child and adult alike. For the child it is the school which provides a focus of artistic activity and aesthetic response in a focused and critical way not too available outside of school. If the child is to be vitally alive and attuned to inherent human needs, among which is the expressive documentation of self and the world, it is necessary for the child to be touched by the vivid force of art forms within the atmosphere of the classroom and with the guidance of sensitive teachers.

These forces, whether as personal creative production or aesthetic response and reflection, become significant experiences for the child when they are accepted as imaginative but inherently sufficient activities rather than as instruments toward other ends, educational or social. Art is not a tool but an intrinsic mode of knowing and feeling complete in its communication and shaping of meaning. This does not deny the many adjunctive values art can animate in the curriculum, such as in integration with social studies or as personality therapy. It does suggest that, for the child, the art experience may be its own reward and rightfully so. Any attendant educational gains are to be eagerly accepted, but to give primary attention to non-art considerations in art education is to do both the child and the classroom learning climate a disservice. As well, it appears that the secondary and seemingly gratuitous yet in actuality, coerced considerations obstruct an honest involvement with exploratory and expressive behavior and deflect any serious quality in the instrumental learning supposedly gained through rather than <u>in</u> art.

The forms of art which children create frequently go beyond the purposes of rendering an imitation of appearances or of establishing didactic symbols. They are the fertile transformations of personal imaginativeness, the coalescing of inner feelings and vision. These experiences whether as a process in which the child is absorbed or as a response to an existing work, their own or someone else's, stand as secular revelation. And the revelation is, largely, of oneself.

Such a focusing upon meaning, deriving from relevant artistic and aesthetic qualities in education, insists upon what the critic George Steiner refers to as "humane literacy". Teacher and child alike need to become genuinely engaged with the affects and the effects of art. That is, within a context of existential responsibility and freedom, their feelings and emotions have to be stirred and their minds have to be moved to action and change, if need be. Awareness and sensitivity, expressiveness and critical evaluation are not only educational objectives, they are basic aspects of the artistic and aesthetic processes that have to be stressed if art is to be a fruitful part of education. Just as it may be said that we collectively live the emotions of Shakespeare's words and feel the rhythms of exaltation in Bach's music, we also sense our individuality in Rembrandt's images of himself, or define the anguish and the dilemma of our modern savagery in Picasso's Guernica. Similarly, the child is searching out the symbolic means in perceptible form by which he can not only communicate, but commune with himself and his world. It is this transforming element of artistic being which any curriculum maker needs to accept as a primary element in any attempt to order the patterns of education in the arts, so that the child can be encouraged to see and feel the world independently, understand the genuineness of art, its mode of knowing and its counterpoint to living.

The expression of the self is not at all a new goal in art education. It has been a touchstone of general progressive thought and art education theory for several decades. The emphasis, however, until recently, has been upon a personal process of maturation in which the teacher was dissuaded from providing other than the most general

guidelines or directions in the fear that there would be undue and harmful imposition of ideas and values upon the child's own subjectivity as the source for creative endeavor. This relatively spontaneous and growth-oriented direction has established art in the schools on an intrinsically legitimate level, especially in the elementary school. However, there has been a parallel blight of triviality and irrelevance (such as stereotyped reproductions of stereotyped popular images or sentimentalized values derived from the holidays transcribed into cliche ridden but artistically haphazard visual expressions) characterizing a good part of the student's experiences. We may be able to trace this failure to sustain a high level of classroom quality in art to a number of sources: poor, unknowing or even philistine teaching, an ignorance of what the studio activities can be, a regard for art as an amusing but peripheral experience, a disaffection of the school from artists and the art world and a misreading of its direction, a doctrinaire concentration of child adjustment concepts yet a lack of understanding of pertinence in children's art work or responses, and finally the lack of even loosely structured content or curriculum beyond a dependence upon psychological guidelines and "free" activities. These so-called "creative" but isolated and arbitrary art activities have come to be recognized as leaving little impact upon students despite pat psychological propositions.

It is necessary to elaborate and strengthen the conceptual framework fashioned around self expression. New theoretical elements and empirical insights should be added which complement and expand upon, rather than negate, the developmental considerations. These additional factors are largely discerned in two related categories. The first puts the teacher at the center of the class and stresses the need to place the art activities within an educational setting which is germane to both the student and the content. It stresses the nurturing aspects of education. The teacher, like it or not, becomes a sponsor of values, hopefully artistic and creative ones, and an arbiter of attitudes. He introduces aesthetic environments and artistic modes of inquiry and expressiveness into the classroom as conditions to be examined, conditions exerting strong influences upon the creative tendencies, the artistic intelligence and the expressive thrust of children.

The second category establishes a different organization of material. It deepens and extends the content of art education, intensifying perceptiveness and critical response to the art process where mainly the immediacy of personal productiveness had been emphasized earlier. A new emphasis is put upon the art object and the characteristic qualitative insights of its aesthetic judgments. These latter judgments are seen not only as emotional opinion and individual taste, but as the critical reflection upon the experience of making expressive forms. Consequently, a new need is recognized that requires at least an open but relevant structuring of art curriculum content so that it may be presented along with analytic, cognitive skills and with an affectiveness that goes beyond amusement and catharsis, providing a base for a progressive sophistication yet a personal realization in aesthetic understanding. Classroom guidance in art for children has to flow not only from the abstract theories of pedagogy and the pragmatic knowledge of teachers, but from the experiences of art which are

immediate and presented in a sensory and symbolic manner. The sensory and symbolic qualities of art provide the perceptual cues and conceptual clusters out of which art is created or otherwise experienced whether in the studio or the classroom.

The sensory aspects offer generative clues as to whatever specific visual structuring the visual arts permit. The intensity or nuance of color, the full ripeness or evanescent delicacy of mass, the assertive vigor or subtle suggestiveness of line, the sybaritic smoothness or grainy roughness of texture all offer specific sensuous and concrete yet innately aesthetic insights which provide qualitative relationships of internal necessity upon which to base a more formal understanding of art. Such an ordering of elements has the advantage of stemming from a continuing perceptual awareness of what actually "touches" and acts upon the senses.

However, sense data in art is much more than simple fact. It does not act as a recording and verification of the visible world primarily but does establish a concrete reality of personally shaped or apprehended form. Rather than ending as a mirror or recording experience, it becomes the basis for creating the symbolic "equivalent" for feelings. This permits the child to then "conceive of" his inner states of being in a way that is not abstract as with conceptual thought. The feelings are transformed into perceptible compositions of sense data. There are,consequently, immensely rewarding aspects to the purely sensory nature of art, an understanding that modern art has enthusiastically elaborated upon. Art education has focused upon such sensuous considerations for a number of decades, though the refinement and intensification of perception has been neglected or rather remained haphazard. Young children particularly possess a natural affinity for this aspect of art. Teachers need to encourage those direct and spontaneous transformations of feelings, through a confident exploration of various art media.

Parallel to the sensory qualities in art and stemming from them are the symbolic characteristics. These establish, unlike language, unconventionalized meanings which expand and intensify personal experience. It is important to note that the symbols of art have no specifically assigned semantic intention or precise meaning other than that which particular cultural influence may frequently dictate. Actually there is an ambiguity of interpretation present, an ambivalence of meaning. This is sensed as natural to art if we accept as the purpose of art the "formulation of knowledge, rather than the communication of its finished product," to quote Suzanne Langer. Art as symbolic understanding may then be regarded as incomplete, requiring the direct interplay between the sensory data and the creator or observer to establish meaning. And the meaning is essentially valid only for the individual involved, though there may be many who would share in common responses or insights. The exchange that occurs on the symbolic level between art object and human is essentially metaphoric, suggestive and open to the potential of individual condition. Teachers, with adequate qualities of artistic sensitivity and awareness, can create liberal atmospheres within which children may pursue the discovery of symbolic meaning in art forms.

The child functions within the artistic process as the mature artist does in the making or seeing of art but on a different level. He regards art, if encouraged, as an experience of personal significance and expressive integrity, an opportunity for him to have imaginative, vital and original insights. The sequencing of the artistic experience may be difficult, for emotions and feelings follow their own peculiarly unique, changing, even contradictory patterns. There are the flashes of intuition, the flights of fancy, the pre-conscious imageries, the random associations of sensations, the poetic explorations, the meanderings of the imagination, all of which operate out of a subjective core. These have to be present in the art situation and insights gained through observing them in the classroom will shape the development of curriculum. Such a strong emphasis upon process reinforces a necessary independent exploration and individual discovery, both tied to expectations of uniquely private visions of the child.

However, art also requires control and broad discipline of the mind, so as to effect progressive levels of sophistication. It is not feeling in its pristine state, but a conceiving of feeling. Decision making, the posing of problems, the structuring of resolutions to the problems, the demands of craft and trained skill development are inherent parts of the art process. The elements of skill, craft, and detached evaluation should not be ignored because of some enticingly presented creative mystique. However, such considerations in the making and teaching of art have a greater validity and pertinence if they grow out of the genuine expressive needs of a student and his absorbed involvement with the constructive and sensory elements of art. It would seem that some viable balance between intuition and reason, between emotion and intellect is required. Such a balance is best achieved as the teacher assesses the immediate context within the requirements of the art lesson and the creative needs of the children. He has to bring to bear the sensitivity and sophistication he may have achieved in his own background and training, utilizing his own insights, intuitions and judgments. These emerge as the life style of the teacher - the sum total of his commitment to differing values, his engagement with the almost infinite variety of experience which life affords, and his involvement with the vitalizing conditions of art. When the teacher recognizes his own responsibilities and achieves the necessary sophistication and sensitivity in teaching, an art curriculum can function as a nurturing element in education, providing a focused means of personal expression, aesthetic ordering, and the development of artistic and creative values. The emphasis will be not upon <u>what</u> the student is, but upon <u>who</u> he is.

A theoretical division may be made between the making of forms or studio experience and the development of visual literacy or critical analysis and appreciation of art work already existing. For the young child particularly, there is a strong interrelationship between the participation and critical evaluation of art, with chief emphasis upon the former - the actual personal expressiveness in artistic form. However, visual literacy deserves further encouragement and development since it is lacking in most programs of art. For the young child nevertheless, closely interacting patterns of teaching and exposure are required. This would establish a broad and encompassing basis for the child's growth of awareness and the enrichment and refinement of his aesthetic

sensibilities. Within such a context a child should feel free and even eager to create artistic forms and aesthetic symbols, to make personal and critical responses, and to organize his reactions to his environment and refine his psyche and emotions in such a way that an intensified sentience of life is achieved - an enriched consciousness of himself and the world.

The making of visual forms hangs on a paradox. The actual making seems to blend a spontaneous and emotional involving of the symbolically expressive and sensory elements with an aesthetically aware composing of parts based upon a critical intelligence. The strong sensory characteristics which are drawn from the environment and inner perceptual cues are interwoven with the handling of materials, both being continuously related to and informed by a progressive understanding of the ordering of forms that results from an intuition of "rightness" paralleling critical intelligence and visual literacy.

Children come to school with an open urge for exploring the world around them in the form of art; they express with paint or crayon, with blocks or clay, and with many other media their own private world as it is translated from inner concerns into non-verbal statements and visions or in imaginative responses to another's art work. Children are endowed with qualities of perceptual alertness, expressive vigor and broad though uneducated sensitivity, as well as with an innate desire to touch, smell, hear, taste and see. These qualities become the psychological and sensory basis for educating children in the visual arts along with the uninhibited and affective responses of which they are naturally capable.

Free to project their expressive needs and to resolve their creative tensions, they explore the possibilities of art with great enthusiasm and elan. There are many developmental characteristics which are shared en masse. Certainly, a teacher should be familiar with these. They appear to be especially evident in the work and behavior of young children. However, it is just as important not to straitjacket a teaching approach with categorized attitudes. Unless the art experience is accepted as a search for independent expression or insight and the child viewed as a unique being capable of his own visions, there exists the danger of irrelevant and damaging learning situations.

There can be no primary emphasis put upon rigorously defining behavioral objectives or sequenced skills development in the visual arts. Such an approach, even if in keeping with current educational patterns of research, concentrates too much upon the extrinsic manifestations of artistic process and student behavior. It is like looking at the iceberg above the water level, ignoring its vast hidden and supportive structure. Since the art experience exists in large part subjectively below the "water line" of verifiable observation or conventionalized description, it is not amenable to a strict sequential organization or a logically abstract dissection which atomizes its quality of unity. Therefore, other approaches must be attempted. Intuition, inner imagery, individuality, spontaneity and a wholeness of experience are too vitally meshed with the teaching or experiencing of art to permit only objectified and predetermined modes of inquiry of a "numbered, by the step approach" which fragments process and product.

Though evaluation and measurement theoretically allow for the testing of teacher effectiveness, they cannot serve as the controlling elements in the structuring of art content. A number of factors would appear to militate against any strong dependence on behavioral objectives. There are no specifically correct or incorrect sequences, techniques or procedures in arriving at an involvement and understanding of art or in implementing its contributions to education. There are alternative ways and means, some of which do not manifest themselves to the doer or become apparent to observers until the actual experience is at hand. Art education, by its very nature, imposes requisite goals - the intensification of experience and expansion of the self - upon curriculum development. Teaching strategies which emerge have to be oriented toward artistic problem solving, expressiveness, and open though critical dialogue. It is important that frequently extraneous research precision and standardization do not control these considerations.

The following is an outline for a conceptual framework for art that is implicit in the rationale. Such a framework would include three main areas which structure the functioning of art in education.

I. Cognitive Objectives and the Basis of Visual Literacy

The following list offers in brief outline those factors which may be discretely identified by objective means and critical logic through description, formal analysis, interpretation and evaluation - all objective processes in talking about art. By no means are they all relevant to the visual and artistic education of the young child. However, a relatively complete listing is considered necessary, from which selections will be made, after consultation with children, teachers and educational specialists. The examples given in any one category are illustrative, not exhaustive:

CONTENT OF VISUAL LITERACY

1. Artist
   a. Types of Artist
      Fine Artist (Painter, sculptor, film maker, intermedia creator)
      Designer (Commercial, Industrial, Interior, Stage, Fashion, etc.)
      Environmental Artist (Architect, City Planner, Landscape Architect)

   b. Influences on Artist
      Historical (chronological and comparative)
      Cultural (accepted role of artist, level of technology, social doctrines)
      Ethnic (racial, geographical)
      Philosophical (aesthetic theories, religious factors)
      Psychological (types of personalities - tendencies of differing temperaments toward, for instance, Classicism or Romanticism)
   c. Audience
      Art historian
      Critic
      Curator
      Dealer
      Collector

2. Art Work

a. Symbolic Qualities
   Nature of presentational symbols (How visual symbols express feelings or ideas)
   Iconography (Subject matter, interpretation of content, form vs. content)
   Selection of symbols (Expressive intent, form and content)

b. Media and technique
   Media - Identification of Visual Forms
   Fine Arts (painting, sculpture, photography, films, happenings, graphics)
   Design (buildings, sites, city planning, community setting)
   Technique - Practice and Use
   Fine Arts (painting, graphics, happenings, film processes, etc.)
   Design (technological and utilitarian considerations, cultural influences, perceptual needs, economic and efficiency factors)
   Environment (building materials determining function and reverse, religious, commercial, social usages, etc.)

c. Formal Qualities
   Art Elements or Sensory Factors (the analysis of discrete visual elements)
   Color
   Line
   Spatial considerations (pictorial and two dimensional illusions - sculptural and three dimensional volumes)
   Light Values
   Mass and Volume
   Texture
   Principles or Ordering of Forms (the expressive relationships between and among the elements of art that establish intrinsic artistic meaning)
   Balance
   Rhythm
   Proportion
   Emphasis
   Unity
   Style (idiosyncratic factors, form and content, relationships to time and place, structured and unstructured approaches)

II. Presentational Skills and Techniques

These factors in the conceptual framework refer to the non-verbal transactions and experiences the child may engage in. These are based upon the development of visual sensitivity to the elements of art and their relationships, and to the perceptual activities the child engages in and the perceptual ones he responds to. They include:

1. The Manipulative Operations (Handling of materials, developing skills and techniques of visual forming - such as drawing, color expressiveness, clay shaping, etc.)
2. Symbolic Expressiveness (the inductive and exploratory projection into perceptible form through imaginative activity of an individuals preconscious imagery, intuitions, flights of fantasy, free associative exploration, dreams, and so on

as well as this perception of the phenomenological environment.

3. Stylistic Discrimination (The aesthetic choices and decisions made to cast the expressive forms into particular visual idioms)

III. Subjective Considerations

The intrinsic inner life of the child and those external influences which are internalized have a primary bearing upon any realization of art or the aesthetic and artistic outcomes of the functioning of art in education. They include those attitudes which a student should be encouraged to cultivate such as a respect for his own powers of perception and creative production, an acceptance of the intrinsic satisfactions of art, an enthusiasm for the challenges of personal expressiveness, a tolerance for tension and ambiguity, a progressive ability to court consciously the unknown, an urge toward creative involvement and the critical enjoyment of aesthetic response.

The child should be encouraged to reenact both life experiences (natural and contrived stimuli) that may be transformed into personal art works or a personal reaction to the art work of others. Such enriched and apt perceptions can lead to a confidence in confronting art or engaging in art activities. The children's explorations of media and process, their discoveries of symbolic visual form, the refinement of affective sensitivity and their growing critical familiarity with the heritage of past art and current styles and the relationships between them, will provide a base for sophisticated viewing as well as a sound yet personal expressiveness in the visual arts. Hopefully, the larger outcome will be individuals capable of imaginative voyaging and a personally felt absorption in the significance of the visual arts as they lend credence to humane literacy. A parallel and probably fused outcome will be that revelation of self alluded to earlier, setting an educational pattern in the visual arts which aims to explore who the student is rather than what he is. The former stresses the individual and private worth of each person as against the standardizing and publicly collective models which characterize the latter. Perhaps the point here is that expectations fall into value categories, so that the inhibitions and constraints of culture will have to be taken into consideration.

Two initial strategies are vital to CAREL's art curriculum development. The first is the development of curriculum units in art which grow out of intrinsically valid artistic and aesthetic experiences. These units will be developed by the CAREL art staff, referring initially to related literature in the field and successful programs now in existence and then tried out in selected classrooms for teacher and child responses. The greater emphasis will be put upon direct and creative artistic experiences that are sensory and symbolic and upon the critical yet appreciative nature of aesthetic response. Consequently, the units should be offered to a variety of artists and critics for their professional evaluation, so as to validate in depth the content and processes as well as to refine the entire curriculum units. But in any instance, the curriculum guides will be primarily suggestive and offer alternative activities and viewpoints.

A Curriculum Unit will contain the following parts 1) topic, 2)focus, 3) explanation, 4) objective, 5) materials, 6) presentation, 7) indi-

vidual activities and 8) evaluation.

The units will derive from the organizing factors of the art curriculum development model. These consist of Visual Literacy (to include sub-headings of 1. The Artist and 2. The Art Work); The Making of Forms; Cultural Contexts and Philosophical Propositions; and finally, Perceptual and Subjective Considerations.

However, in the future units may be developed for such organizing factors as Cultural Contexts and Philosophical Propositions and Perceptual and Subjective Considerations. Briefly, Cultural Propositions refers to both accepted and controversial cultural influences, concepts or practices. For example, some of Marshall McLuhan's ideas may provide substance for curricular development, i.e., the medium is the message, a new communicative technology makes a content art form of its predecessor. Other examples could be labeled as People as Machines or Numbers, the Urban Setting as Home, Polluting the Environment, Should We Be Like Everyone Else, Religion in Art, Should Art Express Ideas and Feelings, etc. Perceptual and Subjective Considerations may overlap in part with Cultural Contexts. It would essentially, however, pay attention to the individual cues of objective stimuli creating perceptual responses and the subjective range of preconscious imagery and emotional imaginativeness. Examples might be in the first instance Ames Perceptual material developed at Princeton, Bauhaus' ideas and selected images from artificial or natural sources in the latter instance, free association stimuli, dream and fantasy projections, mood translations, etc.

Second is the teacher-training workshop in which classroom teachers in responding to CAREL's curriculum guides and materials will improvise, focus on the art concepts and increase their perceptual awareness by working in the medium and the language of art. CAREL believes that the teaching of art involves a personal teaching style, which may be diverse but is informed by artistic insight. The workshop will intensify this. To quote Paul Valery "The creator makes others create."

The teacher workshops are an important element in the development of a process-model curriculum in the visual arts. They serve as the mediating element between curriculum theorizing and the teacher's individual sense of appropriateness in the teaching of art, between the abstract organization of a written curriculum and actual practice in a classroom. Since a primary concern is the support and insights to be provided for non-art specialist classroom teachers, the workshops develop a personal sensitivity and awareness to the concepts of art as well as its sensory and symbolic nature. There is a basis for legitimate art teaching only as a teacher becomes personally involved in individual expressiveness, is challenged by the processes of art in direct, immediate ways and responds with a commited aesthetic concern. He can then develop the necessary teaching competencies and sensibilities with which to present art to children and have a worthwhile exchange with them either through dialogue or creative participation.

The workshops also introduce the curriculum plans and guides. The activities of the workshop should familiarize the teachers with

the content they will present to children, and advise them about appropriate teaching strategies and means of evaluation. Conversely, the workshops will provide the art component with necessary information for curriculum refinement.

Fundamentally, the workshops will function as a means of sensitising and informing teacher attitudes toward art, so as to project the spirit as well as the content of the developing curriculum in ways consonant with genuine artistic and aesthetic experiences in the classroom with children. The teacher becomes the involved agent for change and experience, establishing his own manner of teaching growing out of his own life style as it encounters such artistic qualities as empathy, feelings, intensity, release, openness, expressiveness, form creating or transformation, significance, revelation, and all aspects of critical, qualitative thinking.

CHAPTER II

Classroom Teacher Preparation
by Mary Grayson

Classroom teacher preparation for the Art curriculum plan began with the December 5, 1968 workshop for teachers, the first of five. At that workshop Prof. Irving Kaufman gave a slide lecture to introduce the curriculum unit, Who Is the Artist. He described the artist as someone who expresses personal visions, showing examples of themes in art which obsess all artists: studio, mystery, home, birth, death, love. He explained that forms in art change and that the Who Is the Artist unit was written because the subject is a neglected area of curriculum planning. He described the characteristics of aesthetic response: description, analysis, interpretation, evaluation, and explained that making of forms was significantly different from art activity as it is currently understood. CAREL Observation Report parts I and II, the Who Is the Artist unit, the revised curriculum guidebook, postcard reproductions for children to own, and prints for the classroom were given to teachers. Two of the questions which arose from this workshop were how to get the artist to interact with the schools, teachers and children, and how to expose children to original art work. Following this workshop CAREL observation staff began making visits to the classrooms and collecting data from teachers at every opportunity.

In the January 9 workshop Mr. Kaufman lectured on the subjective aspects of the creative process, and showed some of his own work. He described four factors in the creative process as dreaming time, motivation, open exploration and expressive development, and stressed the necessity for the teachers' personal involvement with art in order to create appropriate experiences for children, but did not suggest specific strategies or experiences. The teachers were invited to make art with available materials. They expressed confusion about how to translate artistic expressiveness into classroom strategy; "Is it enough for me just to say 'paint'?" one asked. Some of CAREL art staff asked if "artistic expressiveness" were a suitable learning objective or a pervasive goal, and wondered how the teacher would evaluate in terms of the objective, noting that the distinction between a purely symptomatic, cathartic expression of emotion, and a deeply felt, conceptualized symbolic statement had not been discussed.

It became evident that the teachers needed supportive strategies and more experience in the process of creating art. Difficulties in preparing the classroom teachers were due to their limited time in workshop and fatigue at the end of a school day, and to the fact that the curriculum plan had been developed only in the most general sense before it was presented to teachers.

The February 6 workshop, held at the Phillips Gallery, gave teachers an encounter with original art in a sympathetic setting and with expert guides. Mr. Kaufman's lecture at the museum described in detail what aesthetic response was and how to guide children's perception by creating classroom experiences in which they would describe form or content, make an analysis of formal relationships of line to plane, color to color, etc., interpret the meaning and evaluate the work in terms of its aesthetic realization. Teachers were given a choice of prints, slides, and postcards from the museum for the children; the curriculum guidebook The Museum, Teacher Response to Workshop forms to fill out on all workshops, Observation of Children's Activities, Aesthetic Response forms, and Anecdotal Record forms.

The March 13 workshop dealt with rhythm. A letter to the teachers had prepared them to explore the questions: "What is rhythm in art for me?" and "How do I best provide experiences in visual rhythm for my class?" An evocative atmosphere set by CAREL art staff sought to stimulate and forward inquiry at the teachers' level of adequacy, and to extend their understanding by providing a choice of films, discussion, art-making, and evaluating. The style was different from previous workshops because it posed a specific problem to teachers and invited their participation in solving it. Choices of Reinhold visuals, prints, postcards and the curriculum guidebook which was a graphic demonstration of the concept, Rhythm, were given to teachers.

The last workshop, in April, provided an opportunity for discussion of the Teachers' Final Response questionnaires in which they had been asked to evaluate the curriculum plan in detail. Teachers felt that the curriculum plan should be individualized to fit black ghetto children's needs in contrast to those of white suburban children; that teachers should spend workshop time exchanging ideas and that they should be invited to help develop the curriculum plan by discussing the conceptual translation into classroom strategy; that CAREL observation staff should demonstrate as well as observe and should not space their visits or the workshops so far apart that they lost impact; that more units should have been introduced to encourage the teachers to come alive. They all expressed a desire to continue and regret that the CAREL Arts and Humanities Program was being phased out. Actually they felt that they were at a beginning point - the last workshop should have been the first in the sense that teachers were actively encouraged to participate in developing the curriculum. Much of their expression was rich and moving.

Classroom teachers are not prepared fully to proceed independently next fall. First, they would need an informing aesthetic idea pervading and generating the curriculum plan in which their participation was essential and invited. James Agee describes this quality well: "By openness I mean simply that the scenes are so planned [in the film],

and the lines so laid down, that every action and reaction, every motion and everything that is seen, is more centrally eloquent than the spoken lines."*

Second, they would need immersion in a summer workshop in the multi-arts, the visual arts part of which is outlined in the Summer Workshop Proposal.

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*Aesthetics and Criticism in Art Education, ed. R. Smith, Chicago, Rand McNally & Co., 1966, p. 429.

CLASSROOM TEACHER PREPARATION RESOURCES

"The Art Workshop"

Part I, CAREL Art Workshop Reports

ART WORKSHOP REPORT
by Mary Grayson
Sharon Jones

Who Is the Artist unit, part I

December 5, 1968

The first workshop on the unit Who Is the Artist, on December 5, 1968 from 4-6 p.m. was organized by Prof. Irving Kaufman. It was attended by Wanda Krause and Donna Doll of Bailey's Elementary School, kdg. level. Una Reck and Dorothy Usher, a team-teaching pair, grade 2, Raymond School, and Cynthia Harris, grade 3, Burning Tree; Hattie Lang and Mildred Jordan represented Raymond School (gr. 1 and 2). Mr. James Jones, Supervising Director of the D. C. Art Department, attended, and members of CAREL.

Mr. Kaufman gave a lecture illustrated by 80 slides including views of artists and art work from the Cave Man, Prehistoric period, to the present. He pointed out that art does not "improve" or "get better" over the ages or through history, but that only its forms change. He emphasized the individual nature of artistic expressiveness, drawing from a wide range of examples, establishing that art may have an infinite variety -- that the artist literally may create his own forms. The point was in answer to "Who Is the Artist?" - the artist is someone who expresses personal visions. (List of slides shown may be seen in the CAREL Arts and Humanities Curriculum Development Documentation Library, Visual Arts B. See list of slides in file, "Who Is the Artist Workshop".)

Mr. Kaufman began the workshop by explaining to teachers the general goals of the Art Component of CAREL. These included the development of an art curriculum for implementation by the non-art specialist. The art component has been in the process of developing a conceptual framework for this curriculum. Mr. Kaufman indicated that two important areas had been identified:

1) The Making of Forms - the area where most emphasis is given in present art programs. This is the area where the child actively creates his own work.

2) Visual Literacy - this is where the child responds to art products created in terms of the concepts of art. The concepts hopefully become more sophisticated as the child matures so that when he has reached the Junior High level, art remains a satisfying and significant experience to him.

Within this framework the art component will attempt, with the cooperation of participating classroom teachers, to develop art curriculum units that will serve as prototypes for general classroom use.

Mr. Kaufman then indicated that he thought it was perhaps unwise to separate the two areas in the case of very young children, where interest is usually focused upon the concrete area of form making. But through the strategies of experienced teachers visual literacy could be attempted with young children within the very creative, immediate experiences of the child. It was from this area of the curriculum, visual literacy, Mr. Kaufman indicated, that the first unit, Who Is the Artist, had been drawn. This area was chosen because it is the most neglected at the present time.

Mr. Kaufman then went on to expand for teachers the rationale behind visual literacy and indicated a process to help involve children in it. This process of Aesthetic Response was shown to consist of four different types of stages in involvement with the art work. These are:

1) Allowing the child's fresh response to the work of art to emerge - DESCRIPTION.

2) Teacher reacts to child's perception by relating what child has said to what is in the work, i.e., "What in the picture makes you feel happy?" This demands teacher's personal involvement with picture - ANALYSIS.

3) Relationship of what the work suggests to the outside world - INTERPRETATION.

4) A personal judgement of painting - did the artist do what he set out to do - EVALUATION.*

Mr. Kaufman stressed that these stages of reaction to art work don't have to come in any particular order; it is rather up to the teacher to encourage the child to engage in as many of the levels in whatever order seems most natural. This direct experiencing of the work of art should then lead the child into an awareness of who the artist is. But as well as this kind of awareness of the artist, Mr. Kaufman indicated we also want to place the artist in a cultural context for the child, much in the way we do with the policeman and fireman.

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*In later discussion the staff felt that "Did the artist do what he set out to do?" might be phrased in a way to put the focus on the art work, not the artist, and on whether it is a weak or strong aesthetic statement in terms of itself.

The staff wondered whether or not an artist can be expected to describe his artistic intent, or to be evaluated in terms of it, or to describe his visual proposition in terms other than those employed by the language of the form. The only valid intent the artist has is to make art. "Did the artist make art or not?" is the question, and the answer may be found in the product, not the artist.

Mr. Kaufman then proceeded to establish for the teacher a sense of this cultural context through a programmed series of slides. The first part of the series, 1-16, identified the general characteristics of the artist - what they look like (self-portraits), where they work (studios), what kinds of things they make (sculpture, pots, paintings, etc.). This section concluded by showing children themselves as artists.

The next series of slides, 17-66, dealt with the question of why the artist creates, what themes have motivated and obsessed him throughout history and if, historically, art has gotten better. The artist was seen to create primarily to express his personal emotions in some visual way. Some of the themes that had motivated and obsessed the artist were identified and illustrated:

Landscape - nature
Still life
Decorative
Abstract
Recording of Events
Religion, Mystery, Magic
People

It was concluded that art does not become better or worse, only different.

The last series of slides, 67-80, dealt with how artists had interpreted the subject of animals in art.

Teachers were then asked to respond to Reinhold Visual images displayed on the walls. Mr. Kaufman observed that the teachers seemed reluctant to respond. He then began to develop a "dialogue" technique of discussion within the framework of visual literacy.

Mary Grayson asked teachers to make appointments with her to come to schools for demonstration-observation; to keep a record of improvised visuals and strategies, and of visual materials chosen by the teachers at the workshop, to use with children.

The teachers were asked to choose two groups from a variety of post card reproductions from the National Gallery on the basis of their immediate response to them for whatever reasons - because of content, style, color, or other. They were asked to choose in this apparently random undirected way because it is important that they feel comfortable, interested and sympathetic with the material that they introduce to children.

They were asked to fill out forms devised by Mr. Kaufman in terms of class response, rather than individual, when presenting their lesson Who Is the Artist? ("Aesthetic Responses to Artistic Visual Objects", "Presentational Skills and Techniques"). Each teacher was given a reproduction of Corot's "Artist's Studio" and Daumier's "Advice to an Artist"; the originals may be seen at the National Gallery (Corot) and the Phillips Gallery (Daumier).

The teachers were given looseleaf notebooks for musings and anecdotal records.

They were also given the curriculum guide book, "Who Is the Artist?", which Miss Grayson edited and expanded from Mr. Kaufman's Unit Outline. (They had received Mr. Kaufman's unit earlier.) It was hoped that they might have a chance to discuss the contents of this guide but there was not time. There has been no provision made for teacher's response to curriculum materials.

It is difficult for CAREL to contrive a method which would make it easy for classroom teachers anywhere to contact local artists. Questions which arise are: How would they determine whether or not the artist was personally suitable? How would classroom teachers know if the artists to be contacted were worthy figures held in respect in the art world? What criteria would we recommend that they use? We have not devised prototype methods to bring the artist to the classroom. It is relatively easy to bring the fireman and the policeman in or to visit their stations, but one supposes that classroom teachers are more shy about artists, who are outside the pale.

A possible solution which occurs is for a large choice of local artists to be made by state and local art departments. One would think that the artists would be willing to host one, two or three groups of children a year, and this would have to be ascertained.

With the advent in January of new personnel, research assistant, Mrs. Sharon Jones, the CAREL staff might attempt to expand its research into methods of bringing the artist in contact with the school, as well as to assemble and distribute visual materials and current curriculum guides.

SLIDES USED IN ART WORKSHOP

1. Daumier - The Painter at His Easel
2. Dufy - The Artist's Studio
3. Daumier - Two Sculptors
4. Block Color Prod. #105

5. Rembrandt - Self-Portrait
6. Gauguin - Self Portrait
7. Gauguin - Fatata te Miti
8. Gene Davis, Painter . Washington, Artist
9. Gene Davis, Painter . Washington, Artist
10. Teruo Hara, Potter. Washington, Artist
11. Corot - The Artist's Studio
12. School children painting
13. School children working
14. Child's painting
15. Child's print
16. Child's painting
17. Bushman painting - Block #5
18. Bushman painting - Block #21
19. Ryder - MacBeth and the Witches
20. Block Color Prod. African Negro Art #87
21. African Negro Art #77
22. Sassetta and Assistant - St. Anthony and St. Paul
23. Master of the Saint Lucy Legend - Mary, Queen of Heaven
24. Rouault - Circus Trio
25. Morandi, Giorgio - Still Life
26. Rothko - Orange and Red on Red
27. Gabo - Linear Construction
28. Manet - The Dead Toreador
29. Soutine - The Pheasant
30. Block Color Prod. African Negro Art #33
31. Block #123 - Animals in Art
32. Byzantine School - Enthroned Madonna and Child
33. Block Color Prod. African Negro Art #41
34. Harnett - My Gems
35. Block Color Prod. African Negro Art #98
36. Lyonel Feininger
37. Block Color prod. African Negro Art #97
38. de Stael - Collage
39. Chardin - The Attentive Nurse
40. Degas - Women Combing their Hair
41. Redon - Wildflowers
42. Gris - Bowl and Package of Cigarettes
43. Gossaert - Portrait of a Banker
44. Modigliani - Gypsy Woman with Baby
45. Catlin - White Cloud, Chief of the Iowas
46. Block Color . African Negro Art #44
47. Klee - Arab Song
48. Rubens - Marchesa Brigida Spinola Doria
49. Rouault - Cafe Scene
50. Derain - Harlequin
51. Block color production . African Negro Art #91
52. Hobbema - A View on a High Road
53. Courbet - Beach at Etretat
54. Hartley - Wood Lot Maine Woods
55. Turner - Monte Rosa
56. Van Gogh - The Olive Orchard
57. Cezanne - House of Pere Lacroix
58. Rousseau - The Equatorial Jungle

59. Braque - The Shower
60. Bellows - The Lone Tenement
61. De Kooning - Ashville
62. Tobey - After the Imprint
63. Motherwell - In White and Yellow Ochre
64. Guston - Native's Return
65. Rothko - Mauve Intersection
66. Child's painting
67. Block color production - Animals in Art #1
68. Block color production - Animals in Art
69. Block color production - Animals in Art - #75
70. Block color production - Animals in Art - #73
71. Block color production - Animals in Art - #96
72. Block color production - Animals in Art - #17
73. Block color production - Animals in Art - #26
74. Block color production - Animals in Art - #87
75. Cuyp - Herdsmen Tending Cattle
76. Block color production - Animals in Art - #39
77. Block color production - Animals in Art
78. Block color production - Animals in Art #121
79. Block color production - Animals in Art - #136
80. Block color production - Animals in Art - #124

ART WORKSHOP REPORT
by Sharon Jones

Who Is the Artist, part II, "Artistic Expressiveness"

January 9, 1969

The second workshop on the unit "Who Is the Artist" on January 9, 1969 from 4-6 p.m. was organized by Mr. Kaufman. It was attended by Wanda Krause and Donna Doll of Bailey's Elementary School, kindergarten level; Una Reck and Dorothy Usher, a team teaching pair, grade 2, Raymond School; Cynthia Harris, grade 3, Burning Tree. Hattie Lang, Mildred Jordan and May Williams represented Van Ness School (grades 1 and 2). Bob Clements from O.E., Martin Dishart and Arnold Heyl from CAREL also attended.

TOPIC FOCUS:

The workshop attempted to complement the previous workshop on the unit Who Is the Artist by focusing on the process of artistic expressiveness. The December 5 workshop had sought an objective definition of the artist within a historical - cultural context, whereas the January 9 workshop dealt with the more subjective qualities of the artistic experience.

EXPLANATION:

What is it about the way the artist works, about the way he feels, that makes him different, we ask. Are there many ways of knowing what is the artist's way? The artist's way of knowing is different; it is qualitative. It is a knowledge coming from intense perception of the world and the transformation of that experience into sensory and perceptible form. "Though the individuality and the subjectivity of the artist's activity does not permit any decisively theoretical and commonly functioning structure, there are distinctive characteristics of the process of artistic expression which can be identified for educational purposes," Mr. Kaufman said.

Some of these characteristics are:

1. Dreaming time - This is a period of feeling, thinking and fantasizing - of revery - of just "fooling around".

2. Motivation - The dreams coalesce, the colors find a rhythm, the form seems almost perceptible and the artist begins to work.

3. Open Exploration - The materials - clay, paint, crayon - are freely explored to find the quality best suited to the idea, mood, feeling inside the artist.

4. Expressive Development - The idea is now pursued, the artist carefully, sensitively using his material to define his statement.

OBJECTIVES:

The workshop sought to deepen the teachers' awareness of the artistic process so they could better structure their class art activities. The learning objective for the child was to create art works that were personally expressive.

PRESENTATION:

The workshop's strategy was to engage the teachers in dialogue with a professional artist (Mr. Kaufman) about his work and provide an opportunity for them to engage in their own creative work. Mr. Kaufman brought to the workshop several of his small oil paintings and some slides of his larger works. He opened the workshop by inviting the teachers to ask him questions and talk about these paintings. Some of the questions were:

"How did you feel the day you painted the picture?"
"How did you get it so smooth?"
"Was there any time sequence in this series of paintings?"

Mr. Kaufman emphasized that quite often he came to the canvas with no particular idea in mind, -- the idea emerged in the process of working. He stated that often the formal qualities of the painting were what interested him, -- i.e., one color next to another, spatial relationships, etc. These formal qualities of the painting are difficult for the child to respond to, Mr. Kaufman emphasized, but children should be encouraged to experience art beyond its literary content.

After Mr. Kaufman had responded to the teachers' questions, he invited Miss Grayson and Mrs. Jones to help relate the ideas discussed to the classroom. He invited teachers to break in at any time. Mr. Kaufman described the main characteristics of the creative process in mature artists and in children. (Teachers had been given this information in written form.) He ended the discussion by inviting teachers to take up their paints and brushes and begin their own work.

This challenge led into some discussion on sources of inspiration. Mr. Kaufman indicated that the source could be external as well as internal. Some external sources suggested were: the still life set up in room, the view from window, the materials themselves. More intuitive inspiration was suggested by forming "mind-pictures", i.e., closing and pressing eyes and seeing colors.

The teachers began to work. Each table had a supply of tempera paints, brushes and paper. There were also some larger sheets of paper pinned to slabs of homosote. Much variety in subject matter and style emerged as the teachers' paintings progressed. After about an hour the paintings were completed. Coffee and donuts were offered. During the coffee break, several teachers asked CAREL staff how they could present the workshop topic, "Artistic Expressiveness" to their classes.

Mr. Kaufman concluded the workshop by summarizing the intent of his previous statements. He emphasized the need for personal involvement with art if the teachers were to successfully structure art experiences in their classrooms, although he did not suggest any specific teaching strategies for presenting the "Artistic Expressiveness" concept in the classroom. Mr. Kaufman told them it would be more satisfying for them to find their own way to present the concept to their class.

The forms they had been given at previous workshops were collected and appointments were scheduled with Miss Grayson for school visits by art staff.

EVALUATION:

In the informal discussion that followed the painting session, the teachers expressed confusion about the learning objectives of the workshop for the children in their classes: "I can't say 'just express yourself', they become frustrated and confused; do you think it would be alright if they painted pictures about the kind of clothes they wear in winter?"

The CAREL staff feels that some of the basic questions underlying this confusion were:

Is "artistic expressiveness" a concept that can be isolated as a learning objective for a lesson, or is it a general goal of the whole art curriculum?

Is the objective of "artistic expressiveness" one that could be met by any good art lesson where children make art?

How can the general classroom teacher provide the kind of motivation necessary for the genuine involvement necessary for a good art lesson? Is it enough to just say "paint" to the class?

How can she evaluate the results of her art lesson? What is the difference between purely symptomatic expression of emotion (a cathartic smearing of paint on paper) and a deeply felt conceptualized, symbolic statement of feeling?

It seemed that the teachers had increased their cognitive awareness of the artistic process without understanding its qualitative levels. They had participated in the creation of their own work but not to a depth that triggered assurance in structuring an art activity that could generate genuine artistic expressiveness from the child.

IMPLICATIONS FOR CURRICULUM DEVELOPMENT

The teacher needs to be introduced to the conceptual framework of the art curriculum with an increased understanding of her role in its development. Such concepts as visual literacy and the creative art

process, both included in the Who Is the Artist unit but relevant to the whole art curriculum, need greater elaboration and discussion than can be afforded in a two hour, once-a-month workshop. If less time were taken in this workshop to develop objective understanding of the artistic process, more attention could have been given to ways of structuring creative climate, alternative teaching strategies and means of evaluation apropos the unit Who Is the Artist.

A very obvious solution is to have a two to six week orientation period for teachers during the summer, introducing teachers to a curriculum.

But since the art program must continue to work within its present framework for the time being, some sort of priorities need to be set about the best way to use workshop time. The priorities considered should include not only content, strategies and evaluation techniques, but also provide for discussion time with the CAREL staff for the teachers.

Some of the communications with teachers that cannot adequately be handled via the telephone or classroom are:

When the CAREL staff visits the school, will they come to observe, to consult or to demonstrate?

How many times a month or week are the teachers expected to present art lessons?

When are reports from teachers to CAREL staff to be sent in and what should they include?

ART WORKSHOP REPORT
by Sharon Jones

Who Is the Artist, part III

February 6, 1969

TOPIC-FOCUS:

The third part of the WIA unit, "Aesthetic Response in the Museum Setting," was held at the Phillips Art Gallery, 1612 21st Street, Washington, D. C., from 4-6 p.m., February 6, 1969. It was attended by Wanda Krause and Donna Doll of Bailey's Elementary School, kindergarten; Mary Arcari, art teacher, Una Reck and Dorothy Usher, team teachers, grade 2, Raymond Elementary School; Cynthis Harris, grade 3, Burning Tree Elementary School; and Hattie Lang, grade 1, from the Van Ness School. Martin Dishart and Arnold Heyl from CAREL also attended.

EXPLANATION:

"Aesthetic Response in the Museum Setting" is the last part of the Who Is the Artist Unit. The first workshop defined the artist sociologically and culturally; the second stressed the qualitative, expressive nature of the artistic process. This last workshop focussed on aesthetic response to the art work itself.

The art gallery provides the most accessible place for the general public to encounter a work of art. The gallery may view the encounter simply as an opportunity to familiarize the public with what has been done in the past, or it may view the encounter as an opportunity to create social change. Whatever kind of work the gallery chooses to present to the public, the nature of the encounter with the art presents the major focus for this workshop.

The art workshop attempted not merely to present the teacher with works of art, but to help her develop an aesthetic response to them. An aesthetic repsonse to an art object implies a distinctive type of perception. For the purposes of education, we would assume that the perception would be verbalized. Thus we could theoretically define four stages of perception that the teacher should be aware of in helping the child respond to an art object.

1) Description of the object - identifying the content or artistic elements such as line, colors, objects or people, etc.

2) Formal Analysis of relationships seen between or among any of the descriptive elements, i.e., two colors against another, balance of parts, etc.

3) Interpretation of the meaning of the art, its relationship to the environment, to the world.

4) Evaluation of the artist's success or failure to carry out what one thinks he wanted to do.

OBJECTIVE:

It was the objective of this workshop, then, to provide a qualitative framework in which the teacher could respond to original works of art. We hope the experience will help her engender more qualitative art responses from her students.

MATERIALS, VISUALS, ETC:

To help the teacher in the classroom the workshop provided teachers with:

1) Prints of the gallery's collection and suggestions for their use with students (these are listed at end of report).

2) The book, The Museum, prepared by CAREL staff, suggesting teaching strategies, individual activities and evaluation guides.

3) Forms for observing and evaluating children's art activities and responses.

PRESENTATION:

The teachers were met by two docents on the gallery's staff, Mr. James McLaughlin and Mr. Norman Van der Sluys. The tour included the following paintings in the colelction:

Van Gogh, Street Pavers
Bonnard, Riviera
Degas, Dancers at the Bar
Calder, The Only, Only Bird, mobile
DeStael, Street Musicians
DeStael, Fugue
Matisse, Interior with Egyptian Studio
Matisse, Studio, Quai St. Michel
Sam Gilliam, color abstraction
Morris Louis, stripe painting

These paintings were fairly representative of the gallery's collection which includes mainly 19th and 20th century paintings, sculpture and prints selected personally by Mr. and Mrs. Phillips, the founders. It is an intimate, personal collection hung with emphasis on the style and expressive qualities of the painting rather than on chronological sequence. The gallery itself is the Phillips' old family home. CAREL staff felt that such a gallery would encourage more open, natural response from the teachers and children than some of the more formal gallery settings in the city. It was also important that the gallery staff be sympathetic to CAREL's goals. Mr. McLaughlin and Mr. Van der Sluys agreed with CAREL that the child should be free to respond

to the art work in his own way; no attempt should be made initially to structure what the child perceives, as many tour guides often do.

In conducting the tour with the teachers, the docents adopted a dialogue technique between themselves. The discussion centered mainly on the formal elements of the art work - line, color, space, composition, etc., including little anecdotal material about the artist, his times, or literary interpretation of paintings. The CAREL art staff felt this was an excellent approach. The dialogue the docents conducted, however, never seemed to prompt any of the teachers to enter into the discussion or to ask questions.

A 5 p.m. the tour returned to a center room where everyone was seated. Here Mr. Kaufman focussed the teachers' attention on classroom objectives and procedures relevant to a museum visit. He emphasized that it was important that the teacher visit the gallery first, in order to select and to prepare children to view what might be of most interest to them. In selecting art that would interest the young child, he suggested the following criteria:

1) Child enjoys sensory, concrete interchange with the work of art.

2) Child responds to imagery that is either very realistic, i.e., Wyeth, or very fanciful, i.e., Sam Gilliam.

3) Child responds also to extremes in scale, i.e., very small or huge.

In addition to familiarizing herself with the collection and being aware of those works which would be of most interest to the child, Mr. Kaufman suggested that teachers should obtain some reproductions of the art works. These could be used with the children in many ways to prepare them for their museum visit. The preparation of any class for a museum visit should also include discussion of museum etiquette.

It is the child's experience with the art work, however, that is the real purpose of the museum visit. Mr. Kaufman emphasized that the child's experience with the art could be enriched through his dialogue with someone already familiar and involved with the art work. This might be the docent or teacher. The dialogue with the child should be guided in such a way that all four areas of perception - description, analysis, interpretation, evaluation - are experienced by the child.

Mr. Kaufman then attempted to engage the teachers in this kind of dialogue about one of the paintings in the room. The teachers were extremely hesitant to react. When one member of the group did finally react, it was to a painting he himself chose to discuss. Another member of the group (an art teacher) indicated she was reacting, but it was a very personal reaction that she preferred not to discuss.

The workshop closed with the teachers selecting prints for their classes and talking briefly with CAREL staff about scheduling class visits to the gallery.

EVALUATION:

The data from the Observation Reports by CAREL, the Teacher Response to Workshop, the Teacher Observation of Children's Art Activity and Responses, and Teacher Anecdotal Records will provide the real basis of evaluation of the workshop.

The workshop attempted to increase the teachers' openness to, and perception and appreciation (aesthetic response) of the art work in the museum. The emphasis was definitely on the response, not on the museum. This emphasis was not felt strongly enough by the teachers nor planned well enough by staff or docents. The teachers did not experience an aesthetic involvement with the art work as expressed through dialogue with docents or Mr. Kaufman. They might have been aesthetically involved, but the emphasis was on being able to verbalize these perceptions for educational purposes. The structure of the workshop for this part of the unit should find ways to free the teachers to react openly to the paintings.

This report indicates some of the criteria CAREL would use in selecting works of art and eliciting responses to them that would be appropriate for young children. CAREL might also think about alternative activities for localities where art museums are not available, or where only very limited collections are available.

IMPLICATIONS FOR CURRICULUM DEVELOPMENT

CAREL staff needs to make clear to themselves, first of all, then to the classroom teacher, what are the qualities of aesthetic response. How does it differ from a descriptive, emotional, cognitive response? Is analytic, cognitive language appropriate to express aesthetic response? We can proceed to make some suggestions on the understanding that aesthetic response in art implies perception of the quality of visual relationships. This can be facilitated by:

1) Questions that elicit perception of relationships, rather than questions that elicit only listing of recognizable items, or elements. In other words, once the child has become aware of the art work -- once he tells what he sees or how he feels -- how do we lead him to perceive the quality of the art work, the art part of it. We need, first, suggestions for good kinds of questions to lead the child into the art work on the descriptive level, and/or emotional level; then we need suggestions for questions to lead the child further into art work on the aesthetic level.

2) Visual displays that provide a basis for comparative perception -- four or five prints or real art works displayed for discussion, instead of one or two. When post cards are provided for each child to select, they should first be displayed for a day or two so the whole class can become as familiar as possible with the collection.

3) Concrete experiences in the making of art, not based on isolated art elements - line, color, texture, etc. - but on qualities of relationships of elements, such as a lesson developed around rhythm, tension and release, unity and contrast, the aesthetic dynamics. Unless children (or adults) have had to make qualitative art judgements in their own art based on these principles, it would be difficult for them to recognize or appreciate such aesthetic qualities in art work.

4) The teacher needs to be aesthetically involved with the art work. Most differences in class reactions to art work seem to be related to the teacher's aesthetic involvement with the art.

Since we have selected this unit to introduce first in the Visual Literacy area of the curriculum, we are dealing with students without the experience that the "making of forms" area of the curriculum might have provided.

The next unit presented to the teachers, however, will be in the "making of forms" area. This unit, Rhythm in Visual Art, may provide a context to observe any qualitative difference in the child's response to art works. Scheduling two visits with teachers, one for the lesson in making art around visual rhythms, one to observe children's response to art work previously discussed when CAREL staff was present, may provide some evidence about when it is best to introduce the Who is the Artist unit in terms of children's natural patterns of aesthetic growth. One of the stated objectives of the unit was to become aware of the different media and themes the artist works with. The focus is aesthetic response in the museum setting, but becoming aware of different media and themes does not seem to support this focus.

CAREL staff suggests several questions which might promote aesthetic response:

If you were in the painting what would you be doing? What would you feel like? What direction could you move in?

Which painting seems the heaviest? Which painting seems the lightest? The quietest?

What makes the painting the way it is? What way is it?

What kind of quality does it have?

What's the thing you noticed first about it, the first thing that came into your mind?

What did the artist do?

What was he trying to express - what quality? redness? cold? exciting? soft? airy? strong? etc.

What is the painting about?

MATERIALS, VISUALS, RESOURCES

LARGE PRINTS 19 X 25

4 De Stael, Musicians - teacher selects one for each school
4 Van Gogh, Street Pavers - teacher selects one for each school

MEDIUM SIZE PRINTS 9 X 12 - Each teacher selects five different prints

2 Van Gogh, Street Pavers
1 Matisse, Studio, Quai St. Michel
2 Renoir, Dejeuener
2 Dove, Cows in Pasture
3 Bonnard, Riviera
2 Knaths, The Sun
2 Knaths, Deer at Sunset
2 Knaths, Harvest
2 Kanths, The Moors
2 Calder, The Only, Only Bird
2 Knaths, Duck Decoy
1 Ryder, Dead Bird
2 Van Gogh, Entrance to the Public Gardens at Arles
2 Knaths, Timber
2 Sisley, Snow at Loweciennes
2 Graves, Young Pine Forest in Bloom
2 Braque, The Round Table
2 Degas, Dancers at the Bar
1 Dove, Goin Fishin'
1 Daumier, Painter at Easel

POST CARDS - Each teacher selects one card for each of her students to keep, plus up to 12 more

4 Daumier, The Uprising
9 Matisse, Interior and Egyptian Curtain
45 Rothko, Orange and Red on Red
12 Gabo, Linear Construction, Variation
10 Corot, View of Cenzano
9 E. Hopper, Approaching A City
10 Cezanne, Jardin des Loewes
11 Van Gogh, Street Pavers
12 Rouault, Bouquet #1
45 Van Gogh, Entrance to the Public Gardens at Arles
10 Soutine, Windy Day, Auxerre
9 Modigliani, Elena Pavlowski
9 Horace Pippin, Domino Players
10 Rouault, Afterglow, Gallilee
10 Courbet, Winter Landscape
10 Rouault, Circus Trio
10 Picasso, Bull Fight
10 De Stael, Fugue

10 Miro, Red Sun
35 Klee, Arab Song
35 Graves, Young Pine Forest in Bloom
35 Dufy, Polo

STRATEGY KITS BASED ON ART THEMES - given to 3 teachers to use however they wish

THE SEA

Slides	Phillips Collection	Post Cards
1	Ryder, Macbeth	
1	Courbet, The Mediterranean	10
	Sloan, The Wake of the Fury	10
	Ryder, Moonlit Cove	10
2 slides		30 Post Cards

STILL LIFE

Slides	Phillips Collection	Post Cards
1	Soutine, The Pheasant	
1	Morandi, Still Life	11
1	de Silva, Easels	
1	Rousseau, The Pink Candle	
1	Gris, Bowl and Pack of Cigarettes	
	Phillips, Nasturtiums	7
	Monticelle, Bouquet	10
5 slides		28 Post Cards

STYLE or THE ARTIST'S STUDIO

Slides	1	Daumier, The Painter at His Easel
	1	Daumier, Two Sculptors
	1	Dufy, The Artist's Studio
Post Cards	25	Daumier, Advice to a Young Artist
	26	Dufy, Polo
	10	Dufy, Chaleau and Horses
	2	Dufy, Joinville (Horses)
Prints	1	Daumier, The Painter at His Easel
	1	Corot, The Artist Studio
	1	Matisse, The Artist Studio

EVALUATION RESOURCES

- Teacher Response to Art Workshop Data
- CAREL Observation of Classroom Data
- Teacher Observation of Children Data
  - -Aesthetic Response
  - -Making of Forms

SUGGESTIONS TO TEACHERS FOR SELECTING AND USING VISUALS

SELECTING VISUALS:
Each teacher should select:
One large van Gogh, Street Pavers for each teacher (7 prints)
One large De Stael, Musicians for each teacher (7 prints)
Five different medium sized prints to each teacher - any you like (35)
One post card for each child in your class or classes plus up to 12 more. There are twenty different post card subjects. Select at least one of each subject. There are for the children to keep.

USING VISUALS:
Large prints. Choose 2-4 of the large or medium sized prints you've selected at museum to discuss in "depth" with your class - i.e., Van Gogh's Street Pavers or any others.
Post cards. For K-1st you might arrange post cards in a small exhibit on bulletin board. Tell them this resembles (somewhat) the gallery they will visit. Ask them to vote on their favorites (2 or 3). Ask docent (tour guide) to show these to class when they visit the gallery. Let each child have one of these cards to keep. To avoid "battles" over favorite subjects you might simply hand out at random when they are leaving school. The idea is to provide recognition readiness for as many of the art works in the collection as possible.

For 2nd and 3rd grades, the post cards might be used to focus discussion on the different: 1) subjects the artist depicts, 2) the styles the artist works in, 3) the media the artist works in. You might select one of these discussion topics and ask docent to focus part of tour on it:
- compare two artists' choice of subjects, i.e., what subjects did Van Gogh like, what did Rouault like?
- show same subject/theme done in different styles by different artists
- show one theme created in different media.

See The Museum book.

ART WORKSHOP REPORT
by Mary Grayson
Sharon Jones

Phillips School

February 12, 1969

INTRODUCTION:

On Wednesday, February 12, 1969, Mrs. Jones and Miss Grayson gave a workshop at the Phillips School to fourteen CAREL Music teacher participants, at the invitation of the music component.

The CAREL art staff posed the problem - "organize space by means of mass, line or color" - by setting up a suggestive environment.

Earlier in the year, Miss Grayson had designed, in rough form, outlines for units which provided a progressive sequence for the learner experiencing architectural space, sculptural space, graphic space and finally kinetic space. These concepts provided a basis for the workshop structure, and strategies or cues for motivating participants.*

Mrs. Jones and Miss Grayson were interested in defining inherent concepts in art which are self generative rather than descriptive. Mr. Americole Biasini, Director of the Music component, describes this as the quest for "dynamic concepts charged with operational implications." He has identified five inherent art concepts tentatively as: unity and contrast, tension and release, temporal cadence, forward motion, complexity.

TOPIC - Organizing visual space with line, color, mass.

FOCUS - Visual relationships in two and three dimensional space.

EXPLANATION:

For operational purposes, space was defined as force/energy equal to the force/energy expressed from the center of the self, able to be compressed, displaced, expanded, and extended. The initiating force could come either from space or self. The principle taken from physics, illustrating the underlying concept, was Newton's third law - for every action there is a reaction. Space is to art as zero is to mathematics, as silence is to music, as inertia is to force.

Participants were urged to identify with either space or form, or spatial thrust, as they perceived and then designed volumes.

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*See additional Art Curriculum Units on Experiencing Architectural Space, by Mary Grayson, in following pages.

OBJECTIVE:

To introduce participants to visual dynamics and to the discipline of design: to personalize the posing of a visual problem,
to effect a personal solution to the problem,
to organize real or paper space aesthetically --
with mass, color, or line.

TIME STRUCTURE:

9:15 - 9:45 Coffee, dancing to records: "The Best of Sam and Dave", "The Beatles", "The Sound of Feeling", etc.; 9:45 - 10:15 Motivation, reenacting works of art by internalizing the dynamics of their spatial tensions; 10:15 - 12:30 individual activities; 2:00 - 3:30 evaluation, discussion of compositions in terms of dynamic organization of volumes and planes in space, or color relations, or line to plane or volume.

PRESENTATION:

To help the teachers experience space as a dynamic force, the following problems were posed at the beginning of the workshop:

Imagine that space is a force slightly stronger than you are. How would you walk if space in this room were jello? oil? vaseline? What would happen to your body if: space could exert 10 times more force on you than you on it; if you could exert 10 times more force on it than it on you; if you and space were just as strong except for one weak spot in your body; if space were crushing you; if space were piercing you; if space were slapping you -- but you fought back; if space were slicing you in parts; if you were a little stronger than space, but space was fighting back; if you were pushing space in a corner; if you were pushing space to the ceiling; if you were piercing a hole in space; if space were pushing you?

The teachers were asked to interpret some of the Reinhold visuals displayed in the room. One teacher was to move as space, one as form. Visual cues - "Your point of view is inside the form."

Visuals from the Reinhold Visuals Collection: #22 "Zen Monk", #21 "Heng", #6 Chambered Nautilus", #23 "Lettuce Coral", #22 "Decalcomania", #10 "Untitled" sculpture. Reaction to Untitled was insightful as two members role-played it; another commented, "It's as if part had slid away from the whole!"

The exercises were devised to maximize personal empathising with form, feeling the solar plexus as a source of energy/impulse, as a center of gravity opposing its implied axis as it thrusts, contracts, extends. The presentation was more visual than verbal.

INDIVIDUAL ACTIVITIES:

After the presentation teachers were encouraged to use any of the materials in the room any way they wished. The materials were arranged in three centers - drawing, painting, and building.

Drawing Center:

Materials: flashlights, crayons, chalk, a variety of sizes and textures of papers - 3" x 18" water color, 6" x 50" drawing acetate, 18 x 24 tracing, 18 x 24 black, 24 x 36 white, 18 x 24 manila, large rolls of drawing paper.
Reinhold Visuals: #13 "Studies for Stone Sculpture", #7 "Brooklyn Bridge", #23 "Sidewalk Cracks", "Theatre Director Miyako-Dennai III".

Visual Cues: "You are inside the line. Where does it go?" "Draw what the room does. Draw what the desk does."

You are the line:
The space on your page has as much force as you have: the line is pushing the space backward; the line is pushing the space forward; you are the line in the chair -- what are you doing to the space in the room?

You are a shape and the space on paper is stronger than you: it is sucking you into its center; it is exploding around you; it is pushing you in a corner; it is slicing through you. You are the shape of the table and the chairs, and the people in this room. What are you doing to space? What is space doing to you?

Painting Center:

Materials: paintbrushes ¼" - 4" range in size, water color, easel, oil brushes, buckets for water and paint, jars of tempera colors, paper rolls - large papers - many large sizes and textures, work table.
Reinhold Visuals: #5 "Bombardment of the Optic Nerve II", #1 "Mustang Sally McBright", #18 "Ultraviolet Cars".

Visual Cues:
A space to float in
paint change
light moving
horizontal/vertical planes
compress, expand the paper space
turn in space
you are whirring in space
other things are whirring in front of you
play with space
push against invisible walls which push back
you are leaping through space
space is dynamic force and energy
you are embracing space

space is slapping you
you are hiding in space
your body struggles with space and you create
tensions, rhythms, shapes and designs -
space is as strong as you are
space is crushing you
you are running through space

If the space in this room were stronger than you, what color might it be? What color might you be? You are the chairs, and tables and people in this room. What colors might you be if you are stronger than the space in this room? If weaker? If equal?

Organization: papers (painting stations) tacked to walls, invervals - "breathing space" and chairs for supplies provided, acetate overlays - papers stacked up in layers - inviting more than one attempt.

Building Center:

Materials: flashlights, string, tape, housepainter's brush and bucket of Elmer's glue, industrial staplers, J-30 Neva Clog Staplers, 60 boxes 2½" square ranging to 4' seuqre sizes, nails, hammer.

Reinhold Visuals: #22 "Chinese Figure", #1 "Nepalese Figure", #16 "Nigerian Guardian Spirit", #2 "Giant Soft Fan".

Visual Cues: Interplay of pressures between space and form. Thrust/counterthrust, thrust/counterthrust, thrust/counterthrust - ways of looking at space in terms of - monolith, ideograph, mass, volume, modular articulations, architectonic use of space, graphic, interval patterns, scale, multi-dimensional points of view, symmetry or assymetry, self-contained or extending, visually counterbalanced, etc. Your point of view is inside the form. Reenact the essential gesture. You are expanding, compressing, extending, displacing real space. Make the outer layer of yourself. Color as form in space. Space as energy.

Organization: Evocative display and materials, tools on top of separating panel, visual 3-D display on door.

Visuals: #4 "Untitled" (Tom Doyle), "Sky Thrust", #15 "Store Front", #20 "Lux 19".

GENERAL DESCRIPTION OF ORGANIZATION:

Volumes of the room were articulated aesthetically/functionally by the art staff. Rectangular balancing and counterbalancing of 3-D volumes and flat spaces provided a non-verbal, evocative atmosphere and a visual reinforcement of the concept to be "learned" by internalizing, experiencing, working-in and expressing.

A construction center was separated by a panel dividing three walls, about 1/3 of the room, at the back.

The two wall spaces which were painting surfaces were provided with a central supply table, and at intervals, chairs for individual supplies.

The drawing wall was similarly provided.

Alternatives of choices of activity or stimuli, and some ambiguous suggestion of how materials might be used, were provided by the provocative arrangement of visuals and working centers. There was some overlap of spaces and many visuals could be viewed from several points in the room - providing stimuli from which to select, but not clutter.

Most of the cue cards were graphic statements of their concepts.

EVALUATION AND IMPLICATIONS:

However clumsy or informed our attempt, the workshop strategies either oral, visual, or written on cue cards provided an apparently mighty stimulus to an already open-minded group, for their production was generative, playful, purposeful, expressive, inventive, and in some instances even beautiful.

The behavior was somewhat cathartically self-expressive and bizarre, much to the art staff's temporary dismay, until it became apparent during evaluation and discussion that it had been a significant and necessary factor in exploring dimensions of the self, and in relating to a visual problem in order to solve it expressively and inventively.

One of the participants whose husband is a designer isolated herself from the group (where incidentally much constructive interaction occurred) and voluntarily limited her problem to a standard art school one, i.e., the articulation of spatial intervals by horizontal and vertical relating of planes. She quite effectively and successfully created balance and visually rhythmic tension and release by her alternate compression-expansion of rectangular volumes.

She felt, however, that hers was a sterile exercise rather than a personally experienced solution to the problem -- and so it was in comparison to some of the more uneven but more exciting visual explorations of the other participants.

How does a visual problem-solving technique work other than as assignment or task in relation to the learner? What dynamic relation if any does it have to the learner and his frame of reference? CAREL art staff at first viewed this particular workshop experience as the exploratory phase of visual problem-solving, a "necessary evil". But on second thought we viewed it as an essential prerequisite.

"Design space" was as an invitation to extend and explore the dimensions of the self (which part?) through the activities suggested.

Environmental structuring and orchestrating of: climate, sound, space, time; interaction of people, evocative rather than expository information; and provision for individual pace in selecting of perceptions by providing overlaps of time, space and activity, helped to achieve a momentous success. Using to advantage the group's response to the stimuli and their working pace, and providing support by active participation helped, too.

The participants were self-generating in their activities and did not stop until the end of the week which marked the end of workshop session.

During the evaluation period, the group used musical terms, some metaphor, and mixed their description of process and product by telling about their intuitive and conscious visual decisions.

Mr. Biasini's questions about inherent art concepts are fascinating to pursue into visual equivalents, for he is describing the character and quality of the relations of musical elements, describing musical dynamics in a way which generates problems, questions, and insights.

In describing their compositions, music participants used musical terminology and orientation, looking for a beginning, middle and end to a painting. Interdisciplinary approach allowed distinctions to be made clearly, providing insight by comparison. Participants were excited to see that termporal terms such as beginning, middle, end were inappropriate to spatial dimensions better described as top, bottom, sides, middle, and all-points-in-between-from-the-center!

Subsequent problems or directions, had CAREL staff an opportunity to work with the group further, would be to focus or limit the problem after the group had exhausted its ingenuity and drive in coping with the first exploratory phase.

We would then have asked them:

Make your composition in 2-D if you made it in 3-D previously; make it in line or mass if you made it in color previously. If you previously organized volumes, show the edges of the forms by line.
Make the negative of what you did before.

Organize the illusion of depth in 2-D space - with color or with line, or with mass; organize depthin space.

Any problem might come out of the group's activities. "What organizes the space?" would be a continuous question. "How is the space organized?" would be a continuous question.

IMPLICATIONS FOR CURRICULUM DEVELOPMENT

One of the problems of curriculum design is to isolate and identify structurally evocative "opening" strategies which put the self in a dynamic relation to the insights of the discipline. Where does the logic of the discipline fall in relation to the learner? How do you "organicize" the logic to coincide with learning process? How are problems as well as solutions personalized?

ART CURRICULUM UNIT - PRELIMINARY WORKSHOP PLAN - RHYTHM

by Mary Grayson

March 1969

PRESENTATION:

In response to films - (rapid succession of images which suggests full potential). (Film - Dream of Wild Horses. Rhythm analysis
fade-out = values in color - from dim to light
dissolve = intensity in color - from dull to bright
slow motion - isolating relational factors - the rhythmic pattern is amplified out of context - up to DOWN - open to closed - heart-beat heart-beat heart-beat.)

"What form of rhythmic response to these last films might you make to express your understanding of it?"

Music staff might respond . . . on musical instruments.

Possible discussion in response to visuals or materials -

"What is rhythm in art - What is visual rhythm - Can you find an example - aural rhythm - an example - rhythmic body movement - an example - inner body rhythm (heartbeat) - an example - What is the best way to describe the rhythm of an inner process? The rhythm of the way two sounds in time relate? The rhythm of the way form and space relate? What makes the particular kind of rhythm happen here? Colors? Lines? What's happening? What creates the rhythm in this painting?"

"Is there anything in the situation which might move you to reinvent or recreate the rhythm you feel or sense, via art?"

In response to the large wall illustrations of visual rhythm which Mary is work on - Sharon might ask:

"Can someone interpret with these musical instruments this visual rhythm?"

"Can someone do something to change that rhythm?" (Have teacher participate).

On a blank sheet -

"Can someone make an entirely different kind of quality of rhythm?"

Then go to fine art in the Reinholds or prints, such as Kandinsky or Modigliani:

"What creates the rhythm in this picture - or art work? What kind of rhythm does it have? How would you interpret or reinvent it - in what form?"

On a tracing paper pad -

Over the Modigliani, trace the curves which unify one painting space.

After exploring materials at the printmaking center or visual center -

Participating in discussion of questions related to visual rhythm - describing, analyzing, replicating in classroom the process or experience - Relating the rhythm of the workshop experience to the classroom. "What are the many ways to approach the understanding and experiencing of visual rhythm - in making a musical equivalent one of them? How would you play this musical composition visually - by relating colors - what colors? mixing, spearating, opposing or blending?"

Posing questions - not resolving them, but perhaps clarifying which possibilities are generative, weeding out unproductive or misleading directions and strategies.

Any combination of looking, exploring, listening at one's own pace will be supported by the workshop leader.

Any kind of participation - reflective or active - will be acceptable. Discussion focusing on what art elements make rhythms of personal work - and/or what one needs to make spontaneous rhythmic work, and/or what's necessary in the classroom to replicate satisfactory experiences.

EVALUATION:

How do visual rhythms occur? Why?

Is there anything in the situation which might move you to reenact, reinvent or recreate the rhythm you feel or sense, via art?

What was recurring and coming from inside me - what was my impulse that made itself felt, and was pervasive and informing? (I can only see it after I've done it or made it -)

How can CAREL staff relate the expressed impulse back to its source, the felt impulse and its movement? How can we recreate a situation which nurtures that kind of organic, natural flow of expression?

That is our objective in designing learning experiences in art for children. Our objective is not, "What can I analyze and then imitate superficially?" but rather, "How can I be aware of my response to the experience, in the sense that it determines my next action . . . ?"

Two questions to ask are:

Are we structuring for cognitive learning experiences, excluding affective and perceptual experiences and the phenomenon of casual learning?

Are we trying to develop an idea far beyond the operational techniques of "repetition of units", or "continuity"? What about organic relationship of part-to-whole?

Do the teachers have individualized ideas about what they want to try in the classroom, to focus on visual rhythm? Are they enthusiastic and self-confident?

If so, what concept informs their strategies, i.e., are they activity, media, aesthetically - or otherwise, oriented?

Are their art products personalized responses to the workshop - the environment, the focus?

Classroom observation by CAREL staff will give clearer indication of whether or not the stated objectives were achieved, or if other more significant learning took place, or whether CAREL needs to revise its direction in this case.

"What do I need to know to feel, to understand, to have in my classroom to get the children to create rhythmic visual art?"

Repeat units? In what way, character or quality? How do I need to transliterate this into personal dynamics, the recurrence of an impulse, feeling, state, desire - to establish the pulse of the thing?

ART WORKSHOP REPORT
by Mary Grayson
Sharon Jones

Rhythm

March 13, 1969

The March 13th workshop on Rhythm held at the CAREL laboratory from 4-6 p.m., was planned and coordinated by Miss Mary Grayson. It was attended by Dr. Bud Arberg, Mr. and Mrs. Al Alexander, Mr. Bob Clements, and Dr. Junius Eddy of the U.S. Office of Education; Dr. Martin Dishart, Dr. Taylor Whittier, Dr. Geraldine Dimondstein of CAREL; Wanda Krause and Donna Doll of Bailey's Elementary School, Kindergarten level; Una Reck and Dorothy Usher, a team teaching pair, grade 2, Raymond School; Hattie Lang and Mildred Jordan of Van Ness Elementary School (grades 1 and 2); and Cynthia Harris of Burning Tree Elementary School, grade three. Mr. Irving Kaufman and Mrs. Sharon Jones, CAREL art staff, joined Miss Grayson in supporting, guiding and reacting to on-going activity of workshop.

TOPIC - Rhythm

FOCUS - Visual rhythm - its dynamics in one element, and in interrelationship of elements.

EXPLANATION - The interrelating of life impulses and energies in art elements (color, line, mass, plane, etc.) to each other, based on the assumption that rhythm is an inherent aspect of aesthetic form, and that art form has "a life of its own", by which we may understand the structural dynamics if we re-invent, recreate them. See Rhythm, Teachers' curriculum guidebook.

OBJECTIVE - The personal experiencing of visual rhythms. The personalization of visual rhythm. To provide a quality of experience appropriate for teachers which is similar to the one we want them to project and extend in what pattern. To stimulate an evocative atmosphere which allows personal response to the stimuli and generates self-confidence.

ORGANIZATION - Studio atmosphere. Time and space overlap, fade-out and stop motion! (Think of the workshop like a film.)

Time Organization

Library	
3:45 - 4:00	Music and coffee The Best of Sam and Dave; Aretha Franklin Sings
Small Room	
4:00 - 4:10	The movies, Dream of Wild Horses and Movement shown simultaneously on one screen.
Large Room	
4:10 - 4:40	Discussion in large part of conference room.

4:40 - 5:20 Individual activity at printmaking center viewing programmed African and UNESCO slides on visual rhythm, Reinhold Visuals and Cue cards in small room.

5:20 - 5:30 Teachers select prints from two groups - "organic" and "mechanical" examples of rhythm in art. Hand in forms and vouchers to CAREL Staff. Schedule for two CAREL visits to observe:
1. making of art - rhythm lesson
2. aesthetic response to Van Gogh's Street Pavers and DeStael's Musicians in terms of rhythm.

5:30 - 6:00 Evaluation of personal work relating it to fine art and rhythm design concepts, leading into discussion of evaluation question - "What are the significant factors, what do I need to do in class?"

Space Organization -- See attached plans at end of this report.

MATERIALS, VISUALS, RESOURCES - Conference Room divided into two parts.

Library coffee, doughnuts - cups, napkins, coffee machine, record player, music. (20 foot extension cord)

Large Room 35mm color film camera and tape recorder to record workshop

Small Room 1 Kodak slide projector - programmed for 15 second sequence, UNESCO Canister and African canister.
2 Kodak 16mm film projectors and one screen to show films: (Illustrating organic natural rhythm)
Dream of Wild Horses and Movement (illustrates visual rhythm in nature and art)
1 carousel slide projector, one carousel of programmed slides:
1) UNESCO, Play Perceive Explore Create
2) African Slides, Dr. Block Color Productions
1309 North Genesee Avenue, Hollywood, California 90046
3) National Gallery of Art, Washington, D. C.
4) Philips Gallery of Art, Washington, D. C.

Slides - Rhythm Workshop

1. #23 African Negro Art
2. Graves - Young Pine Forest in Bloom
3. Libya - Trees
4. Sassetta - Meeting St. Anthony and St. Paul
5. Children at Dekota School-Tree
6. UNESCO - #18 Series 1
7. Guston - Native's Return
8. Tobey - After the Imprint
9. UNESCO - #17
10. Van Gogh- The Olive Orchard
11. Child Building Blocks
12. UNESCO - #1
13. Klee - Tree Nursery
14. Klee - Arab Song
15. UNESCO - #26
16. UNESCO - #20
17. Rothko - Orange & Red on Red
18. Child arranging Blocks
19. Motherwell - In White and Yellow Ochre
20. Rothko - Ochre and Red on Red

21. Rothko - Green and Tangerine on Red
22. UNESCO - #2
23. #97 Afr. Negro Art
24. #37 " " "
25. #98 " " "
26. #67 " " "
27. #90 " " "
28. #66 " " "
29. #84 " " "
30. #75 " " "
31. #87 " " "
32. #30 " " "
33. #38 " " "
34. #33 " " "
35. #16 " " "
36. #44 " " "
37. #65 " " "
38. #91 " " "
39. #14 " " "
40. #46 " " "
41. #47 " " "
42. #99 " " "
43. #25 " " "
44. #78 " " "
45. #80 " " "
46. #81 " " "
47. #77 " " "
48. #61 " " "
49. #15 Bushman
50. Okada, Kenzo - Footsteps
51. #6 Bushman
52. #12 Bushman
53. #10 UNESCO
54. Gabo, Naum - Linear Construction
55. UNESCO #4
56. #31 Afr. Negro Art
57. UNESCO - #29
58. Rouault - Cafe Scene
59. UNESCO #24
60. " #30
61. " #12
62. " #14
63. " #13
64. Example of Child's Work
65. UNESCO #9
66. UNESCO #11
67. DeKooning - Askville
68. UNESCO #16
69. #35 Afr. Negro Art
70. #29 Afr. Negro Art
71. #89 Animals in Art
72. #51 N. American Indian Art
73. #39 Afr. Negro Art
74. #51 " " "
75. #42 " " "
76. UNESCO #5
77. #32 Afr. Negro Art
78. UNESCO #3
79. UNESCO #19
80. Braque - The Shower

Large Room — Musical instruments, flower pots, recorder, drum, cymbals

Large wall size brayer illustrations of rhythm concepts

Both Parts of Room — Reinhold Visuals and other fine art prints, for teachers and for interpreting

Reinhold Visuals: (see last page)

1) Vatican Staircase, 1964 Sheldon Brody
2) Takis - Soto Poster, 1961
3) De-calcomania, 1936 Oscar Dominguez
4) Stacked Boxes, 1958 Sheldon Brody
5) The Going of the Emperor to Rokuhara, Heije scroll
6) Untitled III, Piero Dorazio
7) Untitled, 1966 Tom Doyle - Sculpture

Two groups: "Organic" - "Mechanical"

Cue cards - "Rhythm that sinks into the water"
"Rhythm that explodes"
"Rhythm is organized impulse"

Printmaking Center

Tracing paper and clips.
Sponges and pail of water for wetting wood with a definite grain.
Four glass palettes. Tinfoil covered cardboard palettes.
Newspaper padding.
Brayers (some with string wrapped on).
Waterbase printing inks.
Rice paper.
Manila paper, water color, drawing paper - all sizes.
Large roll of paper tacked to 6' homosote slabs.
House painters and easel brushes, sponges painted with tempera paint for dry brushing.
Toys and found objects such as potato mashers, aspirin bottles, tops, erasers, toy combs, etc. for printing.
Magic markers and Chinese and water color brushes and inks.
Space to dry work - so labeled - either on floor in one row around walls (upon newspapers) or elsewhere.

PRESENTATION:

The workshop began with two movies - Dream of Wild Horses and Movement shown simultaneously on one screen. Dream of Wild Horses showed the different rhythmic movements of a herd of horses running on the beach and through the ocean. Movement, a film made by American Federation of Arts, sought to enhance perceptions of visual movement in nature and art by showing excellent examples of different kinds and qualities of movement. As the different qualities of movement were described in the AFA film, movements of the horses in other film poetically reinforced concepts of Movement. The two films lasted about 12 minutes.

Everyone went from the small room, where the movies had been shown, to the large part of the conference room where they seated themselves facing a demonstration area and two display panels with Reinhold Visuals. Miss Grayson opened discussion by asking if anyone could find any examples of visual rhythms in the room. When there was no response, Mrs. Jones asked the group what they thought the films they had just seen had to do with the idea of rhythm - how, in other words, did the ideas of rhythm and movement relate to each other? In the meantime Miss Grayson began an on-going demonstration of some of the print-making materials as this question was picked up and discussed by the group (see slides one and eight*). Some observations were that rhythm referred to the quality of the movement; that rhythm always had movement, but movement didn't always have rhythm; that there were parallels between rhythm in music and art, which were

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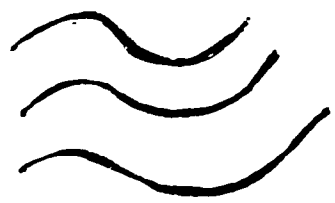
*All slides referred to in this report may be seen with this report in the CAREL Arts and Humanities Curriculum Development Documentation Library, Visual Arts.

explained using Reinhold Visual #6 (see slide #10). Mr. Kaufman pointed out, with illustration on demonstration board, that the quality of the rhythm was created by the order or frequency with which certain elements were repeated (see slide #2).

Referring to a Reinhold Visual #7, Miss Grayson noted it might be possible to interpret the rhythm of the sculpture shown, with dance movement. She pointed out that the inner life force of the art work was the impulse of the rhythm - could this inner life force be identified and expressed in a number of art forms? Miss Grayson suggested and demonstrated a number of ways one might reinterpret the sculpture with a total dance statement.

All of the discussion was among the CAREL Art Staff, other CAREL people present and Office of Education guests (see slides 3, 4, 5, 6, 7, 9, 10). The teachers had not entered into any of this discussion. After most of the above discussion had taken place all the guests from OE left the room and members of CAREL also left. The teachers and general atmosphere then seemed more relaxed.

Referring back to the quality of the rhythm mentioned in earlier discussion, Mrs. Jones asked if any of the teachers could create what they felt might be a very regular mechanical rhythm on the demonstration panel with any print-making materials. Mrs. Lang volunteered. Her attempt was something like:



Some members of the group felt, however, that this expressed more of a lyrical-organic quality. The Reinhold Visual #6 was referred to as having more of a regular, mechanical quality.

Mrs. Jones asked if any of the teachers could interpret this Visual with any of the musical instruments present. When no one volunteered, Miss Grayson used the cymbal to do a brief interpretation. Then one of the teachers volunteered to interpret the Reinhold Visual #4 with sounds.

Wanda Krause responded to Reinhold #5. She pointed out how the quality of line repeated in horses legs contrasting to the repetition of dots of color in horsemen's hats, gave a certain kind of rhythm to the picture.

The presentation ended with Miss Grayson demonstrating some of the print-making possibilities of materials available to teachers at working centers.

INDIVIDUAL ACTIVITY:

See slides 11-18. All teachers explored the printmaking materials freely. Most all produced about 5 or 6 finished prints which they pinned to demonstration panels in front of room. Most work showed an intentional investigation of movement and rhythm. When teachers had done as many prints as they wanted, they either went to small room to view programmed projection of slides showing different kinds of visual rhythms in art or they went into library to select large reproductions of art for their classrooms. These prints were grouped into examples of organic-flowing rhythm and regular, mechanical rhythm.

EVALUATION OF TEACHERS WORK AND EXTENSION OF RHYTHM CONCEPT:

In the last part of the workshop the teachers grouped themselves around prints they had made. The intent of discussion with teachers in this part of workshop was to help teachers focus on two questions: What would be their objective in teaching the Rhythm unit to their classes; what would be ways to perceive rhythmic qualities in art - for themselves and their students, so that they could evaluate their students' work.

Miss Grayson directed the first question to teachers by pointing out the difference between a lesson where a closed set of means were presented to produce visual rhythms and a lesson where the children produced art. In the first, the teacher might say rhythm is achieved by repeating any kind of units (about which no qualitative judgement has been made); children would then make rhythm using this method. Therefore students now understand the rhythm concept. "But," Miss Grayson asked, "have they produced art!" This method cannot produce art - it is not the art process, she pointed out.

The art process informs one's understanding of art - of the quality of art (in this case rhythm) - it starts with a felt sense of the impulse of the thing one is trying to express. Is it the Dream of Wild Horses, the deep surging impulse of wild animals and the ocean - is it the rhythm of a city at 8:30 on a Saturday morning, is it New York's 5th Avenue at noon?

To emphasize with the inner-most impulse of the thing one is trying to express and the art qualities one is using to express it, is the beginning of the art process, is the beginning of a lesson where art is produced. When then do we attempt to make the child conscious of the aesthetic qualities of the thing he has produced - in this case the quality of the rhythm?

This leads into the second question - how does the teacher or the child sharpen his perception of the rhythmic quality of the work - a question one must answer if there is to be evaluation of quality of the product, if child's experience and understanding are going to be extended.

This second question was focused for teachers by directing attention to one of the prints done by Cynthia Harris, a third grade teacher. "What could be done to reinforce this blue and green, this black and white - what could make it stronger?" Miss Grayson asked.

Mr. Jones responded by saying that it would first be important to help the person identify the impulse or quality of the rhythm that was present, before that kind of question could be answered.

It had been suggested in the Rhythm curriculum guidebook accompanying the workshop materials, that this kind of perception of inner quality of rhythm might be developed by letting the child reexpress the quality he identifies in the art work by using some other form such as body movement, music, etc.

Mr. Kaufman mentioned that the teacher shouldn't expect a child to be aware of his original intent when he began work - that the quality of work only becomes perceptible when work is finished.

Mr. Kaufman then focused attention on another print on the board done by Una Reck, second grade teacher at Raymond (see slide 11).

"Let us see if we can sense, not apply, but bring to bear upon, in an open kind of way, any aesthetic realizations or qualities or insights, on that work. Is that work successful as a visual object?" Mr. Kaufman asked.

"Do you mean could it have more of its particular quality?" Miss Grayson asked.

Miss Grayson and Mr. Kaufman then discussed the print. Mr. Kaufman felt that some of the shapes and colors chosen were somewhat arbitrary. Miss Grayson, however, felt they were reinforcing.

When Miss Grayson asked Una Reck what she felt, she said, "I don't feel anything towards it. I just made it, and when I thought it was finished, it was finished."

"But that is not enough," Mr. Kaufman said. "It is at this point we must become aware of and able to evaluate the art work."

Wanda Krause, a kindergarten teacher, asked then, "But how do I talk to Melissa, an extremely shy child who never speaks to me except to ask me to tie her hat or something - how do I speak to her about her art work?" (Melissa is in kindergarten.)

"Well, I'm not sure that it is always necessary to do so," Mr. Kaufman replied.

The bells across the street were tolling six o'clock. The teachers collected some of the prints they had done and went home.

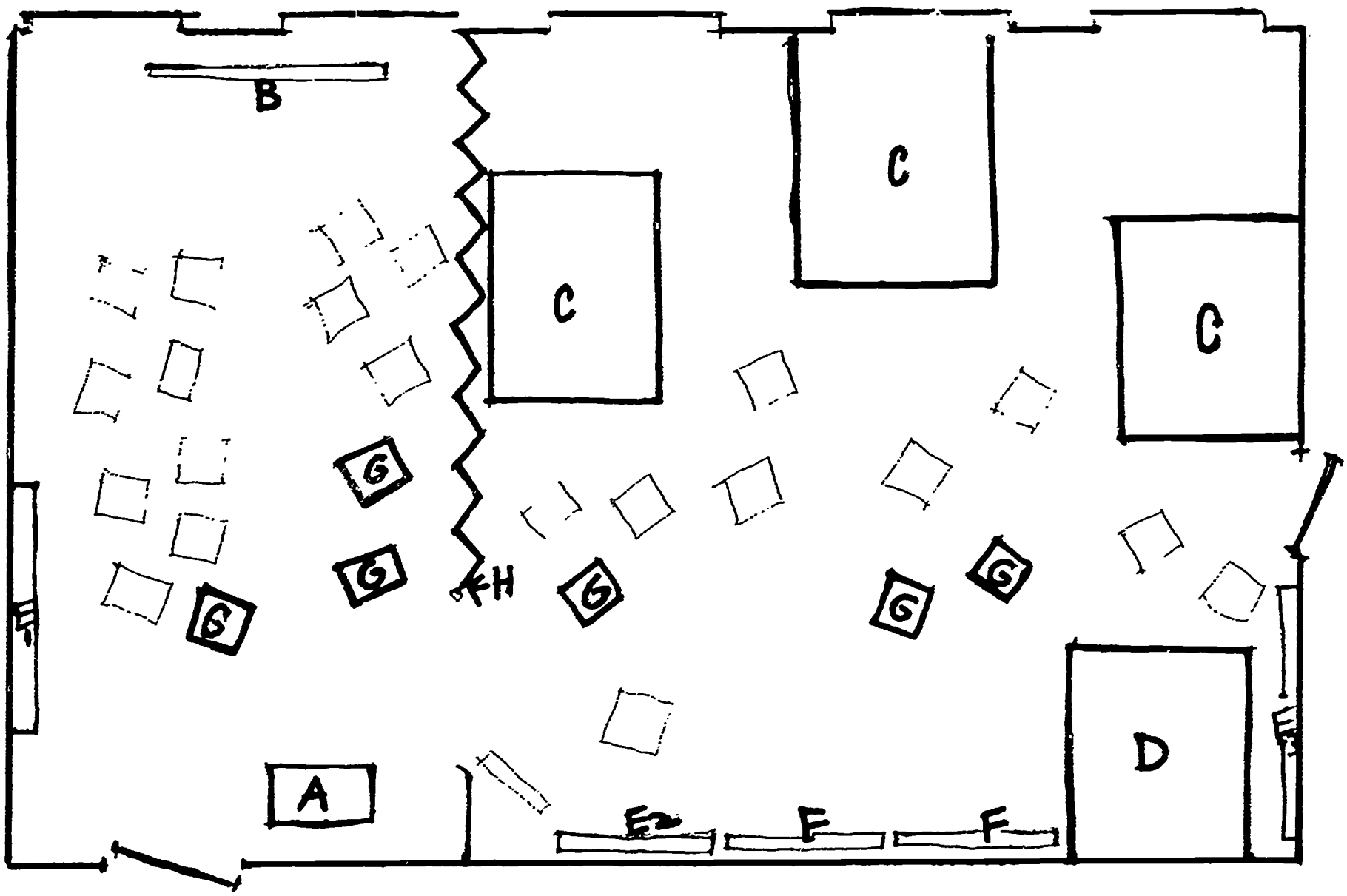
EVALUATION:

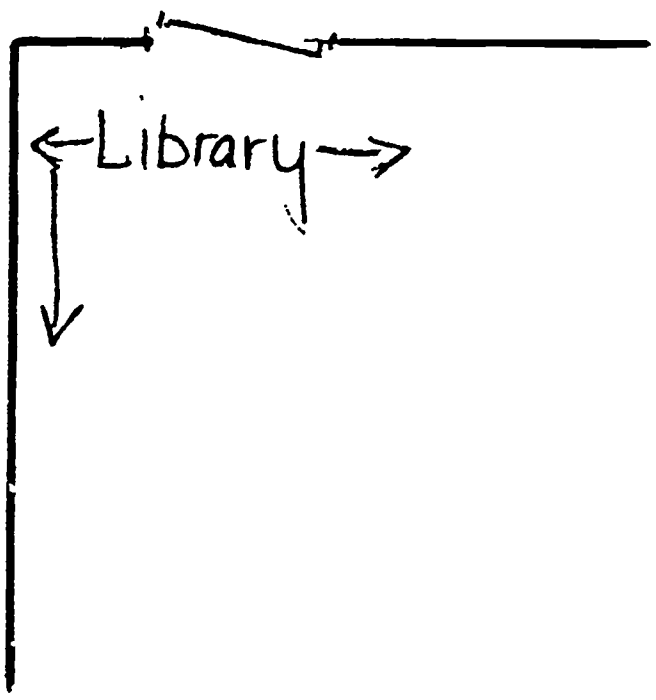
The workshop sought to create an environment that would stimulate teachers' inquiry about meaning and making of visual rhythms in art. In other words, the physical environment of the room, the process of inquiry and creation the teachers engaged in was felt to be more important than any didactic definition of the CAREL staff's of what the concept of visual rhythm in art is supposed to mean. We wanted the teachers to arrive at an understanding and increase their perception of visual rhythm, but only in their terms, and arrived at by way of their questions and observations. Thus the movies, the visuals, the printing materials, and the slides provided constant stimuli to prompt their inquiry.

We do not feel that it is sufficient to use the workshop merely as a time to present conceptual material to teachers in a lecture fashion for their translation into use in their classrooms. We cannot give them a square of blue and ask them to turn it into a circle of red, simply because both deal conceptually with color. In learning about art, as in any other disciplines, the process of knowing is more important than the specific content. It is art as <u>a way of knowing</u> that we want to communicate to the teacher.

In this way, the style of the <u>Rhythm</u> workshop differed from that of previous workshops. The question, "What is rhythm in art?" was left open but was extended to a higher level of inquiry through the workshop. The teachers' understanding was extended by the movies, discussion, by viewing slides, by making art, evaluating art, and viewing examples of rhythm in fine art prints. The effective degree of their understanding can be observed only as we view their extension of their experience in the classroom.

Space Organization





Description:

a - movie projectors for two movies and slide carousel projector

b - movie screen

c - printmaking tables

d - demonstration table

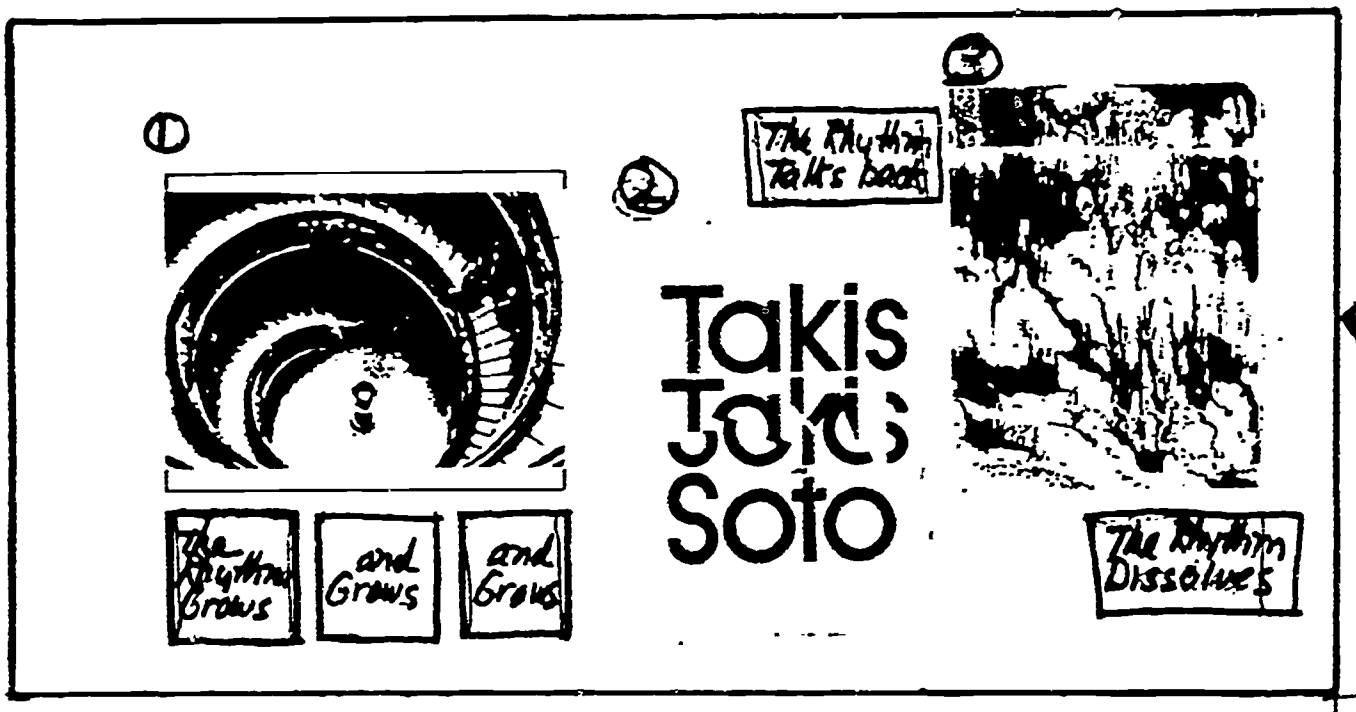
e - display boards for Reinhold Visuals and cue cards - see page 12

f - display boards for demonstration and teachers' finished work

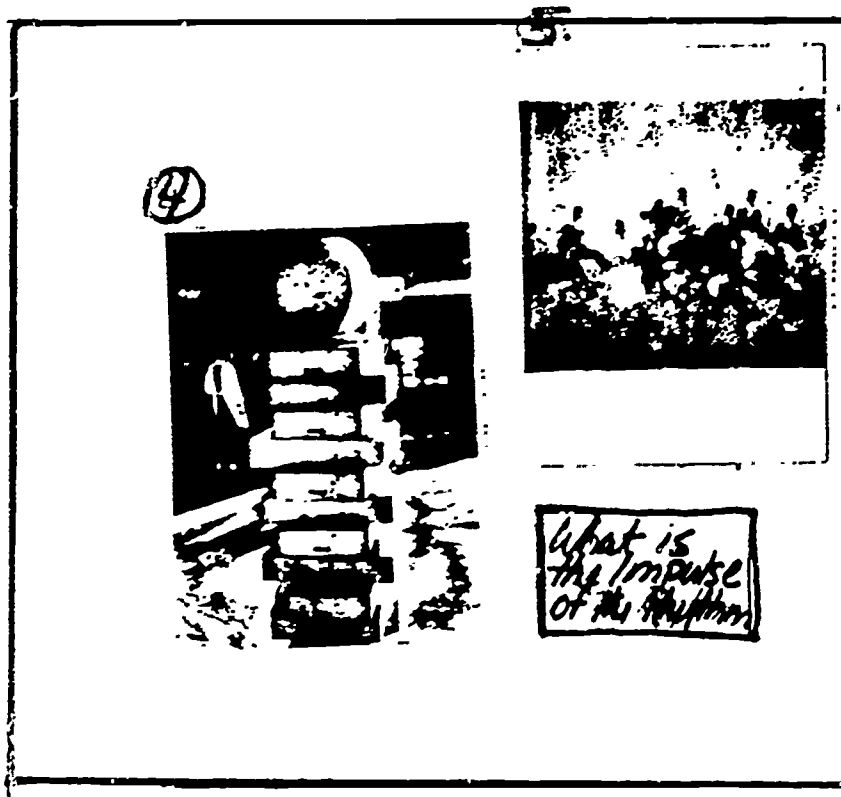
g - chairs -

h - sliding door

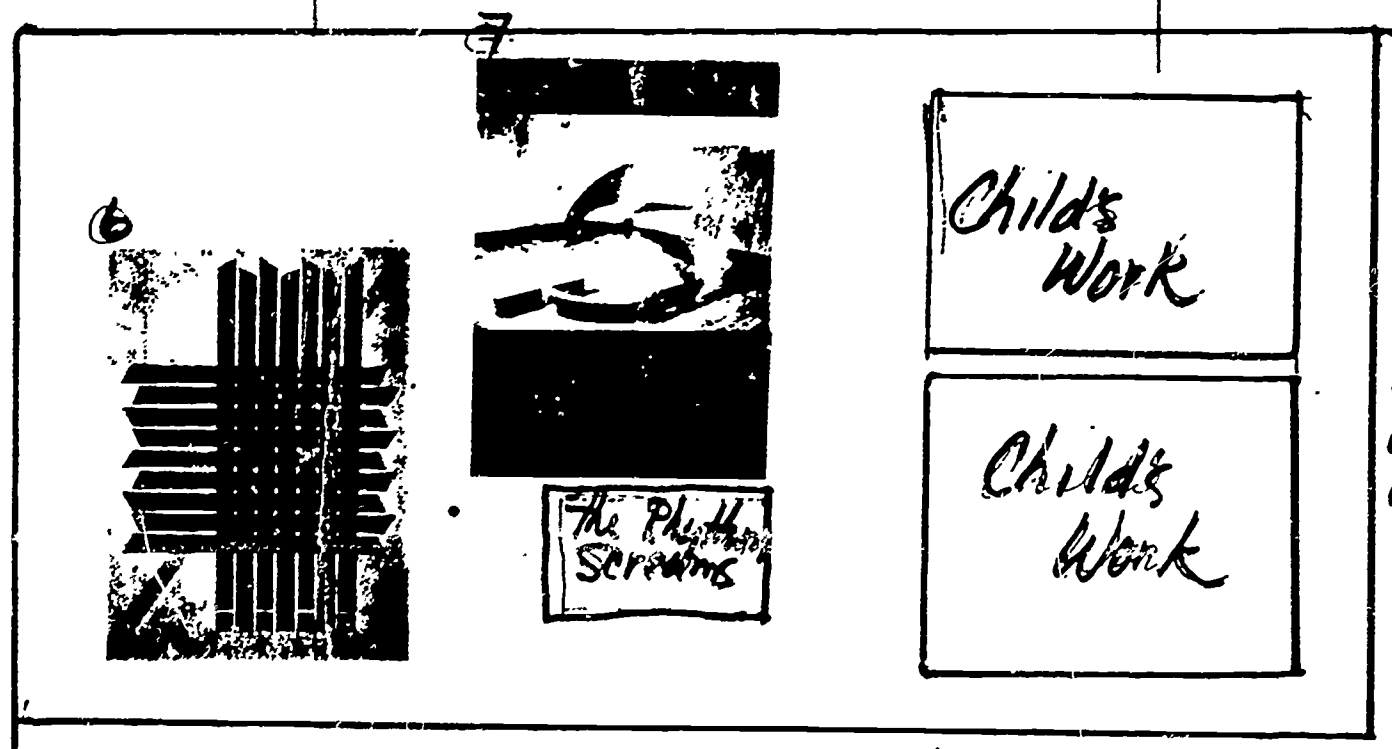
DISPLAY BOARDS FOR REINHOLD VISUALS AND CUE CARDS



← Display Board in Small room



Display Board in Front of Large Room ←



Display Board on side of large room ←

See List of Reinhold Visuals.

2 OF 3

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SUMMER ART WORKSHOP PROPOSAL, 1969
by Mary Grayson

TOPIC: Multi-disciplinary summer workshop in the arts/humanities, for elementary teachers.

FOCUS: Visual Arts workshop

EXPLANATION:

John Dewey, Suzanne Langer and Francis W. Villemaine provide the conceptual basis: that art is a qualitative construct (image, vision, abstracted visual essence), whose symbols are experiencable referents for the concepts of themselves in contrast to a theoretic construct, or idea, whose symbols are signs for remote meanings or concepts.

Some of the inherent concepts in art identified by the CAREL music component are:

a. tension and resolution
b. forward motion
c. unity and contrast
d. temporal cadence
e. complexity

If form in art refers to the essentially visual nature of a thing, then synonyms for form might be: image, vision, illusion, symbol, icon, ideograph, monument, qualitative construct, visual idea, or visual metaphor or proposition, design. What is the quality which organizes the elements into relationships and into visually experiencable unit or image (or configuration, phrase, thought, symphonic form)?

OBJECTIVE:

For teachers to elevate their understanding of art in order for them to be able to provide better learning experiences of a similar quality for children. This means being immersed in the "shop-talk" of the discipline, using historical examples as reference and support, and undergoing a qualitative experience, or immersion in the art process during the studio time. It means elevating participants' ability to improvise and invent in the visual arts, and to use to advantage the vernacular, and their personal resources in relation to history.

What is the nature of the quality of experience?
How will I provide this quality of experience for children?
What do I need to have:
in the psychological climate?
in the physical environment?
What do I need to know, and how, about the subject matter?
How and at what points will I relate and combine these factors?

ORGANIZATION:

Groups of participating classroom teachers and specialists would meet formally and regularly each day for two hours, but stations would be available for up to 24 hours, if it is feasible. There would be alternating seminar and studio experience, ongoing evaluation.

ART SUMMER WORKSHOP - SIX WEEKS, 1969

	Monday	Tuesday Wednesday Thursday	Friday
July 14 Orientation: Discussion:	SEMINAR: <u>End of Summer</u>. objective of workshop, participants role, introduction to materials.	THREE DAY STUDIO: Problem: Organize space in terms of mass and volume. Exploration, improvisation, evaluation/implications, limiting of problems, i.e., limiting or guiding of improvisation. New posing of problem. Fidning of personal solution, improvisation, evaluation.	SEMINAR: Relationship of experience to children's opportunities. Personal diary of studio work. Readings from Kepes, others.
July 21	SEMINAR: Film, discussion, visuals reading suggestions, art references on color.	THREE DAY STUDIO: Problem: Organize space in terms of color	SEMINAR: Rewrite "Color" section of <u>End of Summer</u>.
July 28	SEMINAR: Gerd Sterne & Bert Litweiler (experts, consultants), "light media as a creative instrument".	THREE DAY STUDIO: Problem: Organize space in terms of light and motion.	SEMINAR: What is art? What are inherent concepts in all art? Selected readings.
Aug. 4	FOUR DAY STUDIO:	Problem: Organize space in terms of a quality you want to express, i.e., redness, fourness, airiness.	Visit to R.I. School of Design, Carpenter Visual Center.
Aug. 11	WEEK-LONG SEMINAR AND WORKSHOP: Relate summer experience to classroom situation. What will you do to provide art activities for children? what from your experience here will you isolate, replicate, perpetuate, extend and emplify for children? Exhibit of participants' work. Exhibit/demonstration for other members of arts/humanities group.		
Aug. 18	FOUR DAY SEMINAR AND WORKSHOP: Designing opportunities for children in the arts. Rewrite an <u>End of Summer</u> for yourself.		Go swimming - have iced tea & cold melon

Available resources for the studio:
Music, sound. Four centers - painting/drawing/printmaking/observing/ experiencing graphic space/center.

- building/arranging/constructing/destroying/experiencing sculptural/ architectural space center.

- sound/light/motion experiencing kinetic space/time center, light media.

- visual resources center (references)/ books/visuals (reporductions and slides)/ instructional films and filmloops/film as fine art.

The participant would be able to select, in the studio, opportunities for: response to visual stimuli - by books, prints, films, slides
instruction in techniques - by books, filmloops, exhibits
exposure to examples of fine art - by films, books, prints, slides
problems in the discipline to solve (i.e., "activate this surface by using two complementary colors of same intensity")
evocative problems (i.e., "paint change
print silkiness
construct architectonically
with light")
on cue cards in the environmental display in the centers; by exploring, improvising, getting help in guiding or limiting the improvisation, ongoing evaluation by others, posing anew of problem, finding personal solution at his own time.

MATERIALS, VISUALS, BOOKS, RESOURCES, EQUIPMENT:

	GRAPHIC CENTER	SCULPTURAL/ARCHITECTURAL CENTER	KINETIC CENTER
MATERIALS:	brayers, waterbase inks, palettes, paints, brushes, inks, papers, pencils, magic markers	clay, cardboard boxes, industrial staplers, Elmer's glue, strong tape, styrofoam, reeds	lightbox, film and slide & overhead projectors, polaroid & instamatic cameras, 16mm film, acetate inks, bleach,cameras, developing materials & Technifax or other consultants
RESOURCES:	Ansei Uchima, Gabor Peterdi or other printmakers, Sam Gilliam, painter, Ivan Chermayeff, designer, etc.	I.M.Pei or Isamu Noguchi,sculptural architect, or Albert Jacobson, potter, or other consultants.	Gerd Sterne and Bert Litweiler, light media consultants, etc.

VISUAL REFERENCE CENTER

Visuals: Reinholds - photography, Skira - fine art reproductions, A.F.A. Films - analytical films, Ealing Filmloops - on elements, techniques, etc. Experimental films, related slides and filmstrips.

Magazines: Art Forum, Craft Horizons, School Arts, Art International, Journal of Aesthetics, Art Education, Graphis

Books by: Jenkins, Pepper, Readings in Art Education, Readings in Aesthetics, DaVinci, Gauguin, Delacroix, Degas, Feininger's Anatomy of Nature, Schineller, Wachowiak, Klee, Kandinsky, Moholy-Nagy, Hayakawa, Eisenstein, Langer, Malraux, Itten, Montgomery, Kepes, Rose, Kaufman, Villemaine, Dewey, McLuhan, etc.

PRESENTATION:

I see it as a group of professionals attacking a problem - immersing themselves in the discipline and shop-talk of art, in the experience of the process for six weeks of intensive activity; coming together for the pooling of resources; and setting oneself apart after creating in order to get individual focus to seek freshness, evocative power, intensity, originality and to use to advantage the learner's existing frame of reference, regardless of its adequacy, since learning occurs casually and from intentional or unintentional visual and other stimuli, whether the learning is cognitive or affective or perceptual. Attitudes and values are formed from an immersion into the culture or the "climate" designed by the teacher. The teacher's expertise is in setting the framework - then it recedes and advances as it forwards the inquiry.

Questions to ask and explore might be:

What organizes the space, the light?
What are the operational premises of art?
What separates design from art?
What unifies a painting, then, - maybe red, or airiness?
What unifies a painting on all levels?
Can the following qualify as art qualities or ordering, organizing qualities?

red	wetness	suchness	green	silkiness
light	witchiness	softness	airiness	movement
hardness	toothiness	line	redness	itness
plane	volume	texture	mass	scale
thrust	balance			

The End of Summer orientation text would provide a basis for discussion.

Studio problems are designed to encourage personal exploration, improvisation, guided improvisation and ongoing evaluation, confrontation or encounter of the self with dynamics of form - line, color, mass, space.

Seminar discussion time would be used to analyze qualities of experience and their relation to classroom presentation. "What do I need to replicate that has been positive in my experience? Where is the art of arting like the art of teaching?"

Learner sequence: Guided exploration - problem - free improvisation - personalization - planned improvisation - limiting of problem - on-going evaluation - increased complexity in improvisation.

The workshop leader sets a loose framework within which the group operates and interacts, changing and setting the direction. The leader brings it in and out of focus.

If the structure of events were thought of like film-making, then what are the "elements" of film? Fade-out? Dissolve? Stopmotion? Slow motion? What would the director have to program and orchestrate? Think of the flow of the workshop like a film sequence:

Flow of Events

Moving Line in Time

Programming: Images in transition and metamorphosis, using connotative and affective strength of the symbol (i.e. transition from George Washington to Martin Luther King) in order to establish fresh symbolic strength to a "sign" or cliche. Making a visual construct which is an experiencable referent for the concept of itself, rather than retaining it as a theoretical construct whose referent is a remote concept.

Programming: Subject matter in relationship.

Programming: Color relationships in transition and metamorphosis (i.e. transition of red through orange to yellow - red/orange/yellow/red/pink/red/red/red/orange/red/orange/red/yellow) in a rhythmic progression of tone, tint, hue, shade, intensity, until a new configurative symbol is experienced, composed of a succession or relationship of symbols in both time and space. The emphasis provides accent to the rhythmic evolution of the symbol through successive images in transition of light, dark, intensity, hue.

In a real film, this would be done using one projector to program one linear sequence of images. Using more than one projector would mean programming relationships and points at which images and total configuration of sequences of images touch, overlap, dissolve, fade and re-emerge, acting as a structural reinforcement to the total aesthetic structure, or form. The question is, in analyzing an aesthetic statement, what is the organizing unit? What reinforces or weakens the development of this unit?

INDIVIDUAL ACTIVITIES:

Teacher participants might keep a diary* which discusses:

1. What I tried to do - (a horse in clay - make a design).
2. What art things did I use to make it?
   Color - as decoration or integral part?
   Line - how used, as an addition or extension of the surface?
   Texture - rough or smooth, actual or implied?
   Shapes - see-through, big, empty, heavy, interpenetrating?
3. What happened? - (The legs fell off.)
   Why? -
   What could I do to change that? - (Change the horse to an alligator or use thicker clay.)
   See: What has the artist Marini done to keep the legs on?
   What in his vision is like mine?
   Ask: Is my horse the right size for my vision?
   How much space and clay do I need?
4. Did it work? Is it more or less than it could be? What went wrong? What would be a better way? What went right? Did I use my materials to advantage? What else could I have used or done? What did other artists do who were grappling with my aesthetic proposition?
5. What happened while I was working? Something I could incorporate in the design? Could I use it next time and if so, how?
6. What do I think and feel about the design?

Pervasive question: What is the personalityof your product? Can you best express it in words, gestures, sound or what? How do you show understanding of it?

EVALUATION:

Can CAREL participating teachers help by structuring and recording times, places, activities, climates and qualities of events, places, experiences?

Is evaluation of group dynamics an important factor to consider when constructing a learning experience in art for children?

Do events, ideas and activities interpenetrate? At what points do they create new entities by overlapping? (catalysing)? At what point is meaning reinforced or insight forced? How?

What is the pervasive quality of the workshop? What is the color, tone? Any resonance? How would you describe it poetically, musically, dramatically, by dance or gesture?

What are the dynamics, timbre, density, gravity?

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*This diary idea was gotten from Chandler Montgomery's classes in arts and crafts at N.Y.U.

Were you immersed in the activity in the workshop? How? If so, why?

Was it a thin or densely permeated activity?

Were interpersonal relationships dynamic or static? How? Does it matter?

How would you describe the flow of events?

Were there interpenetration of events, ideas and activities? Overlaps?

Were suggestions picked up to be realized, seeds into flowers, or seeds into withering weeds?

How would you describe the structure? (What form - a movie, a painting, a sculpture, other?) What kind of form? - a Henry Moore sculpture, a still life painting, an Antonioni movie or a story?

Draw sequence: or: other

Was it linear, circular, spiral, geometric, what? A still life? Theatre in round?

Is the workshop leader's exposition presented as one of many alternatives, or the only one?

Was there an attempt to relate the relationships or just to relate static elements?

CHAPTER III

Curriculum Development and Content
by Mary Grayson

The tentative curriculum designed by the art staff began to develop a series of interrelated experiences in making and in appreciating art, relevant to children in grades K-3. Some of these lessons concentrated on helping children to know about what an artist does, and on developing an understanding of art, such as the Who Is The Artist unit. Professor Irving Kaufman chose to develop this topic because "visual literacy" is one of the most neglected areas of the public school art curriculum.

Other units presented the facts of the discipline of visual arts -- color, line, rhythm. Of the choices available in the rationale designed by Professor Kaufman, Mary Grayson chose to develop rhythm or color because these topics she felt have strong operational implications for teaching.

The CAREL staff did not have to develop expressive enthusiasm to any great degree, for it already existed even in children deprived of art experiences and opportunities. But the staff did begin to awaken a perceptual awareness and aesthetic and critical sensitivity in children and teachers where none had previously been noticeable. All the children in the field schools shared in common the nurturing, by CAREL art staff at least, of their right to symbolically invent through art, and thereby to expand and express themselves. A group of children exposed to the art curriculum plan as it now stands would gain mostly what they are now grossly deprived of: an opportunity to see, understand, and make art.

Much remains to be accomplished in developing a coherent, organic visual arts curriculum plan for young children. The content of the discipline must be posed in a way which is consonant with how children learn. Teachers cannot be expected to do slight-of-hand tricks by transforming passive concepts into strategies, although they can be very helpful to staff in suggesting strategies.

The 190 children in the six field classes in four schools who were exposed to CAREL art curriculum gained what they had been deprived of -- the introduction of an art program in a situation where none had previously existed. The two suburban schools did not enjoy the services of any art specialist: Burning Tree School at Bethesda, Maryland was set in a privileged, all-white community; Bailey's in Fairfax, Virginia had a mixed middle class population.

Of the two Washington, D. C., all black inner-city schools, Van Ness had the services of an inherently weak art specialist. Raymond had the services of a strong specialist who was not able to effect a coherent, vigorous program in a situation where factors mitigated against it. The obverse of her typical situation is well described by the N.A.E.A. in their position paper in Art Education, January 1968, volume 21, no. 1, page 28: "The Essentials of a Quality School Art Program".

Children exposed to CAREL art plan at Van Ness, Raymond and Bailey's schools in grades K-3 had an opportunity to explore and use common materials like liquid tempera paints and easel brushes; to work in a non-judgemental context; to see great original art in a museum; and to see and own copies of that work -- for the first time.

Children in the most privileged suburban school, the third grade at Burning Tree, which did not have an art specialist, had frequent access to original art, to discussion, to experience with a plethora of art materials either at home or at school. Here CAREL art staff was able to significantly refine and improve what had been casual and haphazard learning, particularly in developing the children's critical faculties.

The other five classes were so severely deprived of opportunities for making and understanding art that even the worst plan would constitute an improvement!

The CAREL art staff did not try to individualize the curriculum plan to suit the needs of the disparate communities. However, in the final art workshop in April, discussion revealed that black teachers felt that their children were so experientially deprived and had such low self-concepts that they had "nothing to dream" with or for. They could not symbolically re-invent through art a relationship with their environment for they had none of value to a white culture.

The curriculum units, lesson plans, and resource materials developed during the school year 1968-69 demonstrate interesting growth and change in both perception and focus on the part of the CAREL art staff.

Units, Lesson Plans, and Resource Materials

ART CURRICULUM UNIT, Who Is The Artist
Professor Irving Kaufman

TOPIC: The Artist

FOCUS: Who is the Artist

EXPLANATION: The teacher has a two-fold responsibility in developing the focus. He should provide for the child some sense of what and who the mature artist is -- generally identifying activities, characteristics, and reflecting suggestively (without doctrine or arbitrary imposition) the values artists appear to accept or function with in their creative expressiveness. Secondly, through association and hopefully enthusiastic self-identification, each child may be made to feel his own potential as artist. The purpose here is not to set standardized models to be replicated on an elementary level; rather, the sense of who the artist is (he may be any one of a multitude of beings and he is always unique) becomes the basis for exemplary but open ended influences upon the child.

The particular educational process can be largely one of acculturation and the imbuing of aesthetic and creative values, considerations that are central to the development of a sound visual literacy. The unit is similar to the more traditional attention given to firemen, policemen, doctors and such. However, there should be an avoidance of the stereotyped images of traditional content, and an expanded sense of the vitality, relevance and individuality of the artist.

The visual artist has been a part of all societies at all times, ranging from the cave man to the Greek sculptor Praxiteles, from the Renaissance genius of Michelangelo to the modern genius of Pablo Picasso or Willem de Kooning, from the tribal mask maker of Africa or Oceania to the American maker of Environments and Happenings, Allan Kaprow. He expresses his innermost feelings and private thoughts or sensations in some concrete fashion, transforming elusive experience into sensory and perceptible forms. His contributions to culture are enormous -- on the one hand, universally consummating the particular qualities of time and place -- on the other hand, evoking extraordinarily personal responses, permitting both himself and his audience to <u>see</u> and to <u>feel</u> the world imaginatively and significantly.

Frequently, the artist himself states his function in metaphoric yet insightful ways.

Paul Klee, the Swiss painter wrote:

> "May I use a simile, the simile of a tree? The artist has studied this world of variety and has, we may suppose, unobtrusively found his way in it. His sense of direction has brought order into the passing stream of image and experience. This sense of direction in nature and life, this branching and spreading array, I shall compare with the root of the tree.

From the root the sap flows to the artist, flows through him, flows to his eye.

Thus he stands as the trunk of the tree.

Battered and stirred by the strength of the flow, he molds his vision into his work.

As, in full view of the world, the crown of the tree unfolds and spreads in time and space, so with his work.

Nobody would affirm that the tree grows its crown in the image of its root. Between above and below can be no mirrored reflection. It is obvious that different functions expanding in different elements must produce vital divergences.

But it is just the artist who at times is denied those departures from nature which his art demands. He has even been charged with incompetence and deliberate distortion.

And yet, standing at his appointed place, the trunk of the tree, he does nothing other than gather and pass on what comes to him from the depths. He neither serves nor rules -- he transmits."

Another viewpoint is expressed by Marshall McLuhan, the noted observer of culture:

"The poet, the artist, the sleuth -- whoever sharpens our perception tends to be antisocial; rarely 'well-adjusted', he cannot go along with the currents and trends."

McLuhan goes on to couple the artist with the "antisocial brat" who, unaccustomed to conforming environments, saw that the Emperor's new clothing, in the famous story, was really no clothing at all. He was able to really "see".

Finally, the poet Ezra Pound said, "the artist is the antennae of the race".

OBJECTIVES: To have the child become aware of --

a) the existence of artists

b) basically, what it is that artists do and make

c) the distinctive expressive functioning of artists.

MATERIALS:

a) Visual aids accompanying unit
Who Is The Artist

1. Pierre August Renoir, Monet Painting in His Garden at Argenteuil, Wadsworth, Atheneum, Hartford, Connecticut

2. Rogier Van der Weyden, St. Luke Drawing the Virgin, The Museum of Fine Arts, Boston

3. Henri Matisse sketching in the Bois de Boulogne, Paris, Pierre Matisse-Pierre Matisse Gallery, New York

4. Photo: Boy painting -- CAREL Summer Art Workshop

5. Photo: Irving Kaufman working at Airlie -- CAREL

6. Photo: Lloyd McNeill in front of mural -- Washington Post

7. Photo: Allan Kaprow at a Happening

8. Photo: Jackson Pollack Painting

9. Photo: Alexander Calder working in studio

10. Photo: Architect at Building

11. Photo: Designer -- Commercial or Industrial

12. Photo: Director at Film making

b) Art supplies, such as crayons and paper (at least 12" x 18"); or tempera paints, brushes and easels (or floor space); or clay; or felt markers; or any other media the teacher wants the children to work with and with which the teacher is familiar.

PRESENTATION: Obviously, the showing of the visual aids may serve as a starting point with the teacher stimulating a pertinent discussion. However, the teacher may want to initiate the lesson in another manner, through open discussion, emerging out of related class activities or after (or perhaps during) art activities the children are engaged in.

In the presentation, the emphasis upon who the fine artist is would probably be most advantageous. He -- the painter or sculptor -- serves as the philosophical fulcrum for the visual arts and it is desirable that the image of his creativeness, expressiveness and workmanship be transmitted to the children. However, within the conceptual range of Who Is The Artist even at an initial exposure, it is also essential that the child have an expanded exposure. In addition to the traditional fine artist, and in keeping with contemporary attitudes in the visual arts, the designer, the architect, the filmmaker and other creative form makers in the plastic arts should be presented.

ACTIVITIES: The unit may be restricted to a discussion alone and if the teacher believes this appropriate for the class, it is sufficient. The discussion, if it is to embody the qualitative considerations of art education and establish the basis for individual critical understanding, has to develop as an open dialogue involving the students in a very active manner, leaning heavily upon the stimulation of student initiative.

For young children particularly, it may be the wisest course to relate in close timing the conceptual learning with direct studio activities. Thus the lesson may include the students' own attempts to make expressive forms, encouraged by imaginative and relevant themes. These can be centered about some vivid individual or group experience -- a storm, my funniest dream, a recess game and hideaways in or on the way to school -- or the children can cast themselves as artists, portraying their personal versions of the topic of discussion.

A visit from a local artist or the identifying of an available art specialist, who may speak to the class as an artist, could prove rewarding. Similarly, the posting of visual aids both before and after the lesson, on bulletin boards or other available wall space, would reinforce the objectives of the lesson.

EVALUATION: Some points of reference:

a) The clarity, vividness and relevance of the child's work vis-a-vis the topic.

b) The nature of the questions and comments during the discussion: were their queries original to the children; did the discussion pursue some fundamental points of who the artist is beyond overly simple and abrupt question-answer situations; was there involvement and enthusiasm on the part of children such as making personal identifications, elaborating upon comments, eagerness for personal expressiveness?

ART CURRICULUM UNIT, Who Is the Artist?, Mary Grayson, editor.

This unit was abstracted from Professor Irving Kaufman's original Who Is the Artist? unit, and edited into booklet form to be used by the teachers as resource material. The original booklet, printed in a 6 1/2"x9" format, with an orange cover, may be seen in the CAREL Document Library.

Titlepage — Who Is the Artist?

Irving Kaufman, Senior Associate in Art, CAREL
Edited by Mary Grayson

Initial Draft - Not for Publication

This publication was prepared pursuant to a contract between the U.S. Department of Health, Educationand Welfare and the Central Atlantic Regional Educational Laboratory.

Page 1:

Who is the artist?
What are his characteristics, his values, his activities?
How can we make the child aware of his own potential as an artist?

Page 2:

The artist has been a part of all societies at all times. He expresses his innermost feelings and private thoughts or sensations in some concrete fashion, transforming elusive experience into sensory and perceptible forms. His contributions to culture are universal consummations of the particular qualities of time and place. He evokes extraordinarily personal responses, permitting both himself and his audience to see, to feel, and to hear the world imaginatively and significantly.

Page 3:

Paul Klee, the Swiss painter wrote of his artistic function metaphorically:

May I use a simile, the simile of a tree? The artist has studied this world of variety and has, we may suppose, unobtrusively found his way in it. His sense of direction has brought order into the passing stream of image and experience. This sense of direction in nature and life, this branching and spreading array, I shall compare with the root of the tree.

From the root the sap flows to the artist, flows through time, flows to his eye.

Thus he stands as the trunk of the tree.

Battered and stirred by the strength of the flow, he molds his vision into his work.

As, in full view of the world, the crown of the tree unfolds and spreads in time and space, so with his work.

Nobody would affirm that the tree grows its crown in the image of its root. Between above and below can be no mirrored reflection. It is obvious that different functions expanding in different elements must produce vital divergences.

But it is just the artist who at times is denied those departures from nature which his art demands. He has even been charged with incompetence and deliberate distortion.

And yet, standing at his appointed place, the trunk of the tree, he does nothing other than gather and pass on what comes to him from the depths. He neither serves nor rules - he transmits.

Page 4:

Another viewpoint is expressed by Marshall McLuhan, as an observer rather than as an artist. He couples the artist with the antisocial "brat" who, unaccustomed to conforming environments, saw that the Emperor's new clothes were really no clothing at all.

"The poet, the artist, the sleuth - whoever sharpens our perception tends to be antisocial; rarely 'well-adjusted', he cannot go along with the currents and trends . . . . the artist is the man in any field, scientific or humanistic, who grasps the implications of his actions and of new knowledge in his own time. He is the man of integral awareness."

The Poet Ezra Pound said, "the artist is the antennae of the race."

Page 5:

How can we apply these definitions of the artist to the education of young children?

The visual arts practitioner serves as the philosophical fulcrum for the visual arts, and it is desirable that the image of his creativeness, expressiveness and workmanship be transmitted to the children. In addition to the traditional fine artist (the painter, the sculptor) - the designer, the architect, the filmmaker are people who serve as exemplary but open-ended influences on children.

Page 6:

Suggested Strategies

Show slides or large poster size visuals of art work such as:

- Prehistoric cave drawings
- Egyptian tomb paintings
- Greek sculpture (Praxiteles)
- African sculpture and masks
- Medieval painting
- Renaissance painting
- French Impressionist period
- Work by contemporary artists, architects, designers and filmmakers

Where possible, show photographs or slides of an artist working in his art form.

Arrange for a local painter to visit the classroom and to bring examples of his work, or to demonstrate his process and craft. Take the children to his studio.

Arrange for a local architect, or industrial designer or ceramic artist to visit the classroom. Have the children visit his studio and see his products in unfinished and final forms, talk with him while he is working.

Page 7:

Encourage the children to ask:

Why do artists make art?
What do they say in their art?

Sometimes people are puzzled, frightened, bewildered, excited, by things that happen to them in life, and they want to tell through their art what they think, and how they feel.

In art you get a chance to "tell it like it is."

Ask the children:

What can you think of that is exciting, funny, frightening, wonderful or awful that happened to you? The riots, the looting, a fight, a game, a dream, a storm, playing with your friend - what?
How will you tell about it in visual terms?
What feelings can you express that are private?
What materials will you use?

Page 8:

Make your classroom into an environment for artists by "setting up" centers.

A "center" is a place in the room. It could be on the floor, in the coat closet, or made by putting 4 or 6 desks together. Can any or all of these be ready for children?

A center for building in clay, in blocks, in wood
A center for designing and constructing in paper
A center for painting and drawing

In each center have newspapers for padding and protection; have a clean-up sponge and water pail available.

In each center have space for a child to reach materials easily and to move freely, using his whole body in painting or building.

Page 9:

In the building center you will need

Self-hardening clay for 4-6 children
Things to stick in the clay - twigs, sticks, pencils, screening, hay, spools, etc.

Kitchen utensils such as a fork to mark the clay with - a rolling pin to roll it out. (The cloth side of old oil cloth is good to roll it on)
Kindergarten blocks for 3-4 children to place in space, crawl under, over, around
Scrap lumber for 3-4 children to glue with Elmer's glue, or to hammer together with nails, to saw
Don't forget a pail and sponge
What else do you need?

Page 10:

The Designing Center

Stiff papers, hand staplers, bright colors, different textures, glue, tapes, pastes, cloth samples, scissors, cardboard, tissue, cellophane, styrofoam, balsa wood, lumber scraps
Flashlights, a movie camera, film, an instamatic camera

Class Museum

Display area for prints and various reproductions, magazine cuttings, art objects, slides, opaque projector, slide tapes, etc.

Page 11:

Center for painting and drawing

18 x 24" bogus paper or strong paper with a tooth to the surface - gray, white or manila - 3 or 4 sheets to a child.
Newspaper underneath for padding and protection.
Long handled easel painting brushes (flat and stiff) 1/2, 3/4 to 1 inch in size (keep them in the paint jars).
Bright colors of tempera paints, and dull colors too - an assortment of bright, dull, dark and light to choose from in wide mouthed plastic jars. Commercially pre-mixed tempera often has a better, more satisfying consistency than dry powder colors. Also, pre-mixed liquid tempera of good quality comes in marvelous colors like lime green, raspberry and turquoise.
Some sponges, a large can or pail of water - for cleaning up accidents.
Some small kits of sponges for painting, some printing rollers, some spools for printing, some twigs or sticks for printing painting, one or two house-painters' brushes.
Some odd-shaped (long, narrow) papers, some different textures of paper, cardboard, large hexagonal wax crayons, more than 8 colors, some broken ones without paper.

Page 12:

Teacher Observation

Do you need a different plan for next time?
How will you organize your plans? Do you require a focus, individual research, tryout?
How long will you let the children work?
How many activities can they choose from?
How will you relate what they do, or are doing, to the slides or prints you might have, to the visit of the artist, to the museum, or to the architectural site?

Will you make a picture of the artist, or do what he does?
Where will you go from here?
How will you evaluate the child's work?
Is the child involved, enthusiastic, verbally and artistically expressive?

Page 13:

How does he handle the materials - clay, crayon, brush, paint, etc.?
Is he responsive to the sensory qualities?
Does he explore them inventively?
Does he need help in cutting, pasting or holding the brush, or does he make the tools work expressively for him?
What is the character of his symbolic expressiveness?
Does his work show clarity, intensity of intent, evocative power?
Are his images vivid?
Is he metaphorically inventive?

Page 14:

Is he original in style, or contrived? (What is the difference, if any, between novelty and originality?)
Does he depend on cliches, imposed images, "right ways" or "schema", or does he improvise?
How does he discriminate between choices offered or felt, in selection of formal elements and of content?
Is there contrast and nuance in his work?
Does he show a gross or subtle sensibility?
How personally does he identify with his work?
How is his individual insight expressed in composition and style?
Can the child tolerate ambiguities in his work, unresolved areas?
Does the child require clear cut sequencing or can he make open associations among feelings, materials and artistic forms?

Page 15:

In responding to someone else's art work

- Can the child describe what he observes?
- Can he make affectively influenced remarks as well as more precisely intellectual ones?
- Can he relate his feelings to any physical equivalents in the work?
- Can he interpret meanings?
- Can he say whether the artist was successful in what he was creating and expressing?
- Can the child improvise his own imaginative insights?
- Can the child reflect any personal sensibilities by facial expressions, voice tones, body movements?

An artist enters eagerly into the life of man, of all men.
He becomes all men in himself.

The function of the artist is to disturb.

His duty is to arouse the sleeper.
To shake the complacent pillars of the world.

He reminds the world of its dark ancestry,
Shows the world its present and points the way to its new birth.

He makes uneasy the static, the set and the still.

- Norman Bethune

ART CURRICULUM UNIT

Who Is The Artist, Part 2

"Artistic Expressiveness In The Classrocm"
Irving Kaufman
January, 1969

The expressiveness of the artist has many aspects and facets. There is a complexity of development which makes it difficult to study the creatively artistic processes with any degree of precision. The individuality and subjectivity of the activity also does not permit any decisively theoretical and commonly functioning structure. However, there are many broad though distinctive characteristics of the artists' expressiveness which can be identified for educational purposes. To be aware of them is to reinforce the teacher's competencies and sensitivities in encouraging worthwhile art activities for children.

The young child does not approach the mature artist in range, depth and complexity of imagery, manipulative skills, visual improvisation and intricacy of association. However, the child does share in the expressive exploration of feelings and ideas. There is a common element of sensuousness as well as a personal transformation of experience into visual forms. The artistic activity, whether engaged in by child or adult, also grows out of aesthetic considerations and qualities of exploratory play. These are shaped into expressive configurations, becoming perceptible images and communicative compositions, the symbolic records of an individual's unique encounter with experience. For the encounter to be genuinely worthwhile in an artistic and expressive way, teachers should encourage natural yet stimulating approaches, conducive to exploratory and zestful behavior. This can best be achieved by the development of flexible programs offering adventures in expressiveness rather than predetermined educational norms and procedures in technique.

Within the flexible suggestiveness of an open program there are some guiding elements of which the teacher needs to be aware. These can serve as teaching cues toward artistically spontaneous activities which reflect the individual child's engagement -- his personally significant involvement with both art and experience.

Some of the characteristic developmental elements in the artistic process in education are briefly listed. Though there may be some apparant sequence to the unfolding of the process, it would be inappropriate to lock the elements into any kind of prescriptive order.

1) "Dreaming" Time: Artists may appear to create their works out of secure or even "ready made" inspirations and talents of great sensitivity to the average layman. However, this is rarely a mechanical procedure. Rather, the artist frequently comes to his canvas, clay or whatever the media after a period of feeling, thinking, and fantasizing, of revery or just dreamy fooling around. This could appear not to be fruitful or even wasteful at first glance. Yet it is the internal base for whatever expression the artist will attempt.

Similarly, children need to be afforded the time and the permissiveness to wander about in their own psyche, to daydream, to dip into their storehouse of preconscious images and inner feelings to explore their imaginations. Though seemingly unproductive to the casual teaching eye, this "dreaming" time is highly generative, creatively provoking, and establishes a natural condition for subsequent artistic activities. The classroom climate -- the atmosphere the teacher creates -- should allow for such opportunities and in such a manner which tolerates and accepts the wide variance such experiences engender. The child's openness to experience richness of feeling and vitality of response is largely dependent in the classroom upon the teacher's own intuitions about and acceptance of "dreaming" time.

In turn it becomes that fertile period wherein the child has pregnant possibilities and is nurturing them toward fruition.

2. Motivation: The stimulation and prompting which a teacher provides in art greatly influences the eagerness and intensity of the children's responses or activities. The motivational factor not only creates the general classroom climate for expressiveness, but animates the individual child. It quickens his perceptions, excites his wonder and invites involvement in pleasurable, though sometimes demanding and self enlightening doing.

The teacher, like the artist, finds the sources of motivation associated with destructive personality qualities. The teacher has a further association to make in relating to children's interests and feelings, while at the same time she affirms art experiences as worthwhile and rewarding ways of knowing oneself and the world. However, for a genuine and productive quality of motivation, the teacher has also to accept her own life style. There needs to be a natural projection of emotions and ideas growing out of who the teacher is rather than what she is teaching.

A distinctive characteristic of artistic motivation is that it is self directed. Any restraints or limitations are arrived at willingly by the artist after his intuitions about and examination of a situation or problem. In a related way, the teacher needs to gear her motivational behavior so that it does not impose arbitrary or hostile artistic goals for individual children. Her motivations should be jumping off points for the child, not directives for acceptance.

Open discussion, field trips, perceptual excitement in the classroom, the presentation of intriguing materials (even the common crayon can function this way), vivid language and gestures, provocative play, empathetic and shared planning, attractive visual aids, references to "make believe" and fantasy are among the host of motivational sources any teacher can draw from and shape to her own teaching style.

The sensitive and enthusiastic exploitation of the teacher's motivational potentialities, aided and abetted by appropriate curriculum materials, serves as the beneficient and protective context without which the child can lead himself astray or give up altogether.

3. Open Exploration: An artist will frequently try out his materials or make numerous preliminary sketches of some work which is as yet vague and unformed in his mind. There even may be a random experimentation with media and forms -- a sort of warming up period.

   Children also require such freedom to explore and the time in which to do it. Perhaps even more than the mature artist, they need to become acquainted with the sensory possibilities of media, the handling of art tools, the aesthetic qualities of visual smybols.

   Teachers, in providing the opportunities for a free and easy handling of various mediums and materials, are reassuring the child in his urge toward expressive independence. Though there may be some superficially aimless activity, in reality the child is undergoing a fundamental education in artistic processes.

   The time for exploration will differ from situation to situation; it can occur during a regularly scheduled art lesson, it may be the teacher's practice to permit art activities for individual children when they are free from other class concerns, and, of course, the opportunities should be available under both circumstances.

   This exploratory activity in media manipulation and form making frequently offers the outlines for more focused work, establishing insights and attitudes. Coupled with the effects of "dreaming" time, it functions as an inherently appropriate approach to artistic expressiveness.

4. Expressive Development: The focus of all of the preceding activity lies in the particular work of expression to which an artist commits himself. It operates similarly for the child. The development, organization, elaboration and refinement of a specific art work is generally the goal for active aesthetic involvement.

   As insight makes itself felt, as the feeling or affective dimension of the experience insists upon "out", as the stimulating surrounding actively affects the individuals' perceptions, the urge toward a particular expressiveness is translated into actual doing. Both the artist and the child start purposefully to draw, paint, carve, model or whatever -- there is a pertinent emphasis upon communicating some feeling or idea.

   At this stage, the process is considerably more conscious and deliberate than the previous activities. Technique, relationship to external considerations, overt aesthetic judgment, the solution to an array of innate problems all come to the fore. However, it is important to stress that the experience is still an immediate and an open one if freshness and personal expressiveness are valued.

Obviously, the child will require the most help during this time. It is rather important that the teacher recognizes the need to support, to demonstrate, to provide technical help at this junction -- however, not at the expense of truncating the experience for the child or imposing prescriptive techniques or forms. The emphasis should remain upon the inventive possibilities the child can elaborate upon and upon the child's own sense of discovery and form making. Help should be provided when the teacher either detects a real need for it or is asked. The teacher should also engage in dialogue with the child about his work, discussing its aesthetic and expressive character. Alternative ways could be suggested if need be, perhaps to acquaint the child with a range of possibility. This must be carefully broached, for the young child makes very concrete identification with his forms. Nevertheless, the basis for visual literacy should be laid down, even in the most rudimentary fashion. The teacher can also help the child to acknowledge failure or frustration without the experience becoming traumatic and negative.

In all, the child's expressive work and the processes by which he arrived at it becomes the basis of not only a child's expansion of his own horizons, but also the element of communion between teacher and child. His art work both directly and metaphorically expresses his vision of the world.

LESSON PLAN*

Who Is The Artist

"Artistic Expressiveness In The Classroom"
Mary Grayson
January 16, 1969

TOPIC: Who is the Artist

FOCUS: Artistic Expressiveness -- Kindergarten and 1st grades

EXPLANATION: (See "Artistic Expressiveness in the Classroom" in the Who is the Artist unit by Professor Kaufman.)

OBJECTIVE: To help children become aware of quality of paint and design elements.

To evoke profound personal symbolizing.

To help children understand that artists express themselves visually in forms different from those used by musicians, poets, dancers, writers.

MATERIALS, VISUALS, RESOURCES, ORGANIZATION: Children's paintings
Reproductions of Fine Art -- Shown in an uncluttered setting. At least 24" x 36".
If possible, Original art with one predominant color, i.e., red.

Newspaper pads, sponge, plastic waterpail with handle, easel brushes, 18" x 24" paper, paper towels -- shades of red and one other color tempera paint (2 choices for each child). Brush in jar, children in groups of 4 or 6 on floor or at desks -- paint within easy reach.

PRESENTATION: What is the color you see the most in the painting?
Where do you see it?
Where is it brightest?
Where is it darkest?
Where is it dullest?, etc.

What would you do on this paper if you were this color?
(brush, paint, paper)
How does it feel to be this color?
What are you going to make your colors do?
(Choose from their responses): slip and slide
spill
wander
go fast
make my jacket
make a flag, etc.

*This lesson plan was derived from the preceding curriculum unit by Irving Kaufman.

INDIVIDUAL ACTIVITIES: Painting -- about 20 minutes -- choice of another paper.
Routines for cleaning up, washing up, putting papers somewhere to dry, exhibiting, labeling work.

EVALUATION: Another day -- hang and label work.
Ask children to describe their painting: Ask them:
Name the colors and tell us what you're doing.
What's going on in this painting?
Can you sing this color?
What are some words that make you think of this painting?
What are some sounds?
Who can move like, or be like this painting?
Is it a fight? Is it quiet?
Is it very large? (Does it feel large?)

LESSON PLAN
Sharon Jones

"Artistic Expression", (From the Who Is The Artist unit)

TOPIC: Who Is The Artist

FOCUS: Artistic Expressiveness

EXPLANATION: The purpose of the committed artist is to express his unique personal vision. The expression alone is not enough, though; there must be a quality to that expression that comes from a sensitive reaction to his media (paint, clay, wire, etc.) and a selective use of the elements of his form (color, shape, volume, texture, etc.).

OBJECTIVE: The child produces an art work where he has projected a personal statement in an exciting visual form.

The child becomes more sensitive to the expressive qualities of his media (paint, chalk, etc.) and his art form (painting -- color, shape, texture; clay -- volume, size, mass; printing -- texture, value, etc.).

The child becomes aware of a qualitative relationship between the artist's purpose of expression and his selection of form (in child's own work and work of others).

SUGGESTED STRATEGY -- Second and Third Grade: Select a sensory kind of experience, i.e., cold, rain, wind, sea, etc. Select metaphoric images -- lines of poetry or a short poem, evocative pieces of prose, or vivid images children have written -- to elicit vivid visual and emotional responses from children. If the selections were of images of rain, the teacher could then ask children to tell about their experience of rain without using words.

MATERIALS AND VISUALS: 18" x 24" paper, newspaper, water, chalk or paints and brushes and large tins of water.

Books:
The Wind and the Rain, Richard Lewis (children's poetry)
The Real Tin Flower, Aliki Barnstone (children's poetry)
The Artist and His Model, Marc Chagall
Ballet Girls, Edgar Degas
The Comming Storm, George Inness
Seven A. M., Edward Hopper
or any example of romantic, emotional painting of the teacher's choice.

Classroom Prints or individual postcards.

EVALUATION: Does the child select his media for its appropriate expressive quality? Is he intently involved in the creation of his own work? Does he respond to any expressive qualities of his art form -- color, line, etc.? Can he relate the concept of personal artistic expression to the way the artist works as contrasted to the ways the policeman, fireman, scientists, etc. work?

LESSON PLAN*
Mary Grayson

"Artistic Expression", (From the Who Is The Artist unit)

TOPIC: Who Is The Artist

FOCUS: "Personal Artistic Expressiveness in the Classroom"

EXPLANATION: Children and artists need time and materials to "waste" and to "play with" when they create art. The teacher can help CAREL by recording when and how she uses spontaneous behavior to advantage in promoting the art experience in a way that allows children to select personal goals.

Following are some devices and techniques which help to promote creative thinking. Most of them are verbal. Visual, aural, tactile stimuli are important, too.

OBJECTIVE: To help teachers structure a climate for allowing personal expressiveness in visual art.

MATERIALS, VISUALS, RESOURCES, ORGANIZATION: Any art activity -- painting, working with clay, etc.

Brainstorming -- What is it like?
What does it make you think of?
How would you tell about it?

(Encourage and record all spontaneous responses -- no matter how silly -- then select appropriate insights.)

PRESENTATION: Be a microscope.
Be a telescope.
See the room only in shapes (no lines, colors, etc.). What will you use to make it for us? (Large chalk, tempera paints, cardboard boxes, or colored paper and paste)

See the room in shapes like cubes and cylinders.
See the room in terms of movement only. How does it move? What does it do?
See the room in line only.
See your friend as a machine. Draw him or make him.
What will you use? (Nails, hammer, Elmer's glue, wire, scrap lumber)
Cold. Can you think of a time when you were cold?
What was the time you were coldest? What would you use to make it/
Wet Soft Old.

If you were...(a cat) how would you...(creep)?
If you were...(a color) how would you...(feel)?
If you were...(a brush) where would you...(play)?

*This Lesson Plan was derived from the preceding curriculum unit by Irving Kaufman.

How many kinds of...can you think to...?
How many ways can you think of...?
In what ways could you, or would you...?

Imagine a...(bicycle)...that could...(fold up into a little box...or dissolve and/or go limp...or).
What would you make it with?

If we could...(have a giraffe for a pet, how much space would he take up)? (Where would you sit?)

If you could have...(any pet/or car you wanted, what would you choose? Where would he sleep? Eat, etc.).

How does an (ice-cream cone) look to (your tongue)?
a baseball to a bat?
a car wheel to a road?
a bug to another bug?

Try to make a picture using one color.
How will you do it?
What else can you use besides the color? (What else did the artist use as well as colors? (Miro, Hopper, Degas, etc.) (Shapes, lines, chalks, designing the flat part of the picture, designing the part inside the picture.)

Design a device for illustrating the difference between virtual and actual space.

1) What is the first thing you see when you hear this word?
cold
stairs
parking meter
soft
jumping
light

2) Make a picture from this word.

Art Work -- Visual Literacy
What is it like? What makes it like that?
Pretend to be...
Act it out.
What is the same about...
What is different about...
What's the main thing about (the art work)?
What is its personality like? If you could choose a person, what person would seem most like the painting?
What makes it that way?
Be...(red).
How does it feel to be...(red)?

Visual Stimulation
Show enormous visual stimulus of color.
How?
How be bathed in changing color, light and dark?
Make a living, moving, pulsating Rothko.

Using overhead projector, shallow petri dish of water, drop salad oil and eyedroppers of Higgin's colored drawing inks, or vegetable dyes into it slowly. Flood the screen with a very large image. Let it suffuse the atmosphere with color.

Use metaphor -- a way of speaking of the unknown in terms of the known, or simile, being like something.

INDIVIDUAL ACTIVITIES: Any art activity using one or more of these methods.

EVALUATION: How did the children demonstrate increased personal expressiveness in:

1) their art work?

2) their responses to art work?

Please substantiate by at least one carefully analyzed example.

Which method of those listed did you find most effective?

ART CURRICULUM UNIT

A Visit To The Art Museum
Professor Irving Kaufman
January 20, 1969

A visit to an art museum will elaborate upon and reinforce many of the concepts and understandings which teachers and children explore in the unit Who Is The Artist. The visit extends the range of visual literacy with which children become acquainted. It provides one more setting for art and artist, one that brings together many elements relating to the artist, focusing particularly upon what the artist creates -- objects of art.

The visit to an art museum lends itself quite naturally to the cognitive aspects of the unit. It would be a mistake, however, to over stress these factors while at the museum. For the child, the trip is one of adventure, his responses those of intrigue, wonder and delight, projected through sensory encounters with aesthetic objects and surroundings. His senses should be surprised, provoked and gratified by what he perceives in the museum; the experience needs to emphasize the immediacy and the compelling mystery or magic of art. The pictorial symbolism of a painting also needs to be experienced through color, line, texture and light, the three dimensional "thereness" of sculpture through volume, mass and weight, the utility and craft of pottery through form and decorative embellishment and so on. The sensuousness of media and the natural allure of form shaped for expressive purposes offer an innately appropriate and satisfying approach for the teacher who, with enthusiasm and educational excitement, can provide genuinely satisfying aesthetic experiences for children.

A direct experience with what artists make helps establish a sound and personally felt response to and insights into who is the artist. The talk about art and artist which the teacher has engaged in as dialogue in the classroom is complemented in the museum by the vivid presence of art. The sense of who the artist is enters other dimensions of understanding. The child absorbs the variety of qualities, aesthetic, symbolic and sensory, which play around the works of art and go beyond the academically discursive. To that extent, a teacher would be wise to permit some free exploration of the museum and the works that are in it, within the limits of museum etiquette.

There are a number of factors which teachers may find helpful in planning a visit to an art museum with young children. These can serve as cues to developing particular activities. They may also provide a general awareness influencing any emphasis or focus the teacher finds appropriate to the child's aesthetic needs.

The young child experiences art in a very concrete way, for the most part. There are the broad aspects of mood and affective involvement, of cultural gratification and the beginnings of critical sophistication for the child. Much more intensely, there is the perceptual directness, the sensory immediacy of the art

objects. Along with this "at hand" reaction are particular identifications made on a psychological level with the forms and content. "That figure is doing such and so, that shape is a cloud, a tree, an animal", whether the art is representational or not -- and consequently the content is in dynamic relationship. The relationship is projected by the visual accuracy and gesture of the subject matter, but it is also projected by the child out of the sensations that are being experienced -- out of the affective tone which the art work evokes within the individual child. To come full circle, the mood, though felt by the child, is expressed verbally, not in abstract or general terms (except to say "that is happy or sad" -- without any nuances or unique personal sensitivity), but concentrating upon the concrete and the immediately apparent. A teacher would be reinforcing this inherent tendency of aesthetic response in the young child if she also concentrated on similar considerations in structuring the museum visit.

This prism of concreteness, however, does not limit the child's imaginative play. The child is likely to make the most intense responses to the extremes of artistic form. They will quickly relate to the very realistically depicted works showing the "real" world. They will just as enthusiastically react to works of great fantasy and high dramatic power. Similarly, they are fascinated by the extremes of scale -- the very small and the inordinately large objects and volume of space awakening full and excited responses. The young child is also prone to positive interaction with those objects which are kinesthetic, which change and in which he can somehow participate -- though not many museums are likely to possess an abundance of works such as mobiles. It would be desirable for a teacher to identify beforehand those objects in a particular museum to which young children would be especially attracted.

There are some other preparations teachers can engage in prior to the class visit.

First there is the factor of museum etiquette, (How does one act in a museum?), presenting the so called "do's and don't's", without being arbitrary or overly restrictive. The child is quite naturally stimulated to kinesthetic examination in a museum. He wants to touch, to run, to shout about and to encounter dramatically the fascinating objects, the inviting textures, the openness of space, the rich range of visual excitement. This is quite a natural response, expecially among young children. However, it has to be contained within the limits of reasonable behavior which will not cause disruption or damage in the museum. The teacher should explain all this, noting that works of art are not to be touched, that pandemonium does not permit any worthwhile response to the works of art, and so on. The propriety of the visit is likely to be dependent upon the groundwork the teacher has established, yet it should not be namby-pamby or prematurely censorious. As much freedom and personal investigation is to be permitted as any situation may suggest and stimulate.

Secondly, the teacher can present to the children some sense of what is in the museum. It is advisable to select one work in particular that is to be seen and to elaborate upon its qualities. The stress should be upon setting the personal basis for aesthetic experience which builds visual literacy. The dialogue the teacher engages in with the children can set attitudes and expectations, but it should

always be open and suggestive rather than precisely factual and doctrinaire. When the child finally sees the work in reality rather than in reproduction the experience should be a vital and dynamic one -- a highly individual one which has not been preempted by the teacher's perceptual structure. Nevertheless, the teacher can alert the child to the qualities of the art work -- its obvious content yet its potential for unique interpretation, its formal qualities: color, shapes, textures which carry a variety of expressive intentions and possible responses, anecdotal material about the artist, speculation as to how, when and where the work was created, etc. A more cursory attention may be given to several additional reproductions of objects that will be seen during the visit. In this way, the child can anticipate, perhaps, some aspects of the coming experience and find familiar "old friends".

The backgrounds the teacher offers are not expected to make the child a connoisseur, but rather should be designed to activate the appetite for aesthetic experience for its own sake.

ART CURRICULUM UNIT, A Visit to the Art Museum, Mary Grayson and Sharon Jones, designers.

This unit, a booklet entitled The Museum: Aesthetic Response in the Museum Setting, was derived from the preceding curriculum unit by Mr. Kaufman, and edited into booklet form to be used by the teachers as resource material. The original booklet, printed in a 6 1/2"x9" format, with a blue cover, may be seen in the CAREL Document Library.

Front Cover:

(Cover 6 1/2" x 9" blue drawing paper)

The Museum

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Titlepage

Title -- Aesthetic Response in the Museum Setting

Prepared by Sharon Jones
Mary Grayson
CAREL Art Staff

This Publication Was Prepared Pursuant To A Contract Between The U.S. Department Of Health, Education, And Welfare And The Central Atlantic Regional Educational Laboratory

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Page 1:

An art museum, gallery or collection may serve as a treasury of fine art, of those "fragile monuments" to man's spirit. It may serve as an educational resource, or it may serve as a catalyst for cultural interaction and change.

Depending on how it sees its role, the museum may be withdrawn and remote, or inviting and even active in its reaching out to the community.

The most important service which all art museums provide is an environment for a private encounter with a moment of art.

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Page 2:

OBJECTIVES:

- to experience a real work of art in the museum setting; one which the children have seen a slide or print of.

- to become familiar with a museum or gallery - what it is, what people do there.

- to become aware of, or reinforce awareness of the different styles and forms that artists work in, different media, themes, styles.

MATERIALS, VISUALS, RESOURCES:

- a slide or print for the classroom of an art work to be seen at the museum.

- if possible, a postcard or other reproduction for each child.

- a slide, postcard or print of up to three other art works at the gallery.

- a picture of the museum.

- art materials for "making art" activity.

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Page 3:

SUGGESTED STRATEGIES:

Introduce the idea of a gallery, collection or museum. Where is art work hung in your room, in your school? Show slides, prints or cards of the museum you plan to visit. Show two or three examples of art found in it. Talk about what to expect, to look for, why people go there, what they do there, and how to behave.

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Page 4:

You will want to visit the museum before bringing your class. During that time you can select three or four large prints from the collection that are appealing to you.

Discuss these with the class - "What do you see, who can tell us about it, describe the colors and shapes, who is in the picture, how does it make you feel, how do you think the artist made it ..."

When you visit the gallery, tell the docent which paintings your class has discussed - (no more than one or two for grades K-1, no more than two or three for grades 2-3). Ask that the tour focus on these.

Discuss with the children how the original differs from the reproduction - in size, texture, and quality.

Kindergarten through first grade

In addition to the three or four large prints you have selected, you have selected postcards that reflect the variety, media, content and styles in which the artist works. Each child takes a card to keep.

The class may select which three or four of these they would like to look at more closely during their museum visit, with the help of the docent if possible.

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Page 5:

Second and third grade

Before you go to the gallery you might organize a discussion with the class around the questions of what subjects interest the artist - what styles they work in -
what media artists use, i.e., wood, clay, paint, metal, paper, plastic, film, concrete, wire, plexiglass, light -
You could use the postcards to focus the discussion.

- Who has a picture with trees and sky?
- Who has a picture with people in it?
- Who has a picture with just colors and shapes in it?
- Who has a picture that looks fuzzy?
- Who has a picture with straight lines, curved lines?
- Who has a picture of something they don't think was made with paint and brush? (i.e., sculpture, etchings, chalk).

If possible, the docent may cooperate by showing examples of:
- one theme expressed in one medium by two different artists, i.e., a mother and child by Raphael and by Modigliani, in oil paint on canvas.
- the same theme expressed in two different forms, i.e., Henry Moore's sculpture, Mother and Child, and African carving or a lithographic print by Kathe Kollwitz are examples.

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Page 6: TEACHER'S NOTES:

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Page 7:

Individual Activities:

Structure an activity using a medium that the children have seen used in some artist's work in the museum (for example, Degas' chalk drawings or a charcoal drawing by Picasso).

Structure an activity around a theme that the children have seen used in some artist's work in the museum (for example, being eaten by an animal, ironing, dancing, flying, sailing a boat, being on a picnic, being in a quiet place).

Make a school or classroom museum of the children's art and have the children conduct tours.

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Page 8:

EVALUATION:

1. Do the children know the difference between an original art work and a reproduction?

2. Can the children think of ways to create a museum or gallery in their own school? How many important features of the real museum do they include?

3. Can the child more vividly describe, interpret or discuss art works?

4. Does the children's art work show the influence of any artist they have observed in the museum - in content, style, or use of media?

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3 Insert Pages:

3 repeated illustrations of 3 flower pots on drawing paper.

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Back Cover:

Cover design on darker blue drawing paper.

ART CURRICULUM UNITS

Experiencing Space
Mary Grayson
Revised February 1969

INTRODUCTION

These experiences develop progressive levels of spatial awareness, based on the assumption that, if the body feels or reenacts what the eye sees, understanding and perception of visual dynamics will be sharpened. The sequences move from experiencing bodily identification with mass, thrust, gesture and balance in actual space toward identifying with the life of the forms in virtual or imaginary space on the picture plane, and the flat picture plane per se.

Another way to describe the progressive awareness, organization and experience might be:

Developing awareness of:
experiencing/organizing/understanding/internalizing/
dynamics of visual relationships in space/architectural/environmental/
sculptural/graphic/kinetic.

It is hoped that these experiences will provide many and alternative ways of understanding visual space in terms of monolith, ideograph, mass, volume, modular articulations, architectonic organization, whether in nature or in art; interval patterns, scale, multi-dimensional points of view, symmetry or assymetry, self-contained or extending, visually or actually cantilevered (counterbalanced) interpenetrating planes, etc.!

ART CURRICULUM UNIT

Experiencing Space
Mary Grayson
Revised February, 1969

TOPIC: Experiencing Space

FOCUS: Architecture as thrust in space.

EXPLANATION: The unit or cluster of units has a "life-force", or dynamic inner core which dictates its being. Some of it is monolithic, monumental and self-contained, other is playful, extensive, or seemingly in process without definite closure. Some is massive and heavy, other is light and lightly enclosing large spatial volumes, ~~or~~ massive transparencies, almost invisible.

OBJECTIVE: To have children project and kinesthetically identify with (stand tall when looking at a tall building) architectural and sculptural thrusts in space, and later to transfer this understanding to identification with essential gesture of graphics and painting (i.e. Franz Kline) in a two-dimensional sphere. To specifically have children feel that their bodies are the center of reference to space -- that the center of self is the center of gravity or the internal axis. That one can "become" the gesture in terms of muscular body state, and that the crucial view is from inside the clay or building and that this affects it's "feeling right" and/or "looking right".

Prints, slides or film or actual architectural sites.

Experiencing Architectural Space
Mary Grayson

TOPIC: Architectural Space

FOCUS: Western architecture based on the rectangle and cube.

EXPLANATION: Architecture is a visionary displacing, arranging, designing and compressing of space for human needs. Environment architecturally understood is a giant playground for adults. Although it may be round or sculptural, because of engineering limitations and a love for geometry it has traditionally been an exercise in the vertical/horizontal articulation and arrangement of planes -- and volumes -- or floors, screens, walls, doors, porches, rooms, balconies and roofs.

OBJECTIVE: To experience and organize space architecturally.

MATERIALS: (possible) At least or about 25 self-supporting boxes -- that is, rigid enough to support their own walls without collapsing. Some of these boxes should be large enough for a child to curl up into or crouch in. Some should be deep. They may have flaps or not. They should all be one color -- white, black or cardboard color without visual distractions such as labels, etc. They can be of light wood, plywood or stiff cardboard, and of different sizes.

If possible, children should be able to stand on sturdy tables or supports in order to pile the boxes up higher than themselves, and be able to work from all sides. If it is feasible, saws, screening, net, chicken wire, etc. may be introduced and nailed across openings, especially if wooden crates are used -- or sheets of plastic, lucite, etc., and other rigid building materials.

Creative Playthings Unit building blocks.
Prints or commercially reproduced photographs, on stiff mounting. Easel to set them on, or chalk ledge, or cork bulletin board and tacks or stapler and room to put them up on an uncluttered wall.

Some source suggestions --
ARTISTS:
Piet Mondrian
Louise Nevelson
Frank Lloyd Wright
Philip Johnson
Paul Rudolph
Mies Van der Rohe
Isamo Noguchi
Mark di Suvero
Seymour Lipton
Franz Kline
Le Corbusier

HABITAT:
Books -- George Braziller series on architecture
Chandler Montgomery's "Art for Teachers of Children"

These prints should be of good quality, with sharp contrast, and definitely large enough to communicate monumentality -- that is at least 36" x 48". If prints are not feasible, then slides should be projected to that size. In order to emphasize the environmental quality of architecture it is necessary to provide a real environment, not one in miniature. It is misleading to have prints of uniform size. Every object has its own size, and each print should be of a size appropriate to its content.

PRESENTATION: Can you pretend that empty spaces are forces of energy pushing in on walls, and that the walls are forces pushing back with all their might, creating a tension of energies and forces? As if space were palpable like clay, plastic or putty and one could actually get one's hands on it, move it around as well as move around in it -- displacing, compressing, enclosing, expanding, extending and opening it at will by thinking of your body as the center of reference to it -- much as a dancer does? Can the children very briefly experience this "pushing against" invisible forces of space by designing it with their arts, pushing against "invisible walls" with their hands and feet; struggling to embrace it (space); describing a turning gesture within it; pointing or extending the whole body into it; wiggling loose fingers at the end of a rigid arm to describe the kind of acid, "eating away"of space against outlined wall such as in the Gaudi illustration; closing the arm in a circle to the side of the body to make a shape, to design space. Space pushes me, and I push back. Sometimes I win, sometimes it wins.

Is an architect an artist? Why?

What does the architect do? He designs space, opens, closes, suspends, encircles, divides, compresses and expands, contracts and opens, he plays with and in space. Although David Smith was a sculptor, his statement about his preference for iron or steel is revealing about much of modern architecture: "What associations it possesses are those of this century: power, structure, movement, progress, suspension, destruction, brutality."

Show prints or slides. What do you notice? Is there a repetition of units? Is there a variety of volumes? Can you point out the horizontal/vertical planes? Are there open or closed spaces? How would you walk, dance, play, shout, sing, rest in the empty rooms? Is space mostly enclosed or mostly open? Where is it dark or light inside? What happens when the sun comes through? Can the snow and rain come in? The wind? Your friend, a fox? A car? The ocean? What could our school be like? Can you look down on it? Can you look up through the branches of trees, a porch railing?

INDIVIDUAL ACTIVITIES: Children should arrange and balance boxes in vertical/horizontal ideas, looking in from all angles at intervals and passages of spacing, not at the mechanics of piling. They may change and modify their designs to see what is self-supporting, and what "needs help". They may draw on their block-building background, or by reference to apartment buildings or their homes in order to evaluate what "looks right" or would be fun to walk through in, up, down and around. They may want to trace a path in, out, through and around the "building", "building complex", or "environment". They may want to think of their architecture not only in terms of what "looks right" but also what would be delightful and functional to live in, and to move in. They may want to identify and arrange any feasible cubes or rectangles in the room.

A space walk around the building, outside it, in the neighborhood, looking at spaces between things, and in all directions. A construction by a small group using building blocks or boxes. The construction could be ongoing by small groups of children, subject to change, destruction, reconstruction and modification until the teacher feels that one group has something "hot" going and wishes to bring it to conclusion -- she may then wish to take a picture of it from several viewpoints.

At all times several images should be left in view for reflections during the period of ongoing construction. The teacher may want, if it is appropriate, to show what a floodlight or spotlight will do to the ins and outs of the boxes -- and to have the children describe what happens when the light is shone from different positions -- "how does it look now?" Ask the question, "Can you <u>be</u> this building, or this statue, or this stack of boxes?" Your point of view is <u>inside</u> the form.

EVALUATION: Some of the questions to ask about the children's constructions might be: How does it look? Topheavy? All the same? Are there a variety of shapes? Of sizes? Of "places"? Are there shelves, porches and roofs reaching out into space? How does the structure "feel" as a whole? Is it bottomheavy? Is it enclosed in an invisible rectangle or square, or do you feel that there are interesting extensions reaching out from a center of gravity outside the invisible square or rectangle? Does that question apply? Does the weight of the material look right to the size of the part, or whole -- that is, does it <u>look</u> like it would support the weight it's holding? Do the children elaborate imaginatively about living or being in the construction? Do they describe a path or a sequence of events taking place in it? Do the rooms radiate from the center? Are there any surprising unexpected blocks, turnbacks, turn arounds? Does one room or space or unit flow into another? If so, in what style -- staccato, fluidly, etc.? Are there interpenetrating rooms and planes (as with the removable dividers of cartons which bottles and glasses come in)? Are there any places to curl up into, under, from behind? Did anyone think of using non-rigid planes, such as curtains or partial or curved walls?

ART CURRICULUM UNIT

Experiencing Space -- Graphic Space
September-October 1968, Mary Grayson

TOPIC: Graphic Space

FOCUS: Gesture as Thrust in Space on the Picture Plane

EXPLANATION: Graphic space, like architectural and sculptural space, is basically the line of movement through the space on a flat, left-to-right basis. Any illusion of depth is just that, an illusion. All the action occurs on the surface. Even if it appears to happen behind or under or on top or beneath the surface, it actually doesn't. It occurs within the framework of the picture.

OBJECTIVE: To have children make the relationship of architectural to graphic space, and to understand the difference -- that one actually moves through, in around, behind, under architecture, and imaginarily through sculpture; and now even more refinement of imagination is required to move "through", "under", etc., the surface of the picture.

MATERIALS: Prints of work by artists:
Barnett Newman
Frank Stella
Mark Rothko
Williem De Kooning
Franz Kline
Robert Rauschenberg
Josef Albers
Appropriate child's picture

Art Materials: long handled bristle brushes, tempera -- good liquid, good manila or white paper, more than one piece for each child, large surface for four or five pieces to be spread out at once.

PRESENTATION: Questions -- to the children: Can you be this painting? (This question would apply to an essentially linear painting) Can you reenact the essential gesture? Can you imagine yourself moving through this world? Through this picture?

To the teacher: What is the life of the forms? Are they thrusting and counter thrusting? Acting, reacting and interacting? What are they "saying" to each other? Where do you locate in the picture, as if it were architectural environment? Imagine that you are inside it, like the giant playground of sculpture or architecture. How do you move through it and how does it move you -- in terms of expansion and compression of force, weight, gravity, energy, tension,

spatial relationships? What is the movement, sound, shape, color, texture, line, size (is it the proper size for itself or could it be smaller or greater, or should it be)? What is the drama? These considerations should not be explored to their logical conclusion or you'll get far away from understanding the picture. But they are beginnings, even if wrong, which open up responses from you which are the real beginnings of understanding. "It would be like walking through jello", or"like a car windshield wiper on a rainy day, moving fast through the rain", are legitimate beginnings too. De Kooning's or other blurry types or surfaces obscuring ambiguous forms and massive-appearing disappearing shapes behind the surface -- no matter how silly, if they "ring a bell" and are a familiar referent, they are metaphorical, spontaneous responses which should not be seized upon and worried to death, but exploited if you feel that they might lead somewhere fruitful in getting at the source of the thing. No air-tight conclusions have to be drawn, but preferably, increased understanding, more choices and alternatives to look at things "in terms of", more considerations, possibilities, of what it "seems to be", "might be". If a child or teacher is authoritative and final in a verbalized understanding of a building, environment, painting or sculpture -- fine. One doesn't "get good marks" for being either resolved or unresolved, but rather for being sure of one's sureness or unsureness -- what in psychiatry has been called "listening with the third ear", or in love "listening to what the heart tells you".

INDIVIDUAL ACTIVITIES: Discussion, questions, comparisons to their own paintings, to other sculptures and paints, to writing. Painting their name on 6 pieces of paper (18" x 24") laid out in a rectangle, to fit the whole shape. Taking the papers apart and comparing to a Franz Kline which has been projected on wall followed by an enormous enlargement or fragment of one of the children's paintings or writings. Bodily identification and "acting out" of the Kline and one or two other examples. Or -- weaving the trail of your name with a flashlight.

EVALUATION: Ask the children these questions. Did you have to stretch to reach out as far as you can? Could you reach to the edge of your set of papers with the brush? Could you write your whole name? What do you think the artist was writing (children often use "writing" to mean drawing) here? What does your picture say? Can you show me by your body what it says? Can you act it out? Can you curl up, crouch or stand tall in any of these spaces? (For instance, in the Kline?)

ART CURRICULUM UNIT

Experiencing Space -- Architecture as Sculpture

TOPIC: Designing an environment

FOCUS: Architecture can be "sculpture" -- fluid, curved, interpenetrating indoor/outdoor design of plastic space.

EXPLANATION: Ancient and present day Africans built round houses and communities. Middle Eastern architecture took its cues from natural and organic forms and materials, later refined mathmatically the idea of the arch, dome and circle. If they used the cube, it was and still is softened by rounded sculptural edges and corners and an organic flow of surface to surface without definable transitions. Modern architects, because of newly developed materials and ways of using them, such as reinforced concrete or poured concrete, can begin to think in the round again. It is important for children to realize that "anything goes" -- people need not live in geometric boxes simply because it is traditional -- but that there are round choices and alternatives available which do reflect and affect values, system and life-styles.

"In the past, paintings presented the illusion of space. In a structurist relief, the forms of the work melt into natural space where human experience takes place." (NAEA Journal Art Ed. Feb 1968 "Structurism").

OBJECTIVE: To become aware of natural or architecturally planned design.

MATERIALS: Large prints or slides --

Architects	
Eero Saarinen	TWA Building
Pier Luigi Nervi	Brazilia
	Naebele Villages in South Africa
	Pueblo American Indian Villages
	Natural forms
Frank Lloyd Wright	Johnson Wax Building
	Guggenheim Museum
Allen Kaprow	Assemblage
Louise Nevelson	
Le Corbusier	Ronchamp
	Habitat

Fred Kiesler — Cave House
Responsive Environment

Sculptors:
Louise Nevelson

Alexander Calder — Three Archers
Big Woman

Henry Moore

Isamu Noguchi

Books:
Architecture Without Architects -- Bernard Rudofsky
Made with Paper

Art Materials: Clay, turbo tubes or Playcentas
Modeling material made of: 4 cups flour
1-1/2 cups table salt
2 cups water
Knead it.

Prints: Reinhold Visuals Nos. 12, 7, 4, 13, 8, 12, 11, 4

PRESENTATION: Show prints or slides. Elicit responses, elaborate on discussion about what children notice (round, caves, umbrella, trees) in terms of metaphor. Notice commonalities. Pick up cues about materials used -- what materials do children have available? What would be good? Would wood be alright? How would we hold it together? Are there open and closed spaces? Are there corners? Why do you think the artist/architect dreamed this idea? What do you think he remembered? How would it be to take a space walk in, over, up, down, out around this? Could we go there? How do you feel this building? Be it and show me what it is. If you were the building how would you be? Show us. Can you make your body be like this? How do you stand to look at it? (These are not questions to be asked and answered except if appropriate.) Notice that the forms are not "plain" walls but curved and convoluted -- are they mostly solid or pierced -- is there more empty space than heavy massive forms? Is the feeling light and airy or heavy and solid? Does it look like there's a lot of "branching out" or just one note -- are there clusters or structural units repeated? Is there a pulse or a heartbeat to it? What path would you make in it -- where would you go? Show me your trail -- does it radiate from the center? Is it even on both sides? If you could make the school, neighborhood, what would you make?

INDIVIDUAL ACTIVITIES: Reinforced by dance concepts and experiences, and sculpturing experiences, model with clay using the hand as a tool -- bony hands, bony forms gotten by squeezing the clay to let automatic unconscious shapes emerge. With holes, bumps, hollows, handles, ridges, etc., or with a lot of clay and pre-

ferably a whole beach full of wet sand, think of clay as a place to be in, a structure in space, a thing to shape from inside and out. Continuous surfaces blend, one comes to dark caves, caverns, crevices, wells and sudden light, one is squeezed and freed alternately, one can hide, slide and finally emerge from the bones of the clay -- or the space walk.

Or, rubber inner tubes (Turbo) and perforated urethane sheets (Playcentas) designed for the Children's Museum in Cambridge, if available, would be ideal.

ART CURRICULUM UNIT

Experiencing Space -- Architectural Space
Mary Grayson
Revised February 1969

TOPIC: Architectural Space

FOCUS: Architecture can be "sculpture"; fluid, curved, interpenetrating, indoor/outdoor design of environmental space, or it can be stacked boxes, or it can afford many points of view.

EXPLANATION: Much of the thrill of experiencing architecture comes from the unexpected juxtaposition or contrast in sequence of viewpoints and vistas, and the flow of coherent meanings from closed to open, wide to narrow, up to down, compressed to expanded. How many teachers who have taken summer trips to Europe remember just coming around a corner from a dark narrow damp alley, cobblestones underfoot, the sky brilliant above, to a surprise, a glimpse through an arch to a jewel-like garden in Italy, Spain or Portugal?

Children, too, climbing under a bed, peeking from behind a curtain or grid, through a barricade, keyhole or under a door, from under a blanket-tent or dining room table, a high tree top, behind or through a sand castle, are as thrilled or fearsome as adults looking from the top story of a building, one of the spiral levels of the Guggenheim Art Museum, up from under a bridge, a fire escape, a well, the down/up of cliffs and valleys. Henry Moore says, "Sculpture is literally the image of kinetic volume in sensory space."

OBJECTIVE: To have children understand that architects are not only interested in the function of structures, but are primarily interested in how they look -- what total visual statement is made and how it looks from many viewpoints, in and outside of itself, and that they like to design structures or complexes, which, like playgrounds and carnivals, afford as many simultaneous or alternative points of view as possible.

MATERIALS: Film, slides, prints, room furniture, Reinhold Visuals Nos. 4 and 12.

PRESENTATION: Show prints, slides, take a space walk, arrange any furniture in the room to provide a structure with several levels and peek-throughs, make paper or sheet tents to look through. Discuss.

INDIVIDUAL ACTIVITIES: Construct small blocks or large boxes; model clay, arrange a tower of furniture or tables, climb under tables and chairs and get into unusual positions to get fresh points of view on several different levels, in sequence. Discuss, describe.

EVALUATION: Children have had experiences given by the Space units which help them to identify their body with center of gravity, mass, weight and gesture of architecture, sculpture and graphic design -- of kinetic, plastic, moving, developing, forming, growing, organic "in process" form. This unit emphasizes the child's point of view outside the structure, primarily interested in designing volumes of space from an objective, rather than a subjective point of view.

ART CURRICULUM UNIT

Rhythm
Professor Irving Kaufman
March 6, 1969

Rhythm is one of the commonly shared qualities in all of the arts. It is defined in a variety of ways, most characteristically as "a measured succession of accents and intervals" or as a recognizable pattern of parts-to-parts and parts-to-whole. The organization of rhythmical patterns is obvious in a more physical art form such as dance or in the cadences of music and poetry. The perception of rhythm in the plastic or visual arts is less openly discernible, yet it is basic to the structure of form and composition in painting, sculpture and the like.

Visual rhythmic organization sets up internal tensions in any work of art leading to the creator's or onlooker's anticipation of order and subsequent gratification which is both perceptual and emotional when the pattern achieves the necessary relationships and overall configuration of parts. Consequently, expressiveness and feeling are inherent elements of rhythmic visual experience as well as the more formal perception of measured order and the transformation of movement into symbolic forms.

The teacher's awareness of rhythm in art work (whether produced by her students in their expressive attempts or in the work of mature artists) has to be extended into a sensitivity to the subtleties and nuances in the composing of visual form, particularly as it reflects natural or external sources of pattern. With young children, it would appear that their active kinesthetic involvement with and responses to daily experiences would serve as appropriate cues for the teacher. Their direct encounters with the pulse of living through their bodily activities permit them to sense or feel a parallel to nature's rhythms -- the beating of a heart, the up and down motion of bird's wings, the rustle of leaves in the wind, the alternation of seasons and so on. There is also man's own music and dance movements which become rich contexts for intensifying rhythmic cognizance and expression.

However, the teacher will find that a loosely felt approach to the expression and awareness of rhythmic pattern is not sufficient, nor is it even the spontaneous absorption in the delights of patterned organization. This is particularly true for the visual arts because much of the organization of visual rhythm is abstract and consciously composed. The teacher is required to understand the variety of formal means artists utilize in order to achieve rhythmic pattern and ordered relationships. Such elements as repetition, progression and continuity become creative devices which teachers can introduce into their classes and bring to the attention of students.

Repetition is self explanatory -- it is the repeating of thematic factors in any work, much as windows are set in a building or children are seated in rows. Shape, color, line or textures may be repeated in visual objects to achieve a

heightened sense of movement and rhythmic relationships. Continuity suggests a continuing flow of elements within a work, a visual and formal connectedness. Examples may be seen in the lines and planes of a statue of a human figure or in the chromatic interchanges which Gauguin and Cezanne orchestrate through the placement of color on the canvas. A child may sense such continuity in the roundness of a sun up in the corner, in the orb-like lollypop quality of a tree, in the pancake circle of a face or a torso, all drawn in the same picture. Progression in rhythm is established when the artist states a theme which then sets up expectations for succeeding parts. The drop of water which expands into larger concentric circles exemplifies a radial rhythm. The diminishing size of trees along a line of perspective is another kind of rhythmic progression. Children actually sense such patterns in their experience and should be encouraged to explore their forms in art work.

There are many complex and attendant factors in visual rhythm. However, if a teacher becomes cognizant of the fundamental structure, there is no need to be suspicious of the complexity. The children have direct access to their own inner rhythms and can easily be stimulated toward an interaction with outer manifestations of patterned relationships. Its development within the visual setting through art work can be one of natural growth and teacher guidance, abetted by the inherent affinity all humans have for rhythm.

ART CURRICULUM UNIT, Rhythm, Mary Grayson and Sharon Jones, designers.

This unit is a revision of Professor Irving Kaufman's original Rhythm unit, and was designed and written in booklet form to be used by the teachers as resource material. The original booklet, printed in a 9" x 9" format, with a brown cover, and illustrated in color, may be seen at the CAREL Document Library.

Front Cover:

(9" x 9" brown cover)

Rhythm

Inside Cover:

Rhythm is the first formal esthetic
relation of part to part in any
esthetic whole or of an esthetic
whole to its part or parts or of
any part to the esthetic whole of
which it is a part.

James Joyce - Portrait of the Artist
as a Young Man, p. 160

Page 1: (illustration, text overprinted):

Rhythm is the beat of the impulse to move in space. It is akin to heartbeat and breathing - it is energy thrust and counterthrust, it is ebb and flow, it is forward and backward movement; the rate at which the energy flows through space toward its destination, which is fulfillment.

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Page 2 (illustration, text overprinted):

People have inner rhythm. It's intrinsic to life. Your heart beats so many beats a minute, so many hours a day, so many days a year. Life itself is rhythmic.

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Page 3: Poem by Sharon Jones:

Red has a beat,
an energy,
a thrust.
Blue has a beat,
an energy,
a thrust.

The line has a thrust,
it is heavy,
slow,
it fades into the thick
shape next to it.
The shape has a beat,
an energy,
a thrust.

But as in music, we do not
have RHYTHM with just one
note, so in art one color
is not RHYTHM.

RHYTHM is what happens when
the beat of Red thrusts against
the beat of Blue. Every piece
of space in the painting, the
sculpture, print, has an energy.
Those spaces may consist of colors,
lines, emptiness, volumes. The
space is limited by the frame or
the room the work exists in.
Those colors, lines, shapes, volumes
exert force upon the limits of
their space. Thus a little yellow
may seem to dominate twice
as much of the space as the
blue. <u>It is then the pattern of
the relationship,
the interaction,
the thrust and
counterthrust
of the forces of</u>
the lines, colors, volumes,
that give each piece of art its unique rhythm.

Blank

Page 4:

Rhythm is an inherent, necessary organizing factor in all art forms - poetry, art, music, drama, dance. It is a structuring, unifying factor in form.

In visual arts it is the ordered, recurrent alternation of strong and weak elements in space.

In music, alternation of musical elements in the flow of time - of sound and silence.

The particular kind of rhythm - organic, mechanical, flowing, regular, staccato, boring, dynamic, accelerating or dwindling, subtle or obvious, predictable or surprising in its emphasis, expresses the way in which the energy is organized (energy of spatial relations, of color relations).

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Page 5: (illustration, text overprinted)

An example of static or mechanical rhythm achieved by even distribution of spatial intervals with equal quantity of space displaced by shape - or even distribution of spatial intervals and solid forms.

Strategy: Clap for black squares, stomp foot for white.

Illustration

Page 6:

COLOR and space COLOR and space COLOR and space BLACK and white BLACK and white BLACK and white and RED and white and red and white and black and white and WHITE . . . might be a way of reading a painting such as this composition which is more dynamic than the checkerboard for three reasons:

1. uneven distribution of space and form
2. introduction of a surprise element, color
3. regularity of spatial intervals less predictable.

<u>Strategies</u>:

How would you reenact this composition musically with hands, feet, voice?
How would you reenact it with body movement?
Which activity - printmaking, stamping, painting, constructing or arranging -

blocks
paper clips
precut units (spots and dots, stripes, blocks)
paper units
cardboard units
scrap lumber units

will help you to understand the composition's quality by reinvention of it?

Insert Page:

SOME WAYS VISUAL RHYTHMS ARE CREATED.

Strong and weak elements will always be present in any art work, so there will always be a rhythm of some kind present. It may help you, however, in developing your perception of visual rhythm to look first at designs where an EMPHASIS or a REPETITION among the elements helps to form obvious patterns.

EMPHASIS in the design is the down beat, the trumpet blast, the brief interruption to the pattern. It is created in the design by a contrast

in size - large and small
in shape - round and square
in color - warm and cold
in value - light and dark.

REPETITION of an element will give continuity, unity, flow to the design. The work of art may repeat a shape,

a color,

a line, etc.

When both emphasis and repetition are present a certain kind of pattern or rhythm has been achieved. See figures 1 and 2.

Insert Page (illustration, text overprinted)

Figure 1
Rhythm is created here by

1) contrast in value of square shapes, light to dark
2) contrast in shape between squares and lines
3) repetition of square shapes
4) repetition of lines

Insert Page (illustration, text overprinted):

Figure 2
Rhythm is created here by

1) contrast in relationship of color to color - red to black
2) contrast in relationship of shape to shape - flowing to geometric
3) contrast of texture - fuzzy to sharp
4) repetition of shape - red squares.

Page 7:

Strategies:

Drawing - Painting - Arranging - Building - Moving - Sounding - Re-inventing

Describe the motion of a worm without connecting the parts
Show a zebra's stripes walking away from him
Make a ladder to the stars
Make stairs to the stars
Tell me your heartbeat on the paper
Write me lightning
Take red dots for a walk in a black and white forest
Arrange your units so green can play hide and seek, then
Make green jump out and shout!
Leaves blowing, where are they blowing?

Blank

Page 8:

Strategies:

Painting - Arranging - Printing - Building

Finger-painting - large rocking,
rhythmic, stamping;
finger-tappings, elbows whisking,
dancing rhythms -
Rocking-horse, rocking-horse - does
your painting show it?
Leaves, leaves, where are they blowing?
Fingers, toes, where are they going?

Arranging cylinders and blocks to be
city buildings or trees growing - where -
how - are they growing?
A spinning tin can - how it spins!
Spinning crayon on the side, scribbling
to make windmills -

Printing or stamping on pre-folded or
divided paper, alternating rows, alter-
nating sequences of elements - what kind
of rhythm will your composition have?

By sawing, hammering nails into wood -
what rhythmic forms emerge?

What are the visual patterns?

Blank

Page 9:

Swinging - Ocean - Crayon Drawing

For 5 minutes have children act out
talk about
swinging on a swing
being in the ocean
letting the waves roll over you.

EMPHASIZE with voice and body language the DOWNswing and the UPswing - the HIGHER and the LOWER and the ASCENDING ACCELERATING pace - the DWINDLING pace . . . to an eventual stop - the rhythm of swinging.

Children -
Can you show swinging?
How?
Can you press on the paper?

Can the crayon <u>feel</u> the paper?
Can you feel the ocean?
What shows us in the picture,
the feeling of swinging -
the motion of the sea?

Blank

Page 10:

<u>Crayon-Swinging</u>

While watching a child at work, interrupt occasionally to hold up a successful effort.

Observe:

Does he have his whole body weight behind the thrust?
Is he working from the shoulder down, like a baseball player, or just from the elbow, or just from the wrist? Is his "back in it?"
Is there too much paper space to cover with such physical and purposeful intensity?
Are the colors bright? Are they being applied with thrust and rhythm?
Are the areas reinforcing to the whole design? Decisive?
Is the direction or thrust weak and watery, indecisive, distracted, purposeless - like a person who started out with a firm sense of purpose, and got distracted, or lost it, on the way?
What other activity might be suitable for SWINGING? Finger-painting? Easel painting?

Blank

Page 11:

Stamping - Sliding - Moving - Printmaking

Stand away from your desk and do a
dance, game, movement or exercise
which you know and like, one with emphasis
hand-clapping, feet-stamping, arm-twisting, marching.
A short game - three minutes. SWINGING.

Do this before you start your activity.

Purpose - to loosen up, kinesthetically identify, feel the rhythm, movement - in the body.

Ask them - how can we show this in our picture.

Ask yourself:
Do I have a place to dry about three of each child's prints?
Why three? Because -
the sensuous character of the materials
the fun of the games, or the associations they evoke

the fun of the physical, exuberant feeling of printing - may mean that the least consideration of the child is a critical appraisal of the visual rhythm in his work.

A follow-up activity will help to focus on this.

Blank

Page 12:

Materials:

Music - Whose?

Aretha Franklin	Ain't No Way
	Star Spangled Banner
Jose Feliciano	Star Spangled Banner
Claude Debussy	La Mer
Igor Stravinsky	Firebird Suite
	Sudanese Village Music

Afro-Cuban or any music with a strong percussive beat.

Is the rhythm organic, soft and flowing?
Is it sharp and percussive?
Other?

Poetry - Whose?

Larry Neal
Dylan Thomas
E. E. Cummings
Robert Frost
A. A. Milne -
(John John Morrison Morrison
Weatherby George Dupree
Took great care of his mother
Though he was only three
John John said to his mother
Mother he said said he
You must never go down to the end of town
If you don't go down with ME!)

To clap to, to make an arrangement like, to describe with your body or words.

Blank

Page 13:

Film
For yourself - Early Expressionists - children's rhythmic movements expressed in their paintings. Contemporary Films, 33 West 42nd Street, New York, New York, 10036.

For you and children - Dream of Wild Horses. Same Address.

Slides
UNESCO. Prothmann Assoc., 2787 Milburn Ave., Baldwin, Long Island, N.Y.
Play Explore Perceive Create - slides 9-26 - exercises in rhythm
Art of the Child of Japan - 13 (Children's Game), 14 (Zebra), 22(Cows)

Filmstrip
UNESCO. Along These Lines. (points, dots, stones, leaves, drops of water berries on a bush, apples)

Suggested Visuals
Reinhold Visual - #24 Organization, The Going of the Emperor to Rohuhara — Architecture
Eero Saarinen - TWA Building
Frank Lloyd Wright - Guggenheim Building
R. Buckminster Fuller - Geodesic Dome
Henry Moore - Reclining Figures — Sculpture
Harry Bertoia
Jackson Pollock - Autumn Rhythms — Paintings
El Greco
Hans Hoffman - Agrigento, Festive Pink
Piet Mondrian - Broadway Boogie Woogie
Marcel Duchamp - Nude Descending A Staircase
Bridget Riley - Current
Vincent Van Gogh - Starry Night, Wheatfields
13 Century - Tuscan Madonna and Child
Gabor Peterdi - The Pregnant Earth

Books
Andreas Feininger - Anatomy of Nature

Re-enact, describe, analyse particular rhythms. What makes them undulating, plastic, broken, sharp, all-over - swinging, even, quiet, subtle, loud, dynamic? Is it the way colors relate to each other or when a special shape or color occurs?

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Page 14:

Materials:

Building and Arranging
Colored blocks
Colored construction paper units - spots, dots, stripes, squares - in black/white/choice of one other color
Scrap lumber units
Paper clips and nails
Elmer's glue

Adhezo paste
Saw, hammer wood
Ear-muffs

Printmaking
Painted sponges on plastic trays - accessible to four or six children
Erasers and spools, found objects
Stiff cardboard edges about 3" x 5" - Long ones
Narrow ones
Short ones
small enough for children to hold
stamp
rub
wipe
turn on the paper

Drawing and Painting
Toothy bogus, manila or newsprint 18" x 24" paper
Newspaper padding underneath
Large hexagonal semi-pressed or no-roll crayons, paperless
Fingerpaints and fingerpaint paper

Grouping same level desks is always helpful. Providing easy access for materials without them interfering with the child, or constantly dropping on the floor, is helpful. Chairs pushed several paces back from desks, in order to give children room to move.

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Page 16 (15):

EVALUATION:

Objective: For children to be able to empathise with and compose rhythmic visual art.

Evaluation: Can they relate the rhythms of:

the painting, the construction, the arrangement, the film, the environment, etc.

to similar rhythms in:

nature, self, music, other art, dance, poetry, etc.

by composing equivalently through:

body movement, music, poetry, etc.

or by analytic verbal description:

repetition of units
contrast of colors, lines, size
shape, values, etc.
Other ways?

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Page 16 (illustration, text overprinted)

Re-invent through body language organic rhythm illustrated by Henry Moore sculpture - Reclining Figures - where transitions of surface planes are smooth and flow into one - where there are no sharp breaks in spatial intervals - like the inside of a cave or the walls of a cliff. Or use any other piece of art you think appropriate.

Page 17 (illustration)

Inside back cover (illustration, credits):

This publication was prepared pursuant to a contract between the U.S. Department of Health, Education, and Welfare and the Central Atlantic Regional Educational Laboratory

CHAPTER IV

Evaluation Procedures and Findings
Sharon Jones and Mary Grayson

Prior to the fall of 1968, the art staff sought to define and select behavioral objectives in developing an art curriculum for young children. These units were field tested at a 1968 summer workshop by Lois Olian and Wenda Thompson. No statistical summary of data gained from this exploratory workshop was made, but an informal evaluation by consultant art teachers along with a description of some of the units and work done is summarized by a teacher handbook, End of Summer (published by Central Atlantic Regional Educational Laboratory, June, 1969).

In 1968-69 art staff sought to evaluate, in relation to the objectives stated in the Rationale, two aspects of the process of developing an art curriculum for young children -- teacher preparation, and curriculum content.

The measures designed to evaluate teacher preparation and curriculum content are described below. Samples, excerpts and detailed description of findings appear in the latter part of this chapter.

Classroom Observation and Evaluation by CAREL Art Staff, part I and part II observed teachers' presentation and children's response to curriculum materials. The form was filled out a total of 35 times by CAREL art staff. Part I was used to evaluate teachers' presentation of curriculum content, and was therefore a measure used to evaluate the effectiveness of CAREL teacher preparation. It was felt that the effectiveness of the teacher preparation was reflected by evidence of children's art growth within the framework of the learning objectives for each art curriculum unit. Specific criteria were not developed with which to evaluate teacher's performance. However, we did note the following factors in observation:

1) The teachers' perception of the curriculum unit, that is, what she tried to have the children learn and understand,

2) appropriateness of teaching style to the concept.

Part II of the form was used to evaluate children's responses -- affective, manipulative, stylistic, symbolic, and cognitive -- to the curriculum content. This part of the form afforded criteria for the refinement of the content.

The Teachers' Response to Art Workshop form was designed to evaluate how effective the workshops were in meeting objectives set in the Rationale: Had the art staff designed the workshops in such a way that they would clearly communicate to the teachers the curriculum concepts and content? Were the workshops, in fact, providing teachers with effective teaching strategies? With effective evaluation

criteria? The form also sought to elicit suggestions from teachers for improving workshops. The forms were filled out following each workshop and teachers were asked to mail replies back before the next workshop. Out of a possible 28 responses for four workshops, only 14 were returned.

Final Questionnaire for Classroom Teachers sought to elicit information useful in assessing effectiveness of CAREL Art Staff's teacher preparation program and curriculum content. What were the teachers' perceptions of our over-all goals? What were their perceptions of each of the units? Which units did they consider most and least successful with their children, and why? Out of the seven participating teachers, only five responded to this questionnaire before the final workshop on April 24, 1969, where it was used as a basis for discussion.

Teachers' Anecdotal Records, and Observation-Children's Art Activities, and Visual Literacy, Aesthetic Responses to Artistic Visual Objects, were forms designed to gather data for evaluation of teacher preparation and curriculum content. Teachers were asked to record teaching strategies they had devised in the classroom, as well as their evaluations of children's art work. The Teacher Records allowed CAREL Art Staff to see the teachers' perception of the understandings they were to share with children -- their understanding of the performance criteria, and the generative quality of the concept inherent in the curriculum material CAREL had designed. A total of 44 Anecdotal Records were returned.

Questions staff asked in regard to teacher preparation were: Did teachers share common perceptions with CAREL art staff of the curriculum goals? Did teachers demonstrate a confidence and security with the ideas in the classroom situation? Were they able to enrich and embellish and extend the ideas inherent in the curriculum materials which we gave them?

Field Schools participating in the CAREL Visual Arts section of the Arts and Humanities Curriculum Program from December 1968 to May 1969 were:

School	Grade	Number of Pupils	Type of School
District of Columbia			
Raymond Elementary (39 pupils)			black
Mrs. Reck and Miss Usher	(1-2)[1]	39	inner-city
Van Ness Elementary (76 pupils)			
Mrs. Lang	1	29	black
Mrs. Jordon	2	21	inner-city
Mrs. Mae Williams[2]	3	26	
Maryland			
Burning Tree Elementary (25 pupils)			white
Miss Harris	3	25	suburban, privileged
Virginia (Fairfax County)			
Baileys Elementary (100 pupils)			integrated
Miss Doll	K	25	middle
Mrs. Krause	K	25	class, suburban

Total Pupils in Art

D. C. = 115 pupils
Md. = 25 pupils
Va. = 50 pupils

190 pupils

[1]Grouped class
[2]Mrs. Mae Williams dropped out in January

Summary of Findings from Classroom Observation Forms, Part I

Who Is The Artist, Part 1

Data from the three observations of the first unit, Who Is The Artist, part 1 indicate: The objective of the unit had not been clearly defined; the role of the staff observer in the classroom was uncertain to both staff and teachers; evaluation criteria for observation had not been formulated; suggested teaching strategies were ineffective. The teachers perceived the objective to be the child's aesthetic response to an art reproduction.

The objectives and teaching strategies presented at the December 5th workshop were too unresolved to be translated into the classroom. Two answers had been given in response to the query Who Is The Artist. In one the artist was defined subjectively -- why he creates, why artists work in different styles. In the other answer he was defined objectively -- what he makes, where he works, what he looks like. The strategy suggested by art staff was "dialogue", but ways of eliciting and evaluating responses were left to the teacher. Through hindsight, it now seems logical that the objective definition of the artist should have been elaborated. Strategies including the school's interaction with artist, and large photo visuals or films of artists working at "their own thing" should have been developed. This was indicated in the workshop reports.

"Aesthetic Response" was developed later at the third workshop, February 6th, as it had not been anticipated as a topic on December 5th.

Who Is The Artist, Part 2, "Artistic Expressiveness"

This topic was developed at the January 9th (the second) workshop, and was broader in its learning and teaching objectives than other concepts outlined in the Rationale because it dealt with the creative art process, not visual concepts like color, line, or space. Teachers were given an opportunity to paint and to hear an explanation of the four stages of the creative art process.

But it was difficult for the teachers to translate this kind of information into learning experiences for children. They were not sure if the children were to make expressive work, and if so what were the criteria qualifying it as expressive; or if the children were to learn that artistic expression is always deeply felt and personal in the case of professional artists.

The majority of the children's art work observed (in five of seven classroom visits) was clearly lacking in expressive or stylistic qualities. There was much dependence on schematic forms (see color slides accompanying reports in CAREL Document Library, Visual Arts, D.)

Teachers did not know how to evaluate the children's work. They could not distinguish between what was personal and idiosyncratic and what was symbolically effective, between what was novel and what was original, between what was contrived and what was profoundly felt, between what was trivial and what significant. CAREL art staff had not prepared them to do so. Better teacher preparation and more carefully thought out curriculum design is indicated if the participating teacher is expected to motivate and evaluate the expressive quality of the art process.

Who Is The Artist, Part 3, "Aesthetic Response in the Museum Setting"

Data are more encouraging in children's responses to this unit and indicate that they were relatively more able than previously to:

1) identify in the museum original works they had previously been shown or given prints of;

2) make statements about the qualitative difference between originals and reproductions;

3) discuss style and compare subject matter preference of different artists,

4) identify colors, shapes and textures in the work of art;

5) identify essential features and functions of the museum.

In some cases the children were able to make relationships between the descriptive elements -- two colors against another, etc.

But many teachers had concentrated on eliciting a "Sears catalog" or inventory type of response, encouraging children to identify geometric shapes at the expense of their function in the aesthetic system of the work. Teachers had not sought to understand the profound, universal sources of the painter's impulse -- why painters paint, or potters or architects design. Teachers had not related this to their young children's creative sources.

Teachers had censored content of which they disapproved; the artists' concern with women, light, sex, death, abstraction or whatever was unpopular to the teacher; and in may ways they had censored children's responses to art.

Rhythm Unit

The most notable success in terms of children's and teachers' grasp of this concept was seen in two classes which had previously displayed little more than nominal involvement with or enthusiasm for the CAREL art program.

This success may be attributed to:

1) Visual presentation of a visual concept. The March 13th workshop depended on a visually evocative environment carefully articulated by art staff to provide information. Previous workshops had employed an expository lecture method, and only one other had provided an activity.

   Rhythm is essentially a visual concept belonging in the "Making of Forms" part of the curriculum. Who Is The Artist is a sociological-historical concept from the "Visual Literacy" area of the curriculum. The Rhythm guidebook provided a graphic statement of the concept.

2) Ambiguity on the conceptual level, and specificity on the operational level. Along with the visual, non-verbal style of the workshop, the climate invited individual speculation about but did not attempt to resolve communally the concept of visual rhythm. Previously the order had been reversed in the Who Is The Artist unit, where the concept was concrete, while operational strategies were abstract.

   Where teacher's presentation put emphasis on body movement (swinging, dancing) and used to advantage other evocative strategies ("take red dots for a walk in a black and white forest") there seemed to be the most enthusiastic involvement and expression from children. Specific strategies were not prescriptive but evocative and they contained elements familiar to children and teachers.

3) Where art staff who were responsible for the curriculum idea could also act as observers, they were able to step in and support teachers' efforts, offering alternatives.

   Less successful lessons seem related to presentations where the teacher used a verbal expository approach. The unit materials and workshop did not provide adequate material for the teacher whose style required a more secure intellectual grasp and understanding of the rhythm concept. Thus, this kind of teacher was not confident in her presentation. In these cases ambiguity on the conceptual level at the workshop proved to be a negative factor in devising classroom experiences, but it served the purpose of creating intellectual doubt, and elevating the level of individual inquiry into the problem.

   The kindergarten teachers felt that the concept was too abstract and advanced for their children. But CAREL art staff observed that they devised excellent activities and language appropriate to the understanding: do it "over and over".

Four visits were made to observe children's responses to a print of Van Gogh's Street Pavers. The staff wanted to find out if the quality of the children's perceptions and responses had developed as a result of their experience with the rhythm

concept. All the children had seen the print before seeing the original at the Phillips Gallery. It was one of their favorite prints (possibly because it was big) and all of those we observed at the gallery were extremely excited and delighted with the original. But after seeing the original they lost interest in the print, even despising it in one case, contemptuously characterising it as "a fake".

In all cases the children's perceptions had become more sophisticated. They were able to discuss how the picture "moved", to act out the movement, to show how it "sounded", to discuss it analytically. They no longer relied exclusively on an inventory of shapes, color and content or an addition of elements; they were able to grasp the more intricate and complex relationships of whole to part to whole, etc. There were no more of the "it makes me happy (or sad)", "the colors are pretty" kind of responses.

Conclusions and Recommendations

It seems logical to conclude that the development of aesthetic response in children is a pervasive curriculum responsibility. The younger the children, the more important it seems to use to advantage incidental learning, to exploit cues when they occur. That calls for intensive teacher preparation.

While many objectives as they appear in The Museum guidebook and on the Aesthetic Responses to Artistic Visual Objects appear to have been met, the staff questions the objectives. Responses that are exclusively cognitive, or which depend exclusively on verbal expression, are not really the kind we are seeking to develop in terms of the Rationale. We cannot assume that because a child can describe, analyze, interpret and evaluate a work of art that he has experienced it in an aesthetic way. Has part-to-whole relationship been perceived?

1) The teacher must have some basic understanding of aesthetics, CAREL art staff can look to artists and aestheticians to provide that definition.

   Examples of qualities identified by CAREL's music component are: tension and release; unity and variety; forward motion, complexity. Any of the principles of art such as rhythm, balance, unity, etc., would be useful, especially if they are charged with operational implications for teaching.

2) The teacher should experiment with the kinds of questions, and ways of asking them, which best lead to the child's perception of aesthetic qualities. Is it best to use open questions, "What does it make you feel?", and then ask subsequently, "What in the art work makes you feel that way?" Or is it better to ask closed questions, "Which painting moves like roaring fire?", "Where does the painting seem to rest, where most alive?" "Why?"

Art staff has found that using the more structured kind of questions helps to develop richness of perception and a vocabulary to express that perception.

3) The teacher should use visual displays that provide a basis for comparative perception -- four or five prints or real art works displayed for discussion, instead of one or two. When post cards are provided for each child to select, they should first be displayed for a day or two so the whole class can become as familiar as possible with the collection of original art work they are going to see.

Aesthetic response is made more possible by comparison of the original with the copy. The original will elicit heightened aesthetic response if the child has had experience with the copy first.

Copies and reproductions are fine to study in preparation for the experiences of the original, but they are after all no substitute for the qualitative experience of an encounter with a fine original work of art. The copy serves only as a one-dimensional diagram or outline for the experience of the original, about which Mark Rothko says, "A painting is not a picture of an experience, it is an experience."

In what way were reproductions useful, and in what way confusing, as used by CAREL staff? Did we help teachers or children to see them as "artistic visual objects" independent of, different from, not so complex as the original? Copies are "signs for" something else but they may also have qualitative merit and inherent aesthetic validity (i.e. the postcards used) to which children can respond.

4) Staff needs to revise concrete experiences in the making of art, not based on isolated art elements -- line, color, texture, etc. -- but on qualities of relationships to elements, such as a lesson developed around rhythm, tension and release, unity and contrast, the aesthetic dynamics. Unless children have had to make qualitative art judgements in their own art based on these principles, it would be difficult for them to recognize or appreciate such aesthetic qualities in others' art work.

5) The degree of the child's involvement with the art work seems related to the teacher's aesthetic involvement. If the major objective of the "Aesthetic Response" unit is to nurture the child's aesthetic response to the art work, then CAREL art staff must concentrate on teacher preparation, because the teacher understanding of visual aesthetic perception is crucial in structuring an environment which will stimulate and nurture artistic expression and aesthetic and critical response.

Aesthetic response depends upon the perception of those qualities of visual relationship which distinguish art from non-art, form from that which is not form. It is a continuously developing, pervasive curriculum goal which cannot hope to be achieved by one or two "lessons".

The museum visit seems much too limited to be a unit objective. It would serve better as an activity designed to expand visual awareness. As a unit objective, it erroneously reflects our priorities, for it places undue emphasis on learning about art -- names, places, dimensions, dates. While there is nothing objectionable about this kind of learning, it does not express our curriculum values best. We first value art as a way of knowing; we then can value knowledge about art, only then does this information have relevance and impact.

The form Classroom Observation and Evaluation by CAREL Art Staff, Part I, was designed for the purpose of curriculum refinement. Were unit objectives being met in the classroom? Were suggested strategies effecting children's growth in the art process? How was the content being translated into action, what worked and what did not? What did teachers add or take out?

Three observations of Who Is The Artist, part I, seven of "Artistic Expressiveness", and fifteen of "Aesthetic Response in the Museum Setting", were made. Ten observations of the Rhythm unit were made. These forms were filled out by Sharon Jones and/or Mary Grayson of the Visual Arts Staff 35 times for seven participating teachers in six classes. Color slides and tape recordings of the observations may be found with the reports in CAREL Document Library, Visual Arts, D. Edited samples of the observations follow.

EXCERPT FROM: CAREL Staff Observation Report Part 1
Mrs. Mae Williams -- 3rd Grade
Van Ness School, Washington, D. C.

Observed by Mary Grayson

"Artistic Expressiveness" -- extension of Who Is The Artist unit.

Teacher's Presentation of Art Concept:

Four 8-1/2" x 11" format prints were hung on the blackboard. Children sat in five rows. The last row was too far away to see the prints properly. They were hung high near the top of the blackboard.

The teacher asked the children to identify the subject matter of each print. She was not familiar with the prints and described them as designs or arrangements of colors and shapes.

This was the conceptual basis for motivating the children's painting activity -- "You may paint shapes, arrange colors, be prepared to talk about your painting when you are finished."

"Where is the bridge?", she asked the class about John Marin's Brooklyn Bridge. When they tried to find it and failed, it was like an unspoken indictment of the artist for not having painted the subject matter in a recognizable way.

She showed the children the tops, sponges, and brushes they were to use and ran through a paradigm description of how they might be used. Neatness, following directions, was the order of the day.

Discovery was not.

The motivation was unrelated to the children, nor was it presented as a problem for them to solve. It was a task to do for the teachers. The children palyed idly with the paints and expressed sterile, cliche, uninspired and bored forms.

The teacher played music in order for the children to "paint the way the music makes you feel". (I defy anyone to do anything visually valid with that kind of problem -- it's unsuitable for an art experience.)

"Arranging shapes, lines and colors on the paper in a pleasing design" resulted in exactly that -- copying the surface of the paintings, not identifying personally with the IMPULSE that moved the painter to do what he did, i.e. Bridge.

Implications For Curriculum Development, Suggested Presentation:

What is a bridge?

What is a bridge?

A support.

What are the dynamics of a bridge?

Thrust -- structural strength -- support.

What happens to you when you go in a car over a bridge? How does it feel, what do you see in a car going fast over 14th Street Bridge?

You see changing, overlapping view of under/over/see-through space, and time changes, too.

Art elements? Motion, light, different, shifting transitions of time and place --more than one thing at a time happening -- not just "a variety of shapes and spaces" but how they work together as a whole, as a unit, What is the artist expressing?

Can you act out in the classroom being held up by a bridge?

Can you arch your body like one?

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Can you see through/over/under the desk legs, chairs? Move fast? Put the lights on and off or the shades up and down? Or just imagine being on the bridge?

What parts of the painting show us the strength of the bridge? The changing views? How does the artist show us all these exciting things happening at once?

How, the ultimate question is, do you show, through art, a quality, or state, of particular being? An experience?

How do you express the experience of Bridge? Motion? Change? Memory and progress? Going to and coming-from and being-in; simultaneously?

CAREL needs to provide better direction for teachers.

SAMPLE OF

Classroom Observation and Evaluation by CAREL Art Staff Part 1

DATE: January 14, 1969
TEACHER: Mrs. Wanda Krause
SCHOOL: Bailey's Elementary
LOCATION: Bailey's Cross Roads, Va.
TYPE: Middle Class -- integrated
GRADE: Kindergarten
OBSERVED BY: Mary Grayson and Sharon Jones

ART WORKSHOP CONCEPT January 9, 1969 POSED: "ARTISTIC EXPRESSIVENESS"

The January 9, 1969 workshop presented teachers with the problem of structuring an art lesson that would elicit artistic expression from students and enlarge their understanding of Who Is The Artist.

TEACHER'S PRESENTATION OF ART CONCEPT:

When making appointments for school visit with Miss Grayson, Mrs. Krause indicated that they had no paint or brushes with which to work. Miss Grayson and Mrs. Jones planned a presentation for the class, brought materials and presented the lesson.

We based our motivation on the sensuous quality of a color -- in this case RED. The following prints were displayed as backdrops for presentation of the lesson:

1) Kandinsky -- "Indian Story"

2) Max Ernst -- "Flying Geese" -- woodcut

3) Chagall -- "Artist and Model"

4) Sheldon Brody -- Reinhold Visuals -- "Shipside"

5) Anuskiewicz -- "Primary Hue"

We began by asking them to name some of the colors they saw in the prints, then read them a poem about the color "Red", by the child poet, Aliki Barnstone.

Red

Red is the fire
of sparks blazing in your face
when you are angry or embarrassed.
The stripes of the flag
and the slimness of leotards.
Red apples and strawberries
make me smile
and the cardinal flies away
from the red rose.

We asked them to close their eyes and see the pictures the words make. We then asked Miss Krause to call the children to painting stations that had been set up.

CHILDREN'S RESPONSE

When the children got to their painting places they found an amazing (to them) variety of red color -- pink, salmon, fuschia, red, maroon, day-glo red and all sizes of brushes. The real expressive stimulus of the lesson lay here -- in the interesting and unusual art materials available and the senuousness of the color itself. They loved the color and this fascination came out in the many forms in their paintings (see photos in CAREL's Document Library Visual Arts, D.).

TYPE OF EVALUATION USED:

We suggested that Miss Krause let the children discuss the paintings the next day. Evaluation of painting quality would have to rest on the teacher. This teacher valued their expressive quality and free exploration with the media.

IMPLICATIONS FOR CURRICULUM DEVELOPMENT:

There are many kinds of motivation the teacher could draw upon for this lesson in personal expressiveness:

The senuousness of materials themselves.
Expressive qualities of art elements -- color, line, shape.
Imaginative stories.
Verbal metaphoric images, etc.

The art component should perhaps look into the kinds of motivation that are most appropriate to certain age levels. In this lesson it was the materials themselves -- the color (visual motivation) -- that provided the excitement. The poem itself (verbal motivation) did not generate that much excitement, but it might have with a second or third grade.

Mrs. Krause was confused about where the focus was supposed to be in the workshop. She had not perceived the first and second workshop as both developing the Who Is The Artist unit, but as two separate kinds of units. She was relieved when we outlined for her the unit in terms of its three parts.

She remarked that the prints left from the last visit, Daumier and Corot, were uninspiring and hoped more materials would be available. She said that the pictures "scared" the children as they were so dark and "ghostly" looking.

However the prints the art staff showed the children on their last visit had generated much enthusiasm -- Rothko "#10", Nigerian carving "Spirit". The art staff felt that the children were expecting the same kind of lesson from us on this visit. They eagerly came up to investigate and talk about the prints (showing predominance of red) that were displayed for this lesson. They were anticipating another "visual literacy" lesson, so were surprised when we focused the lesson differently. The visual literacy seems a successful and popular activity with this class.

SAMPLE OF:

Classroom Observations and Evaluation by CAREL Art Staff Part 1

DATE:	March 6, 1969
TEACHER:	Mrs. Mildred Jordan
SCHOOL:	Van Ness Elementary School
LOCATION:	5th and M St., S.E., Washington, D. C.
TYPE:	Inner-city, black
GRADE:	Second
SIZE OF CLASS:	21
OBSERVED BY:	Sharon Jones

ART WORKSHOP CONCEPT February 6, 1969 PRESENTED:
Aesthetic Response in the Museum Setting

TEACHER'S PRESENTATION OF ART CONCEPT:

Motivation, Structure of activities, Materials used, and Children's Response.

This lesson followed the children's trip to the museum. Mrs. Jordan covered four topics in her discussion with the children: Art work seen in gallery, subjects preferred by different artists, one theme painted in different styles,

essential features of an art museum. The discussion was followed by an art activity where children were encouraged to do paintings or crayon drawings they could use in their own class museum.

In the first part of the discussion children mentioned the Van Gogh Street Pavers, Howard Mehring's Interval, Daumier's Uprising, and De Stael's Musicians as works they had enjoyed most. After child mentioned his choice, Mrs. Jordon asked child to comment on the content, style and media the artist had used. Most children could so do.

"How did the colors look in the lower corner of the Daumier?", Mrs. Jordan asked.

"Dark, and in the upper corner they were light", child answered.

Next Mrs. Jordan asked children the subjects preferred by Braque, Renoir, Van Gogh. One child correctly recalled that Braque had been influenced by Cezanne and preferred abstract shapes. Another child remembered the docent had told him that Renoir was interested in ladies and light, and another child answered that Van Gogh often painted landscape.

When Mrs. Jordan next asked about difference between paintings in gallery and ones in room, children used the words "Originals" and "Reproductions" and discussed difference in size.

Next Mrs. Jordan asked anyone to come to front of room and show to the class paintings about one subject done by at least two different artists. One child pointed out Three Musicians by Leger and Street Musicians by De Stael. Another child pointed to The Circus by Matisse and Bareback Rider.

Mrs. Jordan concluded discussion with the class by asking them to list what they needed to make an art museum of their own. Children said they would need: paintings; sculpture -- made from clay or metal; a docent; and space to hang pictures.

Mrs. Jordan invited children to paint something for their gallery.

The children could choose to use either crayon or paint on 18" x 24" sheets of paper. They choose media purposefully and used their materials in an expressive manner, exploiting overlapping of rich textures with crayons and vivid areas of color with paint. Their choice of subjects showed a clear influence of art works seen at gallery. The greatest amount of influence was seen from the Howard Mehring Interval (Backward Z) (see photos 9-13)* and Van Gogh's paintings, his Street Pavers in particular. Van Gogh's trees seemed a major influence as children did many drawings of trees with broken lines (see photos 4-8).*

* In CAREL Document Library, Visual Arts, D.

STAFF EVALUATION:

Mrs. Jordan had not been able to attend the February 6, 1969 workshop where this part of unit had been introduced. Therefore her presentation was guided primarily by the staff publication The Museum. Mrs. Jordan's reliance upon this written material points out its strengths and weakness more clearly than other teacher observations in this unit.

Mrs. Jordan met admirably all the objectives stated in the book: Children could discuss content, style and media different artists worked in, compare subject preference of different artists, distinguish between real and original works, recreate essential features of museum in their own classroom, and create paintings and drawings that reflected the art work seen in the museum. The written materials alone, therefore, did communicate to the teacher.

In addition to this behavior many students seemed interested and involved in their museum experience. Many volunteered in discussion to tell about their museum experience. Many volunteered in discussion to tell about their experience at the gallery. Many children created art work enthusiastically.

But the question we are forced to ask is: Were the children displaying aesthetic involvement with the art or cognitive awareness of factors relating to art objects? The objective of this part of unit is aesthetic response. At least two things are implied: The response is personal (not what the book, teacher, or docent says about art work); the response is qualitative (not quantitative -- facts about art object).

For the most part the discussion focused on the facts the docent had mentioned about paintings, objective information about artists' preference of subjects, differences between real and reproduced art work, characteristics of museum. The art work which showed "influence" on children lacked personal statement on child's part in many instances.

The book, the Museum, then, apparently does not make the focus of the unit clear. It needs to stress the aesthetic response aspect much more carefully. It needs to clarify what is meant by aesthetic response and suggest strategies to help the teacher elicit it.

The main purpose the workshop serves is to involve the teacher with the experience of art. Mrs. Jordan had been identified from the beginning as a teacher enthusiastic and involved with art, one who valued it as a "way of knowing". It is the intent of the workshop to help teachers develop the kind of attitudes and values about art that Mrs. Jordan already has.

SAMPLE OF:

Classroom Observation and Evaluation by CAREL Art Staff Part 1

DATE: March 11, 1969
TEACHER: Donna Doll
SCHOOL: Bailey's Elementary
TYPE: Suburban -- integrated
GRADE: Kindergarten
SIZE OF CLASS: 20
OBSERVED BY: Sharon Jones

ART WORKSHOP CONCEPT FEBRUARY 6, 1969 PRESENTED:
Aesthetic Response in Museum Setting

TEACHER'S PRESENTATION OF ART CONCEPT AND CHILDREN'S REACTION:

This visit followed two days after the children's visit to art gallery.

Miss Doll had no activity planned to follow visit, so I decided to talk to children briefly about their visit to Phillips. I began by asking class if anyone would like to tell about his trip to the gallery. I left the question as open as possible so we could find what had actually impressed children about the visit. They were all very eager to talk about the trip. All had vivid recollections. Some mentioned bus trip. Some mentioned Mr. Van der Sluys -- his beard and long hair. Most, however, told about their favorite painting. They went up to the bulletin board display to point out reproduction of it. Several children mentioned the large Sam Gilliam and the Howard Mehring Interval -- very large abstract paintings -- as being favorites. They had no prints of these. When asked how many saw paintings they had post cards of, all raised their hands. When asked the difference between the real paintings and the copies, some said the real paintings were "bigger", some said they were "thicker". One child mentioned the Roualt Circus Trio as being her favorite -- one of the post card reproductions that no one had chosen prior to the visit.

When my questions became more focused, asking children to identify specific qualities about paintings -- softness, quietness, brightness, heaviness -- their perceptions were sharp and indicated great ability to distinguish such qualities in paintings. The reactions of Mrs. Krause's Kindergarten class, written up in the February 6th report, were typical of this class' reactions to similar questions. The discussion lasted about 30 minutes.

The children were attentive, enthusiastic, involved the whole time in talking about the paintings and other art they had seen.

CAREL STAFF EVALUATION:

Only two or three children in this class had been to an art museum before. For most it was a new experience and they greeted it enthusiastically. It laid a very positive basis for any further art experiences. This positive attitude and growth of aesthetic awareness was indicated by:

1) recognition and affective response to prints of art work they had seen in museum

2) statements of the qualitative differences between real art work and reproductions

3) increase in appreciation of painting after real art work had been seen -- prints of paintings not chosen before visit were preferred after visit to gallery

4) ability to identify affective visual qualities of paintings -- brightness, quietness, softness, etc.

The children could not analyze, however, what visual means the artist had used to produce these qualities. I think their experiences are developing in the right sequence, though. We would not want to expect them to be analyzing what produces a quiet, soft, or bright piece of art until they had experienced these qualities in the paintings.

IMPLICATIONS FOR CURRICULUM DEVELOPMENT:

Two strategies that Miss Doll used seem to be useful in refining the curriculum material for this part of unit for the Kindergarten level.

1) Her question: "If you were in this picture what would you be doing?" It is the same kind of question as "If you were the tree in the picture, John, and your friend over there was the blue, who would be stronger?" These are all questions that get the child to identify with the painting -- to get inside the painting -- and that is where it's at. Miss Doll's question is more concrete than the ones I have listed. It is a good introductory kind of question to a painting for young children. It elicited some very perceptive responses.

   One child said, "I would go in the house because it is warm." Miss Doll, however, did not expand this child's perception. She could have asked something about what colors the artist used to make it look cold outside, what did he use to make it look warm inside.

   "I would feel sad because the man is working, fixing and I can't get through," is a response that shows a sensitive intuitive awareness of this kind of closed intense, space that Van Gogh organizes. This also could have been pointed out to the child.

2) Miss Doll developed their awareness of the art prints and their anticipation for gallery visit very gradually. First she discussed just a large print, next week the post cards, then the medium-sized prints. Her classroom time and space are organizaed in such a way that children are left free to respond spontaneously to the one they really preferred.

By having the medium-sized prints and post cards displayed before and after the museum visit, she exposed children to as many of the prints as possible, and had a basis for observing any change in their reactions after museum visit.

SAMPLE OF:

Classroom Observation and Evaluation by CAREL Art Staff Part 1

DATE: March 19, 1969
TEACHER: Mrs. Una Reck and Miss Dorothy Usher
SCHOOL: Raymond
LOCATION: 10th and Spring Road, N. W.
TYPE: Black, inner-city
GRADE: Second
SIZE OF CLASS: 40
OBSERVED BY: Mary Grayson and Sharon Jones

ART WORKSHOP CONCEPT March 13, 1969 PRESENTED: Rhythm

TEACHER'S PRESENTATION OF ART CONCEPT:

Motivation, Structure of Activities, Materials used.

The teachers had attractively displayed a Miro, a child's painting somewhat like the Miro, the Rosenquist, and Van Gogh's Street Pavers. The teachers asked the children to remember the "movie with a picture of a lady, the rhythm of many things which were moving, fast and slow, like the rhythm of birds." (AFA Film, Movement).

The teacher asked the children to "Make the rhythm of a bird, the rhythm of a plane, of a machine, with your body."

Child: Demonstrated a machine amidst laughter.

Teacher: "Look at these paints, they all have rhythm in them."

Child: "This one goes zig-zag" -- (pointing to the Rosenquist).

Teacher: "Who can show me how this rhythm goes?" (about the Reinhold Visual Ultraviolet Cars by Rosenquist). "I'll be this part -- you be this part -- you be this big purple shape. Let's do what the shape does, the color does."

We re-enacted the dynamics (the tensions of the shapes relating -- not the objects).

Teacher: "What rhythm do you see?" (holding up the Miro). "Point to it." (Children wanted to act out rhythm.) "We don't want to know what it looks like -- we want the rhythm -- not the mood -- how does it look, wiggily? Do it." (Child demonstrated -- moving up and moving down.) "Want someone to help you? Show us what the rhythm does."

"Show me the rhythm of a duck.

Use your hands and show me the rhythm of an ocean."

Children: "An OCEAN -- Wow!"

Teacher: "The rhythm of a swing. A ballet dancer."

Children: "Hee, hee, hee."

Teacher: "Falling leaves -- Marion, James -- let's see how leaves might move." (The children showed these movements.) "Show us the rhythm of a soldier. Just the rhythm. A bumblebee" -- (several children moved rhythmically).

The activity period which followed the motivation discussion offered the children activities in: crayon, paints, printmaking, arranging shapes and pasting (3-D construction).

Teacher: "Make your painting move -- not as if it were still. What can you use to make it move?"

Children: "Design, design!"

Teacher: "Is it the way the colors go together? Is it the way shapes go together? Is it the way the lines go together? Tiny motions of leaves falling -- big shapes -- big motions -- what art things in your design make the rhythm? In, out, around and behind -- like the bumblebee."

"What gives us the rhythm in this design?" (Pointing to a child's work).

Child: "It's the way things go together; It's the way you put them."

Teacher: "Great! It's the way you put things together. Let's pick another, quiet, falling leaves kind of rhythm -- who has one? Soft, quiet falling rain, stars, feathers? What makes it that way?" (Children point out different ones.) "Why do you think so?"

Child gave a long description of what is happening to the line, shape and colors in this picture.

Teacher: "But you didn't tell us about the kind of rhythm." (In response to a child's reply, story about his painting) "Eric, don't tell us what the painting is about -- tell us what you did when you made the painting so we can understand the rhythm." (About a child's work) "What shows they're (bees) moving fast in the painting?"

Child: "The wings move."

Teacher: "What did he use to show the wings are moving?"

Child: "The lines in it."

Teacher: "What color and shape do you see repeated in Anthony's painting?" (of bumblebees).

Children: "Brown (3 times), yellow (twice), black (6 times), red (once)..."

Teacher: "Are the spaces between the bumblebees -- the air -- the same size or different? One bumblebee, the third one on the top is LEANING. Which color is in the very front? Black? blue? green? Which way is everything going in this design? What makes the rhythm seem STRONGER -- colors? lines? What would you take out of this picture, if anything?"

Child: "The lines go around and around."

Teacher: "How many lines go around and around? Yellow squeezes up, goes to meet red... Do these white spaces help us to understand the rhythm? What would happen if there were no white spaces?"

Child: "You wouldn't have no lines!"

CHILDREN'S RESPONSE:

The teachers had an attractive display of prints, children's art work, postcards, etc. in the hallway. They told us that it was a center of interest (a hall "museum") to many children in the school, and that children in their class preferred Mark Rothko's postcard, and at the Phillips Gallery his painting Orange and Red on Red, and de Stael's Street Musicians. This was of interest to the CAREL staff because these teachers and others, even when pressured, had failed to select the Rothko prints and Paul Klee's Arab Song, which were the only prints left over from the selection available to teachers.

CAREL STAFF RESPONSE TO TEACHER:

This was an examplary lesson by our participating teachers, and a privilege to observe. A tape was made of this lesson, and may be found in CAREL Document Library, Visual Arts, D.

The teachers seemed to have their "teeth" in the concept of rhythm. They moved the lesson along at a good pace, elicited good responses*, and seemed confident in their imaginative, personalized presentation, and in their evaluation.**

The activity period was, perhaps, a little weak if one compares it to an activity structured by a well-trained art teacher in a spacious art room with a wealth of materials at her command. However, the quality of the lesson was an example of a very successful response to CAREL teacher preparation efforts (see slides Art Product, Activity CAREL Document Library, Visual Arts, D., March 19 report.)

IMPLICATIONS FOR CURRICULUM DEVELOPMENT:

There are several factors to consider in analyzing the successful response to the Rhythm unit.

It seemed to CAREL observing staff that previously the two teachers had been task-oriented in their response. Yet on March 19 these teachers showed confidence and enthusiasm in their presentation, and profound understanding of the concept, rhythm. They were not afraid to select and diverge imaginatively from specific strategies outlines in the curriculum guidebook. Apparently some of these strategies evoked confidence.

One can only speculate what factors contributed to evidence of new growth. Those that come to mind are:

1) Time. CAREL observing staff had worked with the teachers long enough to have established routines, and rapport.

2) Specificity on the operational level. Specific, concrete operational strategies which contained elements familiar to teachers were offered in the curriculum guide.

3) Ambiguity on the conceptual level. The climate of the workshop on Rhythm was purposefully structured to elevate individual inquiry about, but not to communally resolve, the concept of visual rhythm.

   Previously the order had been reversed; the concept was concrete, while the operational strategies were vague and abstract.

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* Child: It's the way things go together; it's the way you put them.

**Teacher: Eric, don't tell us what the painting is about, tell us what you did when you made the painting so we can understand the rhythm.

4) Visual presentation of a visual concept. Who Is The Artist is not a visual concept or fact, but an historical one. Rhythm is a visual concept and was treated as such in the guidebook and in the workshop.

The teacher's question, "What gives the rhythm in this design?" and the child's response, "It's the way you put them, the way things go together," demonstrates a grasp of the workshop objective; and that was, to ask the appropriate and generative questions rather than to conclude final answers.

Underlying the statement, "Eric, don't tell us what the painting is about -- tell us what you did when you made the painting so we can understand the rhythm," is the assumption that in order to understand art one must re-create the process of it. The statement also hints at the idea that the rhythm of making art precedes the perceiving of that rhythm in the art, which in turn influences the next step in the making and so on.

The growth reflected by these ideas is gratifying to the CAREL observing staff because it is a breathtaking leap for these teachers to have taken and it exceeds even our wildest dreams that this growth would be an outcome of our preparation.

The objective was not to get rhythm in art by the repeating of units, for rhythm is an inherent element in form; but to focus on the particular quality of the rhythm in relation to the personal impulse which prompted it, and to analyze the rhythmic pattern of the visual idea in order to understand the recurrent, geometrically escalating impulse which prompted the artist to explore it. This is the kind of response we want children to value the significance of after they have made it. We cannot expect them to value it before they make it. We can only structure an environment which nurtures it.

SAMPLE OF:

Classroom Observation and Evaluation by CAREL Art Staff

DATE: March 25, 1969
TEACHER: Wanda Krause
SCHOOL: Bailey's Elementary School
TYPE: Middle-Class Suburban
LOCATION: Falls Church, Va.
GRADE: Kindergarten
SIZE OF CLASS: 20
OBSERVED BY: Sharon Jones

ART WORKSHOP CONCEPT March 13, 1969 PRESENTED:
Visual Rhythm in Art

TEACHER'S PRESENTATION OF ART CONCEPT:

The purpose of this second visit to Mrs. Krause's class following the Rhythm workshop, was to see if children's art activity in making art, where concept of

of visual rhythm was stressed, would make a qualitative difference in their aesthetic perception and response to a work of art. The work of art selected for this observation was Van Gogh's Street Pavers. The children had previously seen both the print in the classroom, and the original at the Phillips museum. Mrs. Jones conducted the discussion and activity with the children.

Mrs. Jones asked: "Do you think we can all stand up and show how it feels to swing on the swing?"

Children "swing".

"OK! Now let's turn around and look at some of your paintings up here -- do any of you see a painting that looks like it's moving, that looks like it's swinging?"

"Now let's look at the trees in it; look at the trees. Can anyone show me how the tree moves; can anyone be the tree?"

Four trees came up before group.

"Now you move the way you think those trees move. Be the trees!"

Children are just moving their arms -- not really empathizing with the total intense growth Van Gogh is depicting. One child moved more slowly and used his whole body.

"What else do you see in here, besides the trees moving?"

"The people," a child answered.

"Would somebody like to be the people lifting those big heavy stones? What do you think it feels like to lift a very heavy stone? Carla, would you like to show us? Carla, you lift up the stone, and you (another child) move like the trees."

One child is stretching very slowly, and Carla very slowly, making it look almost painful, is picking up the imaginary stone.

"Thank you, Carla; thank you little tree. So boys and girls can I ask you one question -- one question about the painting before I go today -- can you think of a word to tell how this whole painting moves?" asked Mrs. Jones.

"It swerves," said one child.

One child made a gesture -- a slow rocking motion. One child said she knew what it sounded like -- she made a "swiiissshh" sound.

One child said, "When you get some beans and throw them out the window, the beans start to grow."

EVALUATION:

The lesson conducted by Mrs. Jones lasted about 35 minutes; during this time the children were responsive, thoughtful and eager to participate. There was definitely growth in their aesthetic perception and response to art work viewed. They were able to identify visual art qualities in work -- quality of the movement created by the color of line (the rhythm of the movement), whereas before they were only identifying colors -- red, yellow, blue, etc. -- and objects in paintings -- trees, stones, houses, etc. During this lesson, however, they were empathizing with the art works so that it was a very personal experience for them.

IMPLICATIONS:

As suggested in the implications for the third part of Who Is The Artist unit, "Aesthetic Response in Museum", the objective of aesthetic response in the art curriculum is a pervasive one. To isolate it as a learning objective for one unit or one part of a unit seems artificial. To integrate it with the part of the curriculum where aesthetic concepts are presented and explored by children in their own art provides a basis for aesthetic perception necessary for any qualitative appreciation of the art work. The children's aesthetic perception of art work increased in this lesson through the personal experience of the rhythm concept.

SAMPLE OF:

Classroom Observation and Evaluation by CAREL Art Staff, Part I

DATE: March 7, 1969
TEACHER: Donna Doll
SCHOOL: Bailey's Elementary
TYPE: Mixed Suburban
LOCATION: Falls Church, Va.
GRADE: Kindergarten
SIZE OF CLASS: 25
OBSERVED BY: Mary Grayson at the Phillips' Collection

ART WORKSHOP CONCEPT February 6, 1969 PRESENTED:
Aesthetic Response in the Museum Setting

TEACHER'S PRESENTATION OF ART CONCEPT:

Motivation, Structure of activities, Materials used.

Mr. van der Sluys started the tour of the collection with the Braque paintings by inviting the children on a trip to different "worlds", each painting being a different "world". He pointed out how Braque had used the texture of sawdust and sand to show up how flat a surface everything is painted on, and how he had seen a violin from several different sides at one time. He turned the table around to illustrate

this to children. He pointed out the geometric forms, and the painted patterns of woodgrain, and illustrated how Braque balanced the painting with a guitar on one side and the same type of shape on the other side, and how he repeated little shapes and patches of blue, with variations, to balance the rectangular composition.

He asked the children how another Braque differed or was the same.

CHILDREN'S RESPONSE:

Manipulative, Stylistic, Expressive, Cognitive.

The children responded that the colors were brighter, but that it balanced, had patterns like the first Braque they saw. Mr. van der Sluys pointed out how Braque used the motif of a spider web in leaves and elsewhere, how "He plays a game with a shape, changing it into a circle, an apple, a rose, finally a leaf!", how three patterns changed, transformed, metamorphosed in a game of hide and seek. On the way to the de Stael the children noticed the "rough stuff" or sawdust surface of a third Braque still-life. They noticed it in the de Stael and described too the rough paint and the bright orange, yellow and blue colors used. Mr. van der Sluys gave them the idea of volume by showing in what part of the painting it looked like "you can reach around and pick it up." He pointed out with the children's help, the trumpet, trombone in orange and yellow, and drummer, saxaphone and clarinet in blue and purple and commented that de Stael had painted the men and the music too. He pointed out how the drummer's beats are symbolized by the way your eye jumps from one square to another in a rhythm like jazz music.

The children noticed de Stael's Fugue and Mr. van der Sluys said the artist painted the music itself as if we could see it. He cited Row Row Row Your Boat, the round, as being something like what the artist had done with his visual composition, with his "blocks" (or phrases) of paints. The children noticed how thick the paint was, how rough and solid and how it "sticks out" in space and seems to weigh a lot.

"We got one of those, it's cool!" was the reponse of one child to Renoir's painting of a picnic or party luncheon. The children noticed the dog, a table, a cat, food, and said, "It looks like a party!"

At this point, instead of exploiting the children's responsiveness, Mr. van der Sluys imposed his explanation of the painting upon them, saying that Renoir was thinking about more than a party, he was thinking about light, and women, in the painting and that he made his paint like light. Mr. van der Sluys became too abstract here for the kindergarten children although they tried to understand, when he explained that Renoir made no outlines because light does not make outlines; used no black paint but painted light bouncing off and shining through objects, successfully had the children point out Renoir's girlfriend (the one with the dog kissing her), and after several tries had Renoir identified as one of the less prominent figures in the painting because "painters usually hide themselves". The children noticed "something else he painted" but were moved on to the Van Gogh room where there was a great deal of excited response:

"Are the paintings wet?"
"I like those two ladies!"
"Did he paint those?"
"I like the yellow."
"Here's something else he painted."

Mr. van der Sluys cut off a counterpoint of observations and responses occurring between the children to super-impose a formal analysis of the painting onto a less than attentive audience. Their responses were already well structured in terms of what to look for but Mr. van der Sluys lectured about a path of red lines and slashes which the eye must follow -- and again failed to take advantage of the children's cues at the Bonnard room, where the children said:

"I have a painting like that," referring to their postcards from the Phillips' collection.

"There's something missing in this painting," Mr. van der Sluys introduced the Sam Gillian.

"A cat -- a tree -- the sun?" the children guessed.

"No, there's no frame, and a frame acts like a cave. This little line (near the lower edge of the painting) and this little white spot at the edge of the painting make it seem to be coming out at us, and there are no lines, no objects, and it is fuzzy elsewhere in this paint...", Mr. van der Sluys said.

The children seemed absorbed, quietly alert, satisfied and entranced by this room.

"By using color, things go in and out, the shapes chosen make it move back and away from us, and that tells us" (Mr. van der Sluys animated the concept perfectly) "the slanting lines come close to us, go away from us," etc., demonstrating the many relationships of color to color, shape to shape, color to shape, to scale, etc. which made up the dynamics of the Howard Mehring Z painting.

Mr. van der Sluys explained the Adolph Gottlieb "orange" circle caused by the retina's after image from staring at the blue field, to the children as how the "eye works and sends a message to the brain".

The children's response to the Morris Louis was metaphoric -- almost unanimously they responded, "Curtains"! One child thought it was like an "alligator, hee, hee, hee" and Mr. van der Sluys picked up this cue by agreeing that alligators are long and skinny, like #182, the title of the Louis, where one sees the same long wavery vertical, striped shape repeated, its edges fuzzy, one's eyes blending the close-together colors. Blue comes up, green goes back, yellow comes up even closer in this painting whose ripples are not intentional, but occur because of a fault in the stretching of the canvas.

"Have you found your paintings?" I asked the children on their way back through the gallery to the door.

"I found mine!" "There's mine there." "See, Tommy, that's yours" -- was the very enthusiastic response.

CAREL STAFF RESPONSE TO TEACHER:

Norman van der Sluys' presentation, his presence, his metaphors, his depth of insight are charming and entrancing.

He is an excellent guide for young children or adults to have in the Phillips Collection tour.

If he could work more closely with our program, one has no doubt that he would quickly learn to integrate the children's responses into his objectives, and to modify those objectives somewhat to meet the children's needs.

IMPLICATIONS FOR CURRICULUM DEVELOPMENT:

Exposure to original art works is invaluable. It seemed helpful for this experience to have been reinforced by the postcards and other reproductions of the work prior to visiting the gallery. The implication seems to be, more exposure to original art work for every child.

Also, one notices that both docents rely on the use of their bodies to demonstrate the dynamics of paintings. Mr. McLoughlin told us that John Marin once "danced" his way through a lecture explaining his own work, accompanying himself with a few grunts.

Teachers Anecdotal Record was borrowed intact from the Literature group of the CAREL Arts and Humanities Program. It asked teachers to record: 1) presentation, 2) what did you do? 3) what happened, 4) comments and questions. A total of 44 responses was made: 13 responses to Who Is the Artist, part 1; 16 to part 2; 12 to part 3; and 3 responses to Rhythm. The form afforded staff an objective source of appraisal of the effectiveness of the curriculum, and of successful strategies designed by teachers.

SAMPLE OF:

Teacher's Anecdotal Record

CAREL Art Project
School: Bailey's Elementary
Name: Wanda Krause
Date: April 24, 1969
Presentation: Meet an artist!
Set up easel/paints
crayons/paper
Place Mr. Kaufman's paintings on counter
Seat children on floor

1. Introduce Mr. Kaufman as an artist who has come to visit -- and to show his paintings. Let's find out a few things about him.

Where do you live? Do you have a family?
How do you spend your day? Where do you go to work?
Where do you paint?
What do you look like when you paint?
When did you start to paint?
Do you do other things (art) besides painting?
Why do you like to paint?
What do you use to make these paintings?
How long did it take?

Will you tell us about your paintings?
Where did you get the idea?
Did you know before you started what your painting would be like?
How did you do it? Can you show us?
What do you want your painting to show?
Do you think it does show that?
How many paintings did you do?
Where are all your paintings? (mention sale of paintings)

2. Ask Mr. Kaufman to make a painting or drawing for us. Maybe a child could work on the other side of the easel. (Group will break up. Children may like to talk to Mr. Kaufman. Urge children to paint and draw.)

Children say good-bye and thank you.

Observation - Children's Art Activities and Visual Literacy, Aesthetic Responses to Artistic Visual Objects were forms designed by Prof. Irving Kaufman, for use by teachers and CAREL staff affording criteria for evaluating children's activities and responses.

SAMPLE OF:

Art Observation - Children's Art Activities

1. Do the children evidence involvement in what they are doing? In what ways? (affective or feeling qualities, identification with work, sensibilities to visual relationships, expressive clarity and vividness)

2. How do you regard the expressive quality in improvisation on visual themes - selection of forms - elaboration of content - selection of symbols - metaphoric inventiveness - originality - dependence upon schematic or common forms - clarity and intensity of expressive intent.

3. Do you feel the children handle their materials and demonstrate skills that relate to their expressive purpose? (to manipulation of tools, use of media, selection of medium)

SAMPLE OF:

Central Atlantic Regional Educational Laboratory
Irving Kaufman, Visual Art Staff

Name	School	Unit
Mrs. M. Jordan 3/6/69	Van Ness, D.C.	

Visual Literacy
Aesthetic Responses To Artistic Visual Objects

1. Description — Inventory of Perceptions: Does the child identify content; artistic elements such as line, color, texture, etc; objects, people . . .

   Response: Yes

2. Formal Analysis — Does the child make any relationships between or among any of the descriptive elements, i.e., two colors against one another, balance of parts, feeling of space . . .

   Response: In Daumier one child remembered that dark colors were on the bottom, light colors on top.

   There is evidence of awareness of formal relationships in children's art work.

3. Interpretation — Does the child attach any significance or meaning to the work; are any comments made about the work in relationship to the environment, to world?

Response: Yes

De Stael's Musicians was interpreted to look like people and like "sounds".

Daumier's Uprising was thought to be about last year's April riots in Washington, D. C.

4. Evaluation — Does the child rank the work good or bad, successful or unsuccessful, remarks about "did the artist do what you think he wanted to do?" Any comparisons to other works?

Response: Children did compare works around themes but did not judge them as "good" or "bad".

5. General Comments — Enthusiasm of response, sense of focus, elaboration of theme, affective responses (emotional or facial or bodily)?

Response: Enthusiastic response was shown more by art work children did, than by verbal description.

6. Lesson Strategy — What did the teacher do?

Response: See report, CLASSROOM OBSERVATION AND EVALUATION BY CAREL STAFF PART I

SAMPLE OF:

CAREL Art Staff Observation

Cynthia Harris
Burning Tree Elementary
March 11, 1969
Observed by Sharon Jones

Aesthetic Responses to Artistic Visual Objects (after visit to Phillips Gallery, "Aesthetic Response in the Museum Setting" unit.)

1. Description — Inventory of Perceptions: Does the child identify content; artistic elements such as line, color, texture, etc; objects, people . . .

Response: Yes, in Braque's Still Life, De Stael's Street Musicians, Renoir's Boating Party.

2. Formal Analysis — Does the child make any relationships between or among any of the descriptive elements, i.e., two colors against one another, balance of parts, feeling of space . . .

Response: Yes - Children commented on "broken-up" compositions, Rothko was said to be "like a window", Bonnard composition is "cut-off".

Mr. Van der Sluys asked them if they had ever been "inside" a painting before. They realized what he meant when they saw the glowing colors of the painting reflected on each other's faces.

3. Interpretation — Does the child attach any significance or meaning to the work; are any comments made about the work in relationship to the environment, to world?

Response: Yes - Children frequently interpreted content of Abstract Paintings the De Stael Street Musicians, De Stael Fugue, Howard Mehring Inverval - "Like steps seen from above".

De Stael Fugue - "Like a castle". The Jack Youngerman painting - "a Brownie pin symbol".

4. Evaluation — Does the child rank the work good or bad, successful or unsuccessful, remarks about "did the artist do what you think he wanted to do?" Any comparisons to other works?

Response: Yes - Child notes different media one artist works in - Renoir's Boating Party in oil, and a chalk drawing of two women by Renoir.

Child makes comparison between thick paint technique De Stael used and child's own similar art technique.

5. General Comments — Enthusiasm of response, sense of focus, elaboration of theme, affective responses (emotional or facial or bodily)?

These children from Burning Tree Elementary, an upper-middle-class white suburban school, display an exceptional alertness and articulateness. They had all been to art galleries before. They had all been told that art was important. They seemed eager to acquire the rightvocabulary with which to react to the art work. They were eager for facts about the paintings. On the whole, however, it seemed they valued painting and art as something one should know facts about, but did not value art as a way of knowing.

The children's education has stressed and rewarded cognitive, verbal skills. Aesthetic involvement with art requires a different kind of educational emphasis. We must find ways to help the child experience and perceive the art, not merely present him with it and furnish suitable facts for packaging material. A child can be able to describe, analyze, interpret and evaluate a work of art without experiencing it, without involvement with it.

Classroom Observation and Evaluation by CAREL, part II, form was designed by Prof. Irving Kaufman to establish criteria in evaluating children's growth in the art process. This form was filled out 35 times by Mary Grayson and/or Sharon Jones of the art staff and a summary of the data follows.

Summary of Findings from CAREL Observation Form, part II

"Aesthetic Response" and Rhythm effected desirable art growth in children. The "Artistic Expressiveness" unit seemed to be least successful in terms of effecting desired art growth in children. But the two kindergarten teachers in the art program found this unit most successful because they said it was most relevant to their age group. They tended to equate "self-expression" with a behavioral, symptomatic kind of expression and could not distinguish this from personal growth evidenced by symbolic statement and invention. While the two teachers had perceived the goal to be "self-expression" correctly, they were not able to refine that definition to be symbolic expression in art form." CAREL staff had not established precise criteria for "form" or "art" or "symbolic statement" (in art) so that teachers could not evaluate in terms of it. (See summary of data from Final Questionnaire.)

SAMPLE OF:

Classroom Observation and Evaluation by CAREL, part II

March 6, 1969, Mrs. Mildred Jordan
Follow-up to Museum Visit
Van Ness School

A. Attitudinal and Subjective Qualities

(Personal participation in art activities and responses to curriculum material presentation of individual children and the class as a group)

	Rejecting or Indifferent	Mediocre or Average	Enthu-siastic
a. Creative atmosphere			X
b. Involvement with curriculum material			X
c. Learning or Working effort			X
d. Awareness of expressive stimulation			X
e. Sensitivity to alternative ways of seeing			X
f. Tolerance of ambiguity			X
g. Tolerance of novelty			X
h. Relationship of aesthetic distance and actual commitment		X	
i. Sensory perceptions			X
j. Focus of attention		X	
k. Exploratory behavior			X
l. Flexibility of development			X
m. Confidence in Execution or response		X	
n. Acceptance of art as "mode of knowing"		X	
o. Sense of accomplishment			X

B. Presentational Skills and Techniques

	Unsatisfactory	Satisfactory	Outstanding
Manipulative Operations			
1. Handling of Materials (general utilization of tools and procedures in art)			X
2. Color mixing			X
3. Drawing (pencil, crayon, brush)			X
4. Clay Modeling and Building			
5. Tearing			
6. Cutting			
7. Pasting			
8. 3-d construction			
9. Development of disciplined approach			X
10. Etc.			
C. Symbolic Expressiveness			
1. Expressive Intent			X
clarity			
intensity or evocativeness			X
2. Vividness of images		X	
3. Metaphoric inventiveness			X
4. Form relationship to (transformation) expressive stimulation.			X
5. Imaginative character			X
6. Affective tone			X
7. Dependence upon schematic forms		X	

D. Individual Style	Unsatisfactory	Satisfactory	Out-standing
1. Originality		X	
2. Improvisation on influences			X
3. Discrimination among choices offered or felt			X
Selection of formal elements			X
Selection of content			X
4. Awareness of artistic variety (contrast, nuance)			X
5. Sensibility			
6. Personal identification with work		X	
7. Composing of art elements		X	

E. Cognitive Factors	Yes	No
1. Description		
Inventory of perceptions		
Adjunctive backgrounds of art		
2. Formal Analysis		
Explication of artistic elements present and the functioning of relationships discerned	(See Aesthetic Response form)	
3. Interpretation		
Significance of work		
Relationship to external world		
4. Evaluation		
Judgments and comparisons		

Key:

Section of Form A, B, C, D, E		Conclusions
Art Unit	Percentage of positive or negative signs of children's growth in art process observed relative to possible total.	
1.	(Who is the Artist)	
2.	(Artistic Expressiveness)	
3.	(Aesthetic Response in the Museum Setting)	
4.	(Rhythm)	

Unit	Section A, Attitudinal and Subjective Qualities			Conclusions
Responses:		Positive (average)	Positive (enthusiastic)	Negative (rejecting)	
1		53	20	7	The highest percentage of rejection was shown to "Artistic Expressiveness". Most enthusiastic response in terms of attitudinal and subjective qualities were to the "Rhythm" unit.
2		36	52	10	
3		59	31	7	
4		65	29	6	

Unit	Section B, Presentational Skills and Manipulative Operations			Conclusions
	Positive (satisfactory)	Positive (outstanding)	Negative (unsatisfactory)	
1	0	0	0	The most positive responses in terms of manipulative growth were made to "Artistic Expressiveness", the least to "Rhythm".
2	83	16	0	
3	50	50	0	
4	83	0	16	

Unit	Section C, Symbolic Expressiveness			Conclusions
	Positive (satisfactory)	Positive (outstanding)	Negative (unsatisfactory)	
1	0	0	0	The most positive responses in terms of symbolic expressiveness made by the children were to "Aesthetic Response in the Museum Setting", the most negative to "Artistic Expressiveness". However, item #7 "Dependence upon schematic forms", may have contaminated the observations. It should have read "Independence <u>from</u> schematic forms".
2	36	21	43	
3	57	43	0	
4	50	41	9	

Unit	Section D, Individual Style		Conclusions
	Positive (satisfactory)	Positive (outstanding)	Negative (rejecting)
1	0	0	0
2	50	33	17
3	64	36	0
4	66	27	4

Children responded best to teacher's presentations of "Aesthetic Response in the Museum Setting" Unit. Each class toured the Phillips Gallery with their teachers and the docents. Children were most rejecting of "Artistic Expressiveness", in terms of individual style.

Unit	Section E, Cognitive Factors, Description, Formal Analysis, Interpretation, Evaluation		Conclusions
	Yes	No	
1	0	0	
2	50	50	
3	61	39	
4	86	14	

Children responded best in terms of cognitive factors to the "Rhythm" unit. They rejected teachers' presentation of "Artistic Expressiveness".

Teachers' Response to Art Workshop

This form was designed by Sharon Jones to evaluate how effective the workshops were in meeting their objectives. Had the art staff designed the workshops in such a way that they could clearly communicate to the teachers the curriculum concepts and content? Did the teachers know what they were supposed to do? Were the workshops in fact providing them with a direction, with effective teaching strategies, with personal involvement in the art process, with effective evaluating criteria? The form also sought to elicit suggestions from teachers.

Summary of Findings from Teacher's Response to Art Workshop Forms

In response to the first question, "what art understandings did your class gain as a result of your attendance at the art workshop?", three teachers responded to Who Is The Artist workshop of December 5, 1968 with three different perceptions of the focus: One thoughtit was an objective definition of the artist. Another teacher found it to be formal analysis of art elements. The third thought the focus was to develop the child's awareness of himself as an artist. The teachers were not sure what understandings they were to try to give the children.

Five teachers responded to "Artistic Expressiveness" workshop on January 9, 1968 thus: two teachers thought the focus was for the child to be expressive. Three teachers thought they were supposed to stress the professional artist as a focus.

Four teachers responded to the "Aesthetic Response in the Museum Setting" workshop on February 6, 1969: two teachers thought the focus was on the museum per se; its functions, collection, facilities, etc. Two teachers perceived the focus of the unit as was intended, on the child's response to work in the museum setting.

Two teachers responding to the Rhythm workshop on March 13, 1969, perceived the focus to be the perception and expression of visual rhythm in art. One criticized the concept as too sophisticated for her children. However there was no ambiguity about understandings the teachers were supposed to try for with the children.

SAMPLE OF:

Visual Arts Staff
Teacher's Response to Art Workshop

TITLE OF WORKSHOP: Who Is The Artist? Personal Expressiveness
DATE: January 9, 1969
TEACHER: Wanda Krause, Bailey's School

Your reactions to the workshop are an important factor in CAREL's development of a meaningful art curriculum. Your responses to the following questions are requested.

1) What art understandings did your class gain as a result of your attendance at the art workshop, Who Is The Artist, part 2, January 9, 1969, "Artistic Expressiveness"?

Answer: Greater understanding on the part of the teacher for the problems of painting that the children experience daily.

2) How did the workshop help you in presenting this unit to your children?

a. teaching strategies provided

Answer: It enforces an emphasis on freedom and a constructive atmosphere in the classroom. The film served as an effective reminder.

b. background content provided

Answer: Again, this was mainly a review of knowledge and attitudes relevant to creative experiences.

c. visual materials and booklets provided

Answer: ?

d. "Turning you on to" (involved with, aware of) aspects of the creative art process

Answer: It was an important workshop to me personally because of the actual painting experience. I felt like the child full of pride because he's made something.

e. anything else

Answer: This was a valuable experience.

3) Are there additional features you might suggest for future workshops?

Answer: What is the focus? A unit on Who Is The Artist? or Attention to the Personal Expressiveness of children? or both? Are we to find our own direction? Will we be getting additional materials?

Final Questionnaire for Classroom Teachers

In devising the final questionnaire for the teachers, Mrs. Sharon Jones looked for this information: What were our over-all goals and specific unit objectives? Were we able to communicate these to teachers?

What were the teachers' perceptions of these goals and objectives?

If we were successful in communicating our goals and objectives, did our curriculum materials effect children's artistic growth?

Which art units did teachers think promoted most growth, which least?

What then are our implications for curriculum refinement?

The Final Questionnaire was filled out just prior to the concluding art workshop on April 24, 1969 by five of seven teachers.

SUMMARY OF RESPONSES TO: FINAL QUESTIONNAIRE FOR CLASSROOM TEACHERS

April 24th, 1969 Workshop
Five of Seven Teachers Responding

1) What do you see as the most valuable kinds of growth art experiences can promote for young children? (Please rank in order you think most important.)

R. Three teachers ranked experiences: 1. Child's awareness of himself, 2. Child's awareness of his environment, 3. Child's social interaction with others through art activity, 4. Increased interest and understanding of other subject areas through art, 5. Visual growth (perception), 6. Growth in sensitivity, 7. Language, 8. Mechanical skill gained by experience with media.

2) What did you see to be the most valuable learning objective for children in each of the following units?

R. Who Is The Artist -- Two teachers, child's awareness of himself as an artist. Three teachers, child's awareness of artist as someone who expresses his personal vision.

"Artistic Expressiveness" -- Two (kindergarten) teachers related this exclusively to child's own work. Three teachers saw it related to child's work as well as a quality belonging in the work of professional artists.

"The Museum" -- Three teachers thought the objective to be to increase child's knowledge and familiarity with the museum. Two teachers saw it as opportunity for child to respond to original art work.

"Rhythm" -- Three perceived the objective as developing the child's creative rhythmic expression in art work. One felt it should be increased awareness of rhythm physically experienced. One felt the objective was for the child to be able to perceive rhythmic qualities in a variety of experiences -- nature, music, poetry, dance.

3) Of the four unit topies (Who Is The Artist, "Artistic Expressiveness", "Aesthetic Response", "Rhythm") the one you found most success with in your classroom was:

R. Three teachers (all inner-city) Rhythm. Two teachers (kindergarten at Bailey School), "Artistic Expressiveness".

Why do you consider it more successful?

R. Three teachers -- Rhythm -- children's personal experience with concept, quality of reproductions provided by staff, workshop, guidebook Rhythm and specific strategies described in it.

Two teachers -- "Artistic Expressiveness" -- because the focus, both teachers perceived, was on the child, not the professional artist, the learning objective (as they perceived it) was related to child's making-art activity, therefore it was more suitable than the rhythm concept, which they felt was oriented toward developing critical response. Teachers tended to confuse the kind of ability CAREL staff meant to develop, i.e. to make aesthetic statement, or art form, or to symbolically invent in the language of art -- with an early-childhood oriented concept of self-expression -- that is, in a generalized sense, not a specifically artistic one.

What factors do you feel most contributed to this success? (workshops, previous experience, teaching materials, guide book, etc., other?)

R. Three teachers -- Rhythm guidebook , visuals, workshops, specificity of strategies.

Two teachers -- "Artistic Expressiveness" -- the concept (making-art) as they perceived it more suitable for kindergarten children -- that is, they equated it with uncritical self-expression.

4) The unit topic you had least success with was:

R. Two teachers -- "Artistic Expressiveness"
Two teachers -- part one of Who Is The Artist
One teacher -- Rhythm

Why do you consider it less successful?

R. Two teachers: "Artistic Expressiveness" -- poor self-concept of ghetto children made it hard for them to rejoice in their expressions, dearth of expressive, stimulating art materials, dearth of concrete or specific teaching strategies.

Two teachers: Who Is The Artist, part one -- ambiguity of unit objective, dearth of specific teaching strategies, unsuited and unrelated to age group of children.

One teacher: Rhythm -- concept too complex for kindergarten age child, concept poorly defined, concept unsuited to young child's learning process.

Whole curriculum not individualized, no provision for different levels and kinds of learning for children at different stages of development. (Comment: CAREL staff feels it is not the concept which is too complex, it is the guidebook which is at fault for implying that the learning objective is not only for children to perceive visual rhythm, but to "make rhythmic visual art". Rhythm is an inherent aspect of form or art, so the objective should be: "to make art", and the teacher's responsibility should be focused on the climate which nurtures that expression.)

What factors could have promoted a more successful outcome? how? (workshops -- materials provided, strategies, clarification of objectives, etc.)

R. Two teachers -- art materials.

All five teachers -- more specific strategies better suited to young children.

All five teachers -- more clarification of the learning objective.

All five teachers -- more real teacher participation in workshops.

5) Can you see any evidence that your students' art growth has been promoted by your work with CAREL?

R. Three teachers -- yes; two (kindergarten) no. (all inner-city)

Please describe the kinds of behavior or attitudes you have observed in your class that you feel are most indicative of this growth.

R. Three teachers: increased awareness of painting and other art work, children more sensitive to their own products (more critically aware), ask questions about various kinds of painting, more immersed in activity during art period, show more individuality in expression, less copying, relate other subjects to art instead of relating art to other subject areas, are more aware of the formal elements in art -- color, shape, size, texture.

Two teachers at Bailey's felt they could not isolate evidence that the CAREL art curriculum had nurtured growth in their children; they attributed this kind of growth to nature. They perceived no appreciable difference between the performance of their morning and afternoon classes.

6) Do you have any suggestions for CAREL's further development of art curriculum for young children?

R. Wanda Krause, Bailey's Elementary School, Fairfax, Virginia, kindergarten, mixed suburban:

"The initial step in development of art curriculum for young children should be careful observation of the specific children in their actual classroom situation. Find out actual schedules and expectations in the total program; see if the materials necessary to project fulfillment are present. Next, I would suggest a clearer delineation of the total curriculum before any related activity begins in the classroom. Specific plans drawn up with the CAREL personnel before introduction into the classroom would give the units more focus. We really went into these units with only a vague awareness of what the subject was about -- let alone how and what to teach. One change I think would be extremely beneficial would be shortening the length of time over which the unit would take place. More visits from the CAREL staff during a shorter time period would give the unit more force. It stretched on so long it seemed to lack coherence -- especially where the children are concerned. Would it be possible for CAREL personnel and classroom teachers to have individual planning sessions before each lesson or series of lessons? Often when the CAREL ladies came we were unsure of the purpose of their visit, the lesson and whose responsibility the particular lesson was. We signed up for times but there was inadequate discussion time for planning at the workshops. Of course CAREL would be welcome to come back during the year to see growth and development and to record such experiences, but most of the particular units would be done with greater intensity."

(Also see Mrs. Jordan's answer to this question on Sample following.)

SAMPLE OF:

FINAL QUESTIONNAIRE FOR CLASSROOM TEACHERS
April 24th Workshop

TEACHER: Mildred Jordan
SCHOOL: Van Ness Elementary
LOCATION: Washington, D. C.
GRADE: Second (inner-city)

Q. 1) What do you see as the most valuable kinds of growth art experiences can promote for young children? (Please rank in order you think most important.)

R. Learning of the world of art. Discovering the many kinds of artists, the areas in which they work and the media. Learning who the artist is and what they do and make.

Discovering how they (the children) can put into paintings or drawings their feelings, thoughts, dreams and experiences.

Discovering how they (the children) can use different types of materials to express their ideas, feelings, etc.

Learning how to use and handle the various kinds of materials.

Learning to make associations among feelings, materials and forms.

Q. 2) What did you see to be the most valuable learning objective for children in each of the following units?

R. Who Is The Artist -- Discovering that there are many artists and that these artists have different ways of expressing themselves.

"Artistic Expressiveness" -- learning that some artists were and are influenced in their style by other artists, but some had created their own style of painting and will continue to do so.

"The Museum" -- Discovering what a museum is and its function; learning who the museum is for and why people go there.

"Rhythm" -- Discovering the relationship of rhythm in poetry, music, nature and dance -- to rhythm in art. Learning what rhythm really is.

Q. 3) Of the four unit topies (Who Is The Artist, "Artistic Expressiveness", "Aesthetic Response", "Rhythm") the one you found most success with in your classroom was:

R. Rhythm

Q. Why do you consider it more successful?

R. Rhythm has been considered most effective because we were able to tie this particular subject matter in with rhythm in nature, music, dance and poetry. These four areas are things that the children are involved with daily. Rhythm is a part of their everyday activities. They may not have the opportunity to observe and discuss an artist's work every day or they will not have the opportunity to express themselves in art every day, but they are involved with music or poetry or both every day. All children can dance in their own way and they are aware of this.

Q. What factors do you feel most contributed to this success? (workshops, previous experience, teaching materials, guide book, etc., other?)

R. The workshop on Rhythm, the paintings that were made available, their own experiences with rhythm and the guide book. The fact we could really reach the children with a subject they already had much knowledge about in other areas. (music, dance, etc.)

Q. 4) The unit topic you had least success with was:

R. Artistic Expressiveness

Q. Why do you consider it less successful?

R. Artistic Expressiveness was considered less successful because there were not enough materials to choose from to express their ideas. Materials were limited to crayon or paint. There was not enough motivation and there was great lack of experiences, such as field trips, seeing a play or concert, etc. Clarity as to how the teacher could have better developed this topic with children who have limited experiences or adventures.

Q. What factors could have promoted a more successful outcome? How? (workshops -- materials provided, strategies, clarification of objectives, etc.)

R. If more materials had been available, the experience which was provided might have been better expressed. The children would have had more materials to choose from, as a result, this might have motivated them to try something new and different to express themselves.

Q. 5) Can you see any evidence that your students' art growth has been promoted by your work with CAREL?

R. Yes.

Q. Please describe the kinds of behavior or attitudes you have observed in your class that you feel are most indicative of this growth.

R. Much of what we did with and for CAREL would not have been accomplished otherwise.

The children have learned to apint or draw using their own ideas as to color and style for whatever it is they want to do. There is evidence of more individuality, less copying what someone else is doing. This has been a result of learning and seeing that an artist paints what he feels and makes things as he wants them to look to others, not what others would want.

The children have become very conscious of color, size and shapes and how things should look when they are near or far away.

They relate likeness of pictures in their textbooks with that of paintings they might have seen in the museum or room. They are relating art to their world and things around them.

Q. 6) Do you have any suggestions for CAREL's further development of art curriculum for young children?

R. More experiences like the visit to the museum, should be included in the curriculum, especially for children who bring very limited experiences to school with them. Some children only experience trips, adventures, etc. through the school. They bring nothing to school with them. This is very important, for how can we expect them to dream, paint or draw or build anything if they have nothing to paint or dream about.

CHAPTER V

RECOMMENDATIONS
by Mary Grayson

If the CAREL Arts and Humanities Program were to continue its experimental research, changes of the following nature are suggested for Visual Arts.

First, relate open concepts to teachers' needs. Ascertain the teachers' frame of reference at workshops through active participation in problem solving, or by any means necessary. Provide the teachers with visual ideas charged with operational implications which they can develop and individualize. Establish definitions of terms like "art" so that performance criteria and evaluation criteria can be specified.

Second, use to better advantage the existing situation in schools and in art education. Draw on established procedures and existing talent on the operational level, rather than attempting an ambitious, sweeping reform. Much of the activity-oriented practice in the teaching of elementary art by specialists and generalists would acquire validity were it to be informed by an aesthetic idea. Most art teachers in elementary schools have sophisticated training, as do many kindergarten and nursery school teachers, which is not being exercised or used by schools because the system mitigates against it. If school art staff cannot change the system, in what way can we improve it or make it work for us?

Third, the multi-arts program staffs should share an opportunity to work together, preferably in a laboratory school setting. A laboratory school shared by all five arts staffs would accelerate growth on everyone's part. But opportunities for staffs to diverge or work and develop in isolation when they need to, should be maintained.[1]

Fourth, use the advantage contemporary forms and consult other kinds of artists -- designers, architects, and potters -- as well as painters. Art staff's orientation was to the "sacred cow" of the painting tradition which many art critics and historians feel is a form not entirely expressive of the twentieth century culture. Criteria set by CAREL staff for what is art distinct from what is not art would free staff and participating teachers from a quagmire of opinion about the validity of different forms. ("...tune in-turn on; use camera...anything that moves, involved sound, intervals of time, and light and color;..."[2]) suggests using technology to advantage, for it has possibilities to explore in form or for use in teaching.

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1 The Phillips School Art Workshop Report, in Chapter II, describes what can happen when staffs on different levels of development share a planning and teaching opportunity. While both music and art staffs gained mutual benefit, the participating teachers gained the most as a result of this experience.

2 "Growing Up: Identifying the Question" by Jack W. Burgner in Art Education, April 1969, vol. 22, no. 4, p. 12.

Last, individualize the curriculum plan. Our work in inner-city, poor, all-black schools, contrasted with suburban, sophisticated, advantaged, highly privileged, all-white schools, proved that the only universal element in the curriculum plan should be the informing or inherent idea, and that cannot be one which exists separately or in isolation from the needs of the teachers and children. Rural children have different needs from urban; poor from rich; black from white. In the case of the black children we wonder if their quality of awareness is nurtured by our white culture -- probably not. Yet mutual benefit to children from both types of culture would result from their sharing of learning experiences -- benefit in terms of their asking themselves not only, "What do I need to know to stay alive in this culture?" but also, "What do I really value?" and <u>that</u> has to do with art.

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