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## ABSTRACT

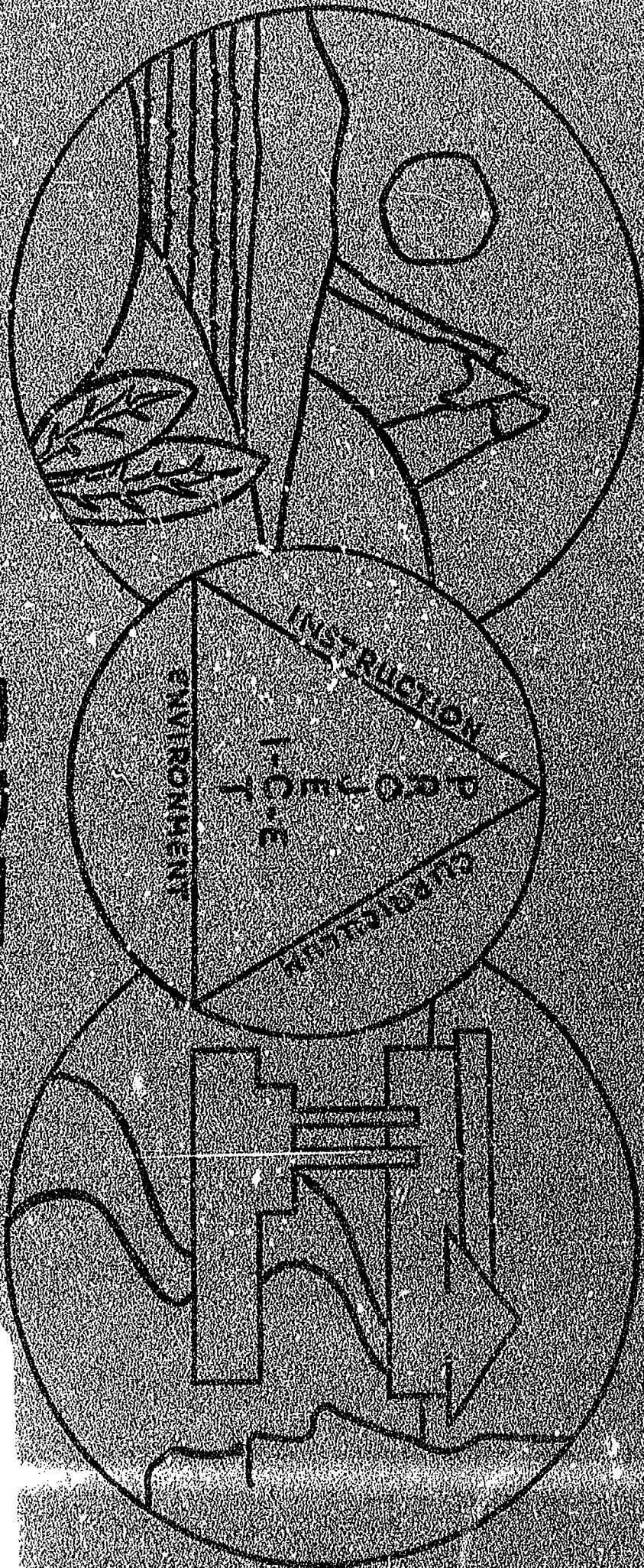
This art education guide, for use in grades 10-12, is one of a series of guides, K-12, that were developed by teachers to help introduce environmental education into the total curriculum. The guides are supplementary in design, containing a series of episodes (minilessons) that are designed to wake students to sights of beauty and harmony in their environment. The episodes are built around 12 major environmental concepts that form a framework for each grade or subject area, as well as for the entire K-12 program. Although the same concepts are used throughout the K-12 program, emphasis is placed on different aspects of each concept at different grade levels or in different subject areas. This guide focuses on aspects such as graphics, photography, and weaving. Most of the 12 concepts are covered in one of the episodes contained in the guide. Further, each episode offers subject area integration, subject area activities, interdisciplinary activities, cognitive and affective behavioral objectives, and suggests references and resource materials useful to teachers and students. (Author/TK)



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# ENVIRONMENTAL EDUCATION GUIDE



PROJECT  
10-12

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Project 10-12



P.N.O. 1 E.O.P. 1-1-1  
(Instruction-Instruction-Environment)

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## FORWARD TO PROJECT I-C-E ENVIRONMENTAL EDUCATION GUIDES

In 1969, the First Environmental Quality Education Act was proposed in the United States Congress. At the time of the introduction of that legislation, I stated:

"There is a dire need to improve the understanding by Americans of the ominous deterioration of the Nation's environment and the increasing threat of irreversible ecological catastrophe. We must all become stewards for the preservation of life on our resource-deficient planet."

In the three years since the Environmental Education Act was passed by the Congress, much has happened in the United States to reinforce the great need for effective environmental education for the Nation's young people. The intensive concern over adequate energy resources, the continuing degradation of our air and water, and the discussion over the economic costs of the war against pollution have all brought the question of the environmental quality of this nation to a concern not merely of aesthetics but of the survival of the human race.

The intense interest by the public in the quality of our lives

as affected by the environment clearly indicates that we cannot just use incentives and prescriptions to industry and other sources of pollution. That is necessary, but not sufficient." The race between education and catastrophe can be won by education if we marshal our resources in a systematic manner and squarely confront the long-term approach to saving our environment through the process of education.

As the incessant conqueror of nature, we must reexamine our place and role. Our world is no longer an endless frontier. We constantly are feeling the backlash from many of our ill-conceived efforts to achieve progress.

Rachel Carson's theme of "reverence for life" is becoming less mystical and of more substance as our eyes are opened to much of the havoc we have wrought under the guise of progress. A strong commitment to an all-embracing program of environmental education will help us to find that new working definition of progress that is a pre-requisite to the continued presence of life on this planet.

- Senator Gaylord Nelson

## ART PREFACE

"A people without a religion of beauty inhabit a wasteland"

Herbert Read

Since the prehistoric cave paintings, artists have relied on Earth for a vast supply of natural resources-to create colors, forms, patterns, textures, and ideas. Earth has also inspired the artist to capture its beauty and to tap its natural principles of design in building and rebuilding cities. In short, the words "artist" and "environment" have long since been merged.

This booklet of episodes, based on twelve environment concepts, has teaching ideas for your use, adaptation, or inspiration. It is up to the teachers of art to wake up students to the sights of beauty and harmony around them, in the natural elements and living organisms that they use and enjoy, but which they must wisely conserve and protect. It is time to offset the negativism surrounding environmental problems by developing in students the power to shape and enjoy beauty - thru the arts.

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The interest and dedicated effort of the following teachers from Wisconsin Area "B" has led to the development of the Project I-C-E Environmental Education K-12 series:

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## DIRECTIONS FOR USING THIS GUIDE

- This guide contains a series of episodes (mini-lesson plans), each containing a number of suggested in and out of class learning activities. The episodes are built around 12 major environmental concepts that form a framework for each grade or subject area, as well as for the entire K-12 program. Further, each episode offers subject area integration, multidisciplinary activities, where applicable, both cognitive and affective behavioral objectives and suggested reference and resource materials useful to the teacher and students.
1. This I-C-E guide is supplementary in design--it is not a complete course of study, nor is its arrangement sequential. You can teach environmentally within the context of your course of study or units by integrating the many ideas and activities suggested.
  2. The suggested learning activities are departures from regular text or curriculum programs, while providing for skill development.
  3. You decide when any concepts, objectives, activities and resources can conveniently be included in your unit.
  4. All episodes can be adapted, modified, or expanded thereby providing great flexibility for any teaching situation.
  5. While each grade level or subject area has its own topic or unit emphasis, inter-grade coordination or subject area articulation to avoid duplication and overlap is highly recommended for any school or district seeking effective implementation.
- This total K-12 environmental education series is the product of 235 classroom teachers from Northeastern Wisconsin. They created, used, revised and edited these guides over a period of four years. To this first step in the 1,000 mile journey of human survival, we invite you to take the second step--by using this guide and by adding your own inspirations along the way.



## PROJECT I-C-E TWELVE MAJOR ENVIRONMENTAL CONCEPTS

1. The sun is the basic source of energy on earth. Transformation of sun energy to other energy forms (often begun by plant photosynthesis) provides food, fuel and power for life systems and machines.
2. All living organisms interact among themselves and their environment, forming an intricate unit called an ecosystem.
3. Environmental factors are limiting on the numbers of organisms living within their influence. Thus, each ecosystem has a carrying capacity.
4. An adequate supply of clean water is essential to life.
5. An adequate supply of clean air is essential for life.
6. The distribution of natural resources and the interaction of physical environmental factors greatly affect the quality of life.
7. Factors such as facilitating transportation, economic conditions, population growth and increased leisure time influence changes in land use and population densities.
8. Cultural, economic, social, and political factors determine man's values and attitudes toward his environment.
9. Man has the ability to manage, manipulate and change his environment.
10. Short-term economic gains may produce long-term environmental losses.
11. Individual acts, duplicated or compounded, produce significant environmental alterations over time.
12. Each person must exercise stewardship of the earth for the benefit of mankind.

A "Concept Rationale" booklet and a slide/tape program "Man Needs His Environment" are available from the I-C-E RMC to more fully explain these concepts.



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## SUGGESTED ART ACTIVITIES FOR OUTSIDE EXPERIENCES

1. Draw impressions of noises with eyes closed
  2. Field trips - drawing
  3. Effect of light and shadow
  4. Design elements--shapes, line texture
  5. Texture studies
  6. Line & repeat patterns (studies)
  7. Architecture & building studies (bridge)
  8. Landscaping problems
  9. Tree stump - design piece of furniture from particular stump
  10. Perspective studies
  11. Camouflage building (out of available element)
  12. Time & motion studies (swings, playground equipment, etc.)
  13. Colors of nature - variations of color in a familiar object
  14. Draw objects from a different point of view
  15. Photographic studies
  16. Creative writing & dramatics
- 
17. Detailed biological drawings
  18. Microscopic drawings
  19. Mathematics - architecture
  20. Music & visual expressions - slide, music show
  21. Mobiles - using found objects
- WINTER - SEASONAL IDEAS
1. Snow sculptures
  2. Snowflake patterns
  3. Black & white (high contrast) photography
  4. What's Happening Under The Snow (winter tree shapes)
  5. Study ice formations
  6. Contrast of winter colors
  7. Tree sculptures (personifying)
  8. Collage without harming environment
  9. Logels in the snow or other man-made snow patterns
  10. Leaves turning color in fall unnatural colors for trees (could be used with a painting or color lesson)



## Films - General

Art and Perception: Learning to See, 16-3/4 min., color, elementary/Jr. Sr. high

Art in Our World, 11 min., color, Jr. Sr. high

Art Discovered in Nature, 11 min., color, primary/elementary

Changing Art In a Changing World, 21 min., color, elementary/Jr. Sr. high

Ideas for Art, 10 min., color, elementary

Look At That!, 10½ min., color, primary/elementary

Sources of Art, 11 min., color, elementary/Jr. Sr. high

B. F. A. Educational Media, 2211 Michigan Avenue, Santa Monica, Calif. 90404.

May be available for rental from:

University of Wisconsin  
Bureau of Audio-Visual Instruction  
1327 University Avenue  
Madison, Wisconsin 53701

Books - General (to be used in conjunction with episodes)  
A Dictionary of Art Terms and Techniques, Mayer Ralph, Thomas Y. Crowel Co., New York, 1969.

The Art of Color and Design, Graves Maitland E., McGraw-Hill Book Co., New York,

Mayer, Ralph, The Artist's Handbook of Materials and Techniques, 3rd ed., Viking Press, New York.

Maurello S. Ralph, Commercial Art Techniques, Tudor Pub. Co., New York, 1952.

Menesini, Mario M., The Environmental School, Educational Consulting Service, (Orinda, California, 1970.



Environmental:

Integrated with:

CONCEPT NO. 1 EnergySUBJECT ArtORIENTATION Artistic Inspiration from the SunTOPIC/UNIT Photography

BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES	
	In-Class:	Outside or Community:
<b>Cognitive:</b> Evaluate his series of pictures as to their aesthetic aspects.	A. Teacher demonstrates time lapse photography through some A.V. means (films, photos, etc.). B. Discussion of material used above. Problems and techniques that will be involved. C. Through small group discussion and individually developed lists, students develop ideas for possible subjects that demonstrate sun energy within an aesthetically conceived image.	
<b>Affective:</b> Attempt to identify aesthetic characteristics of photographs.	(Possible Directions) 1. Student records plant development through evenly spaced photos over a period of time. 2. Recording of plant reactions to differing light conditions. 3. Recording of changes in tree over school year. 4. Effect of sun on activities of man of man for a day, week, month.	
<b>Skills Used:</b> Proper spacing of frames in terms of subject development and/or change. Selection of subject in aesthetic terms. Establishing aesthetic criteria.		(cont.)

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
<p><u>Publications:</u></p> <p>110 Th Energy Sources, (Student Manual &amp; Teacher's Guide) ICE-RMC</p> <p>110 Ph Photography for Kids, ICE-RMC</p> <p>Photography: A Key to Learning, A.V. Inst. 14:66-7, N '69</p> <p><u>Audio-Visual:</u></p> <p>Walt Disney film catalogue for films on various plant reactions, ICE-RMC</p> <p><u>Community:</u></p> <p>Local camera suppliers</p> <p>Professional photographer</p>	<p><u>In-Class:</u> (cont.)</p> <p>D. Follow up photo series with critiques that require students to make value judgments concerning which photos best demonstrate environmental concepts against aesthetic considerations.</p> <p>1. Can the two ideas be brought together? How?</p>



Environmental:

Integrated with:

CONCEPT NO. 1 Energy

SUBJECT Art

ORIENTATION Artistic Inspiration from the Sun TOPIC/UNIT Graphics

BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive:	In-Class:	Outside or Community:
<p>The student will produce a print using linoleum. The print will be an abstract interpretation of the theme of sun energy or sun symbolism.</p>	<p>A. Begin this project with a question, "What does the sun mean to you?" List some of the things that the sun means to you. Discuss its meaning and symbolism and lead into the many ways that it has been symbolized in art throughout history.</p> <p>B. Show movie, "Quetzalcoatl", and then discuss.</p> <p>C. Show movie, "Sun's Energy" After discussion of the movie, compare the two. One is about the legend of the sun and the other is scientific.</p> <p>D. Show slides of the sun and show its interpretations in art history and relate this to the project. Make drawings of some symbols that you find so they can be shared in class, possibly by being shown on an opaque projector or overhead.</p>	
<p>Affective:</p> <p>The student will perceive that the sun is the source of all energy and demonstrate this by symbolizing the sun.</p>		
<p>Skills Used:</p> <p>Observation skills</p> <p>Library skills</p> <p>Skills in developing ideas</p> <p>Skills in printing techniques</p> <p>Neatness</p> <p>Self-evaluation</p>		

(cont.)

## SUGGESTED RESOURCES

### Publications:

Watson, Ernest W., "Linoleum Block Printing", Springfield, Mass., Milton Bradley Co., 1929  
 Heller, Jules, "Printmaking Today", New York, Holt, Rinehart & Winston, Inc. 1972  
 Perry, Raymond W. "Block Printing Craft", Peoria, Ill., The Manual Arts Press, 1938  
 110 Th Energy Sources, (Student manual & teacher's guide)  
 ICE-RMC

### Audio-Visual:

"Quetzalcoat1" 16 mm film. Aztec legend with artifacts animated to tell how the sun brought life to the people.  
 "Sun's Energy", #6949 BAVI  
 "Basic Reproduction Process in the Graphic Arts", BAVI

### Community:

## CONTINUED OR ADDED LEARNING ACTIVITIES

### Skills Used: (cont.)

Evaluation of other work  
 Originality

### In-Class: (cont.)

- E. Explain the project, demonstrate linoleum block printing from beginning to end.
- F. Students work on prints.
- G. Critique project.



Environmental:

Integrated with:

CONCEPT NO. 1 Energy

SUBJECT Art

ORIENTATION Inspiration from the Sun

TOPIC/UNIT Painting

BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive:	In-Class:	Outside or Community:
<p>Apply watercolor techniques in planning a painting. A picture which illustrates the effect sunlight has on environment.</p>	<p>A. View a movie on watercolor technique.</p> <p>B. Several class periods spent in sketching and observing the effect the sun has on city and country life and seasonal changes brought on by more sunlight.</p> <p>C. Make several rapid water color washes to simulate the sunlight under various conditions, such as early spring, late afternoon (sunset) or after a rain (rainbow).</p> <p>D. Complete on watercolor painting.</p>	
<p>Affective:</p> <p>Demonstrate an awareness of the ability of the sun to create various visual effects on the environment by identifying examples in his environment.</p>		
<p><b>Skills Used:</b></p> <ol style="list-style-type: none"> <li>1. Skill in mixing colors and applying them.</li> <li>2. Steps in technique of this media.</li> </ol>		

# SUGGESTED RESOURCES

## Publications:

Creative Color, Birren, Farber  
A Sense of Wonder, Carson, Rachel

## Audio-Visual:

"Modern Art - Renoir" FS 21  
 ICE-RMC

# CONTINUED OR ADDED LEARNING ACTIVITIES

## Community:

View outdoors at various times of  
 day



Environmental:

Integrated with:

CONCEPT NO. 2 Ecosystem

SUBJECT Art

ORIENTATION Illustration of Interaction

TOPIC/UNIT Drawing

BEHAVIORAL OBJECTIVES		STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive: Make a design based on an analysis of a natural object's structure & pattern.	In-Class:	A. Show filmstrips to class, as listed under audio-visual.	A. Collect natural objects brought in by class. Suggest: fruit, weed pads, sea shells and vegetables.
		B. Discuss looking carefully and deciding what makes a particular object interesting to look at.	
		C. Students should choose an object and create a simple design using the pattern, of structure as a theme.	
Affective: Show an awareness of structure and pattern as being interrelated in natural objects by presenting examples.			
Skills Used: Organization of a surface design Development of ability to make a drawing on the basis of observation and analysis			

# SUGGESTED RESOURCES

## Publications:

Art: of Wonder & a World, Jean  
Mary Morman  
What is a Designer: Education  
& Practice, Design, 253:117  
Jan. '70  
Pattern Language,  
Architectural Forum 132:52-9  
Jan. '70

## Audio-Visual:

"Line as Structure, Texture, and  
Pattern", B.F.A.  
2211 Michigan Ave.  
Santa Monica, Calif. 90404  
"Discovering Creative Pattern",  
B.F.A.  
"Pattern" FA 106  
ICE-RMC

## Community:

# CONTINUED OR ADDED LEARNING ACTIVITIES



Environmental:

Integrated with:

CONCEPT NO. 2 EcosystemSUBJECT ArtORIENTATION Illustration of InteractionTOPIC/UNIT Drawing

BEHAVIORAL OBJECTIVES		STUDENT-CENTERED LEARNING ACTIVITIES	
		In-Class:	Outside or Community:
Cognitive: Draw a composition of textured areas using magnified skin as a preliminary sketch.		A. Students use a magnifying glass to examine the backs of their hands and fingers, and make several enlarged sketches. B. Using the resource sketches the students shall make texture drawings of the enlarged areas of skin. They will form a composition of the enlarged texture drawings, using various drawing media.	Borrow a microscope from the science department to observe skin texture.
Affective: Alert to differences in skin texture by identifying the different textures.			
Skills Used: Sketching Composing a textured composition Use of various drawing media.			

## SUGGESTED RESOURCES

## CONTINUED OR ADDED LEARNING ACTIVITIES

### Publications:

"Design of Images", Architectural Design, 39:179 April 1969  
"Design for Eye & Mind",  
Industrial Design, 16:68-9,  
 Sept. 1969

### Audio-Visual:

"Discovering Texture"  
 "What is Texture"  
 "Texture Techniques"  
 B.F.A. Educational Media  
 2211 Michigan Avenue  
 Santa Monica, Calif. 90404

### Community:



Environmental:		Integrated with:	
CONCEPT NO.	2 Ecosystem	SUBJECT	Art
ORIENTATION	Illustration of Interaction	TOPIC/UNIT	Drawing
BEHAVIORAL OBJECTIVES		STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive:		In-Class:	Outside or Community:
Make a sketch using perspective; Varying lines (i.e. thick, thin, short, long, dark and light), and overlap of lines, to illustrate the relationship of trees in groupings.		A. Make a series of rapid tree sketches of expressive line quality.	A. A field trip taking pencils/ball point pens and sketch books, for swift statements of appearances and remembered statement of facts. Keep drawings for reference.
		B. Make a sketch (out-of-doors) and indicate the wide range of vertical-line space divisions that can be extracted from tree groupings.	
		C. Make some 30 second sketches of tree groupings showing their relationship by using perspective, varying lines (i.e. thick thin, long-short, dark-light) and overlap.	
		D. (Relationships could involve tree type, size, height, distance away or closeness to, or color of trees.) Discussion in class as to the significant conclusions that are to be drawn from the sketches of tree groupings.	
Affective:			
Propose the use of visual effects of varying line width and intensity to better illustrate spatial relationships of living organisms.			
Skills Used:			
Rapid sketching techniques Line drawing in 2 dimensional space in vertical & lateral directions Perspective Overlap, Line variance			

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

Form, Space & Space,  
Graham Collier, Prentice Hall  
Design in Nature, Vivian Guyler,  
Davis Publications,  
Worcester, Mass.

Audio—Visual:

Line & Space  
Introduction to Drawing Materials  
Both available from:  
B.F.A. Educational Media  
2211 Michigan Ave.  
Santa Monica, Calif. 90404

Community:



Environmental:

Integrated with:

CONCEPT NO. 2 Ecosystem

SUBJECT Art

ORIENTATION Illustration of Interaction

TOPIC/UNIT Drawing Contour

BEHAVIORAL OBJECTIVES

STUDENT-CENTERED LEARNING ACTIVITIES

Cognitive:

Execute various examples of contour drawing using natural materials & animals as subjects in order to show the interaction of line, pattern, and texture within subject matter from nature.

In-Class:

Outside or Community:

- |   |   |
|---|---|
| <p>A. Make large charcoal drawings of wood forms, using the contour line to produce a sweeping rhythm of arm movement.</p> <p>B. Using skills of animals, do contour drawing in pencil. (Science Department can be used as a resource for skills)</p> <p>C. Use taxidermic animals &amp; birds for "models" of contour.</p> <p>D. Combine many natural objects for a still life (such as the objects of A through C above) and have students choose an area for contour drawing. Plan to have a live animal "visit" class or take a field trip to a zoo or farm to do contour drawing of the animals.</p> <p>E.</p> | <p>A. Pieces of driftwood (If not available, use tree branches or pictures of wood forms).</p> <p>B. Taxidermic birds and animals - a field trip to a museum.</p> |
|---|---|

Affective:

Promote an awareness of line, pattern, and texture in natural organisms through the use of contour drawing.

Skills Used:

Observation of line, pattern, and texture through contour drawing.  
Concentration to gain the ability to train the hand & eye to work together.

(cont.)

## SUGGESTED RESOURCES

Publications:

Space, Form & Vision,  
Graham Collier, Prentice Hall  
Drawing, A Search for Form,  
Mugnaini, Joseph & Lovoos, Janis  
The Natural Way to Draw, Kymen  
Nicholades  
Drawing & Drawing: A Study  
Guide, J. Mendelowitz

Audio—Visual:

Introduction to Contour Drawing,  
B.F.A. Educational Media  
2211 Michigan Avenue  
Santa Monica, Calif. 90404

## CONTINUED OR ADDED LEARNING ACTIVITIES

Skills Used: (cont.)

Use of charcoal or pencil for drawing.

Community:

Environmental:

Integrated with:

CONCEPT NO. 2 EcosystemSUBJECT ArtORIENTATION Illustration of InteractionTOPIC/UNIT Design

BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive:	In-Class:	Outside or Community:
<p>Make natural object texture rubbings. Make a circular composition by simulating three textures with media showing balance through combining and contrasting the textures.</p>	<p>A. Show filmstrip suggested on back of sheet.</p> <p>B. Have students make a number of rubbings and mount all of them together on a large sheet of paper.</p> <p>C. Select three of the rubbings in order of visual dominance most intense texture, middle value and unobtrusive texture.</p> <p>D. Students will then simulate the three textures, combine &amp; contrast them in a balanced circular composition. Various drawing media and tools can be used for simulating the texture.</p>	<p>A. Suggest the following as possible sources for rubbings: Vegetables, animals, wood, metal, rocks, bark, minerals, plants, fish, leaves, skin, or any natural surface that excites the eye and imaginatively activates the touch sense.</p> <p>B. Have them make as many rubbings as possible, both indoors and out.</p>
<p>Affective:</p> <p>Search for variance in natural textures around them.</p>		
<p>Skills Used:</p> <p>Technique of making texture rubbings with black crayons or charcoal. Textures can be simulated by use of various media. Idea for circular composition could be "lifted"</p> <p>(cont.)</p>		



## SUGGESTED RESOURCES

Publications:

Form, Space & Vision, Graham  
Collier, Prentice Hall  
Rubbings of Mars Sculpture,  
Arts 42:53 Nov. '67

## CONTINUED OR ADDED LEARNING ACTIVITIES

Skills Used: (cont.)

from nature such as spiderwebs, the sun, sand dollars  
or devised by student.

Audio-Visual:

Series on Environmental Awareness,  
Kt 16, ICE-RMC  
Tactile & Visual Texture,  
B.F.A. Educational Media  
2211 Michigan Ave.  
Santa Monica, Calif. 90404

Community:

<b>Environmental:</b>		<b>Integrated with:</b>	
<b>CONCEPT NO.</b> <u>2 Ecosystem</u>		<b>SUBJECT</b> <u>Art</u>	
<b>ORIENTATION</b> <u>Interaction as Art &amp; Environment</u>		<b>TOPIC/UNIT</b> <u>Painting</u>	
<b>BEHAVIORAL OBJECTIVES</b>		<b>STUDENT-CENTERED LEARNING ACTIVITIES</b>	
<b>Cognitive:</b>  Paint a watercolor picture using a landscape study made outside.	<b>In-Class:</b>  A. The class will see "Color in Nature" a part of Environmental Awareness" series. B. A composition will be sketched and painted of a landscape containing trees in foreground, and the sky.	<b>Outside or Community:</b>  A. The students will take sketch books and go outside either as individuals or a group and sketch various landscapes, noting types and position of trees, horizon and colors.	
<b>Affective:</b>  Show an awareness of the environment through the study and painting of a landscape.			
<b>Skills Used:</b> Control of watercolor A. Wash (large areas) B. Dry brush (detail) C. Care & knowledge of tools involved in the use of watercolor.			

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# SUGGESTED RESOURCES

# CONTINUED OR ADDED LEARNING ACTIVITIES

26

## Publications:

Painting Trees, Pitman  
American Tradition in Painting,  
McCoubey, John W.

## Audio-Visual:

"Seeing Trees & Clouds"  
 BFA Educational Media  
 2211 Michigan Avenue  
 Santa Monica, Calif. 90404  
 "Color" FA 101 ICE-RMC

## Community:



<b>Environmental:</b>		<b>Integrated with:</b>	
<b>CONCEPT NO.</b> <u>2 Ecosystem</u>		<b>SUBJECT</b> <u>Art</u>	
<b>ORIENTATION</b> <u>Interaction Art &amp; Environment</u>		<b>TOPIC/UNIT</b> <u>Painting</u>	
<b>BEHAVIORAL OBJECTIVES</b>		<b>STUDENT-CENTERED LEARNING ACTIVITIES</b>	
<b>Cognitive:</b> Paint a still life composed of natural objects with background, in water color.	<b>In-Class:</b>	<b>Outside or Community:</b>	
	A. The class will see the filmstrip on "Environmental Awareness". B. The students will go out into their community either as a group or as individuals and bring back natural objects which will then be studied in detail. C. The chosen objects will be arranged in a suitable composition for painting. D. A wash background simulating natural texture and the still life composition will be painted in a painting medium.	A. Take a field trip to a wildlife sanctuary or any natural environment (woods, lakes, field, stream) to study nature, its movement, color and composition. Students can "pool" the natural objects to enlarge possibilities of compositions.	
<b>Affective:</b> Aware of the visual relationships of natural objects within the composition painted.			
<b>Skills Used:</b> Control of watercolor A. Wash B. Dry brush C. Care and knowledge of tools involved in the use of the media			

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SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

28

Publications:

American Tradition in Painting,  
McCoubey, John W.  
Design With Nature, Mchary, Ian  
A Way of Seeing, Leavitt, Helen

Audio-Visual:

Environmental Awareness Series  
ICE-RMC

Community:

Environmental:

Integrated with:

CONCEPT NO. 2 Ecosystem

SUBJECT Art

ORIENTATION Interaction of Art & Environment

TOPIC/UNIT Graphics

BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES	
	In-Class:	Outside or Community:
<p><b>Cognitive:</b> Prepare a collagraph print to illustrate the basic theme that man has altered the balance of nature.</p>	<p>A. Begin the project with a problem for the student. Analyze the life cycle and the balance of nature. How has man affected the balance of nature? Compile a list of things included in the balance of nature.</p>	
<p><b>Affective:</b> Show an awareness of the ecosystem by creating a print that demonstrates man's important role in changing the balance of nature.</p>	<p>B. Make a list of some of the ways that man has altered the balance of nature - possibly using historical background, and especially in your own geographic location. Find photos of some of these things and take some of your own. Briefly discuss some of the research that was done, and begin the students thinking of ideas for a print by explaining collagraph printing.</p>	
<p><b>Skills Used:</b> Library skills Observation Developing ideas Printing Neatness Self-evaluation</p>	<p>C. Demonstrate how to organize &amp; prepare a plate for printing. Show inking &amp; printing.</p> <p>D. Show examples of collagraph printing.</p> <p>E. Have students make a print</p> <p>F. Critique the finished project.</p>	



SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

Heller, Jules, Printmaking Today,  
Holt, Rinehart & Winston, Inc.  
1972  
Andrews, Michael F., Creative  
Printmaking, Englewood Cliffs,  
New Jersey, 1964

Audio-Visual:

Conservation & The Balance of  
Nature BAVI

Community:

Local site visits  
Contact Historical Society

Environmental:

Integrated with:

CONCEPT NO. 3 Carrying Capacity

SUBJECT Art

ORIENTATION Elements of Limitation in Art

TOPIC/UNIT Photography

BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive:	In-Class:	Outside or Community:
Distinguish between past design and carrying capacity and present design and carrying capacity, through a photographic essay & verbal discussion.	A. Thorough class discussion, develop lists of buildings and/or structures i.e. bridges, cobblestone streets, patterned side-walks, fountains that represent the past in the local area. B. Discuss what it is about these structures that make them unique from more modern counterparts. Follow this discussion with onsite inspection of as many as possible; verify the points brought up in class. C. A visit to a local museum at this time might serve to enlarge the students' view of the local area as it existed in the past. Students collect old photos of local areas, such as downtown areas--take new photographs of areas from same angles (as near as possible) as indicated by old photos. Visually compare changes (in carrying capacity.)	A. Local library or newspaper, family photo albums for old photos.
Affective:		
Attempts to identify direct relationship between past & present design to carrying capacity.		
Skills Used:		
Choosing Camera angles and compositions that will supply either the greatest amount of information or supply the necessary information in the best manner possible. Observational skills Photographic techniques		

(cont.)

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
<p><u>Publications:</u>          Young Photographers, Camera 48; 5-28, 30-4, August, 1969          Living City, Frank Lloyd Wright          Pictures that might help us think about ways to make Architecture, M. Holzman, il. Arch. Rec. 148: 134-7, October, 1970          "Dennis Hopper's America," H. Hopkin il. Art in America, 59:86-91, May, 1971</p> <p><u>Audio-Visual:</u>          Architecture and Urban Planning, Art and the Environment, Milwaukee Art Center.          Films from BAVI:          Art of Seeing, No. 5733          Eye of an Artist, No. 1783          Photographer, No. 1671          Photography for Everyone, No. 2354</p> <p><u>Community:</u>          Historical sites          Museums</p>	<p><u>In-Class:</u> (cont.)</p> <p>E. Discuss how change in design has increased or decreased the carrying capacity.          F. Discuss: Is there information not revealed because of the angles and/or composition of the photos?          G. Follow up by rephotographing area from other angles. (Back and side views of structures, elevated or aerial views, interior vs. exterior). Sources that supply additional information. (Is design carried through? Is design controlling function or has function dictated design?) Are doors, windows, etc. placed to greater or lesser advantage?</p>



Environmental:		Integrated with:	
CONCEPT NO.	4 Clean Water	SUBJECT	Art
ORIENTATION	Artistic Inspiration from Water	TOPIC/UNIT	Photography
BEHAVIORAL OBJECTIVES		STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive: Illustrates through a photo essay that an adequate supply of pure water is essential for life.		In-Class:	Outside or Community:
		<p>A. Teacher initiates student discussion of water purity by presenting examples of various waters found locally: i.e. spring, and distilled water bought in local store, tap water, rain/snow water, lake and/or river water, swamp water.</p> <p>Suggested discussion questions:</p> <ol style="list-style-type: none"> <li>1. How do these waters vary in quality?</li> <li>2. Are some more or less desirable for use in photography?</li> </ol> <p>B. Instructor may suggest students research these questions. Other possible research questions:</p> <ol style="list-style-type: none"> <li>1. What types of waters are required in chemical formulations in photography?</li> <li>2. What role does water play in photography?</li> <li>3. How would foreign material that may be present in water affect the results of</li> </ol> <p>(cont.)</p>	<p>A. Areas in community where appropriate photos can be taken.</p>
Affective:	Desires to develop in other people a more conscious attitude toward the necessity of water to sustain life.		
Skills Used:			
Students learn darkroom procedures and importance of quality control			

## SUGGESTED RESOURCES

## CONTINUED OR ADDED LEARNING ACTIVITIES

34

### Publications:

Photography for Kids, ICE-RMC  
Conserving Our Waters & Cleaning  
The Air, teacher guide and student  
 manual, ICE-RMC

### In-Class: (cont.)

your images?

C. Follow-up

Understanding the importance of good water in terms  
 of darkroom procedure may provide a kickoff point  
 for water quality, a subject of a photo essay of  
 pure water as a requirement for man's survival.

### Audio-Visual:

Photography for Everyone,  
B&V

### Community:

Local camera suppliers

Environmental:

Integrated with:

CONCEPT NO. 5 Clean Air

SUBJECT Art

ORIENTATION Artistic Inspiration from Air

TOPIC/UNIT Photography

BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES	
	In-Class:	Outside or Community:
<p><b>Cognitive:</b> Illustrate the implications of varying atmospheric conditions on subject matters, through an art project.</p>	<p>A. Art instructor or outside resource person such as science teacher, or local meteorologist, etc. leads student group in discussion of atmospheric conditions.</p>	
	<p>B. Art instructor, with AV materials illustrates atmospheric conditions as subject in art examples found in impressionism, expressionism, surrealism.</p>	
	<p>C. Small groups explore answer to such questions as:</p> <ol style="list-style-type: none"> <li>1. What sort of subjects are affected by the atmosphere?</li> <li>2. What are unique conditions of local area that need to be considered?</li> </ol>	
<p><b>Affective:</b> Acquaint himself with the effect of atmospheric conditions on subject matter by reading articles and books.</p>	<p>D. Students choose subjects to photograph under as many varying conditions as possible, i.e. sunrise, sunset, mid-day, rain, fog, smog, etc. (subjects could be as varied as plant life, buildings, human activities</p>	
<p><b>Skills Used:</b> Use of equipment under varying conditions of light (use of light meter) Selection of film in terms of speed Relationship of film speed, (cont.)</p>		



## SUGGESTED RESOURCES

### Publications:

Photography for Kids, ICE-RMC  
Conserving Our Waters and  
Cleaning the Air, teacher  
 guide and student manual,  
 ICE-RMC

### Audio-Visual:

"Modern Art - Renoix", FS 21,  
 ICE-RMC

### Community:

## CONTINUED OR ADDED LEARNING ACTIVITIES

### Skills Used: (cont.)

shutter speed, and aperture to each other.

### In-Class: (cont.)

E. Compare results with those of impressionist painters  
 and/or other works. How are moods of subject  
 affected by varying conditions?

Environmental:

Integrated with:

CONCEPT NO. 5 Clean Air

SUBJECT Art

ORIENTATION Artistic Inspiration Air Masses

TOPIC/UNIT Drawing/Painting/Photography

BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES	
<b>Cognitive:</b> Explain how air masses, clouds, etc. can be used as models for painting in a pastel composition.  Evaluate several air masses, clouds, etc. to determine which will result in the best model for a pastel composition, giving reasons why.	<b>In-Class:</b>	<b>Outside or Community:</b>
	A. See movie; "Air Pollution: Take a Deep & Deadly Breath." B. Using pastel, make imaginative landscapes using a cloud formation as the key to the composition. C. Class to make free imaginative drawings of space, air formations, smoke, vapor, steam, smog--where form is moving and constantly changing. D. Use a movie camera to film changing atmospheric conditions. Splice the film to show extreme and quick contrasts. E. Film areas of unpolluted air and polluted air over various areas, and splice the film to show contrast.	A. Sketches made by students of clouds. B. Meteorologist - Ask one to speak. C. Filmmaker - Have him speak to the class.
<b>Affective:</b> Search for air masses, clouds, etc. that will be good models for a pastel composition.		
<b>Skills Used:</b>  Research skills Drawing & painting skills Photography		

**SUGGESTED RESOURCES**

**CONTINUED OR ADDED LEARNING ACTIVITIES**

Publications:

Landscape Painting, J. Hayes,  
Connoisseur, 173:17-24, January,  
1970  
Possibilities of Drawing, Art  
Forum, 8:50-5, October, 1969

Audio-Visual:

Seeing Trees & Clouds, series  
of 4 films, B.F.A. Educational  
Media  
2211 Michigan Avenue  
Santa Monica, Calif.  
Let's Make a Film  
Film 360 ICE-RMC

Community:

Environmental:

Integrated with:

CONCEPT NO. 5 Clean Air

SUBJECT Art

ORIENTATION Artistic Inspiration from Air

TOPIC/UNIT Painting

BEHAVIORAL OBJECTIVES		STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive:	Identify 3 types of cloud formations and sketch each.	In-Class:	Outside or Community.
		<div><div>A. Show filmstrip listed under Audio Visual.</div><div>B. Landscape painting including sky.<div><div>1. Outside of class, students will be responsible for doing 6 sketches of landscapes showing the sky in various moods (i.e. cloudy, sunny, clear, rainy, rainbowed). Sketches can be done in pencil charcoal water color, pastel or other media.)</div><div>2. In class, students will choose one of the sketches and complete a good 2-D composition of the landscape emphasizing the sky's characteristics and the effect on the landscape. For example, a sunny sky would create shadows.</div></div></div><div>C. Discuss why air's or sky's "looks" is important to environment.<div><div>1. Student will discuss atmospheric conditions</div><div>(cont.)</div></div></div></div>	<div><div>A. Class will meet outside to sketch the sky during various atmospheric conditions.</div><div>B. Field trip to the weather bureau.</div><div>C. Have meteorologist speak to classes.</div></div>
Affective:	Sensitive to the need for clean air by identifying changes in air purity and its effect on the color of the atmosphere.		
Skills Used: Recognition of atmospheric conditions, types of clouds, pollutants, and to learn how to draw accurately and to reproduce imaginatively atmospheric conditions on paper, Painting skills to fit media used.			

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SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
<p><u>Publications:</u></p> <p><u>Drawing, British Journal of Aesthetics</u>, 10:84-5, January, 1970</p> <p><u>Watercoloring: Beyond Rendering</u>, American Artist 33:72-4, December, 1969</p> <p><u>Sketching from Life: Robert Weaver Shows How, American Artist</u>, 34:62-7 May, 1970</p>	<p><u>In-Class:</u> (cont.)</p> <p>pertaining to an adequate supply of clean air and the importance it has in everyone's life.</p> <p>2. Explain use of Ringlemans Smoke Chart in checking on pollution.</p> <p>3. Discuss aesthetic values of clear air.</p>
<p><u>Audio-Visual:</u></p> <p><u>Seeing Trees and Clouds</u>, series of four films, B.F.A. Educational Media</p>	
<p><u>Community:</u></p> <p>Obtain Ringleman Smoke Chart Grows: The Tuberculosis Institute of Chicago &amp; Cook County</p> <p>1440 W. Washington Blvd.</p> <p>Chicago, Ill. 60607</p> <p>or</p> <p>Environmental Protection Agency</p> <p>(cont.)</p>	

Environmental:		Integrated with:	
CONCEPT NO.	5 Clean Air	SUBJECT	Art
ORIENTATION	Artistic Inspiration from Air	TOPIC/UNIT	Painting
BEHAVIORAL OBJECTIVES		STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive: Produce a water color painting simulating atmospheric and land conditions resulting from polluted air based on observation.	In-Class:	Outside or Community.	
	<p>A. Have class make wash paintings of sky and grass.</p> <p>B. Controlling the medium, add black or orange to grey the blue near the horizon.</p> <p>C. Grey the green as the sky use red with green.</p> <p>D. After the background is dry, add details of students' choice in dry brush.</p>	<p>A. A ride in the community noting air and land problems--Discuss.</p> <p>B. Drive to the coal dock and river to note effect on environment.</p>	
Affective: Propose that the effects of air pollution is to reduce the brilliance of the colors of nature, through paintings of polluted and unpolluted areas of the environment.			
Skills Used: Control of watercolor wash. Study of color value and intensity through use of complimentary or black.			

## SUGGESTED RESOURCES

## CONTINUED OR ADDED LEARNING ACTIVITIES

42

### Publications:

Arthur J. Barbour believes in a  
Design Plan, American Artist,  
34:66-7, February, 1970  
Progress Toward Color Coordina-  
tion, RIBA Journal, 76:491,  
November, 1969

### Audio-Visual:

Awareness in the City, Environ-  
mental Awareness,  
Filmstrip, ICE-PMC

### Community:

Environmental:

Integrated with:

CONCEPT NO. 6 Natural Resources

SUBJECT Art

ORIENTATION

Artistic inspiration through natural resources affects the quality of life

BEHAVIORAL OBJECTIVES

STUDENT-CENTERED LEARNING ACTIVITIES

Cognitive:

Make a drawing simulating one or more types of rock formation.

In-Class:

Outside or Community:

- |  |   |
|--|---|
| <p>A. Illustrate variation of materials used in ancient societies for art.</p> <p>1. Variation caused by scarcity or abundance of natural materials.</p> <p>2. Teacher show film-strip series "Art in Ancient Lands."</p> <p>B. Class should make a drawing of strange or fantastic rock surfaces.</p> <p>1. Cliff</p> <p>2. Free standing</p> <p>3. Composed of planes</p> <p>4. Curved surfaces</p> <p>5. Stratified horizontally</p> <p>6. Vertical</p> <p>7. Both directions</p> <p>C. Observe mineral crystals under a microscope and draw.</p> | <p>A. Rocks collected on a field trip or brought to class by students</p> <p>B. Pictures of rock formations in National Geographic magazines or books on geology.</p> |
|--|---|

Affective:

Show an awareness of the variety of rock formations in the earth structure by drawing several types.

Skills Used:

Organization of a surface  
Imaginative problem of surface design  
Use of pencils



# SUGGESTED RESOURCES

## CONTINUED OR ADDED LEARNING ACTIVITIES

44

### Publications:

Form Space & Vision, Graham Collier  
Prentice Hall  
Sketching from Life: Robert  
Weaver Shows How, American  
 Artist 34:62-7 May '70

### Audio-Visual:

Introduction to Drawing Materials  
 BFA Educational Media  
 2211 Michigan Ave.  
 Santa Monica, Calif. 90404  
 "Art in Ancient Lands" Series  
 IMCO

### Community:

Environmental:

Integrated with:

CONCEPT NO. 6 Natural Resources

SUBJECT Art

ORIENTATION Artistic inspiration through natural resources affects the quality of life

TOPIC/UNIT Commercial Art

BEHAVIORAL OBJECTIVES

STUDENT-CENTERED LEARNING ACTIVITIES

Cognitive:

Produce a unique communication promoting use of a given natural resource.

In-Class:

Outside or Community:

Evaluate the idea of promoting use of only one natural resource to save others for the future.

A. Using large group discussion, establish ideas as to what, when and how something would be defined as a natural resource.

B. Using an outside resource person such as president of local Chamber of Commerce carry discussion in the specific natural resources of the local area and the industries that are present in the area because of the resource.

Affective:

Acquaint himself with the availability of local natural resources so that he knows where its located, estimated amount and uses.

C. From these discussions student is to choose a locally produced product as a basis for an advertisement.

D. Following the idea that this is a problem of local orientation, the student is to prepare his advertisement in a manner needed to produce it in a local newspaper. The theme of the advertisement should emphasize the uniqueness

Skills Used:

Skill in developing ideas  
Skill in package design  
Observational skills

## SUGGESTED RESOURCES

### Publications:

Pioneers of Modern Typography,  
Design No. 253: 117 Jan. '70  
Fifty/Five: Effective Print  
Advertisements & TV Commercials  
Industrial Design 17: 78-9  
June '70  
Design & Art Direction,  
Graphis 25 No. 143: 214-29  
'69-70

### Audio-Visual:

Using Community Resources,  
Film 240 ICE-RMC  
City & Its Region 5893  
BAVI  
1327 University Ave.  
P.O. Box 2093  
Madison, Wis. 53701  
Community:  
Chamber of Commerce  
Local newspaper  
Local commercial artist

### Community:

## CONTINUED OR ADDED LEARNING ACTIVITIES

### In-Class: (cont.)

of the product due to the locality of the resource  
 base and production in other words "buy locally  
 produced goods"

Environmental:

Integrated with:

CONCEPT NO. 6 Natural Resources

SUBJECT Art

ORIENTATION Artistic inspiration through natural resources affects quality of life

TOPIC/UNIT Graphics

## BEHAVIORAL OBJECTIVES

## STUDENT-CENTERED LEARNING ACTIVITIES

## Cognitive:

Collect natural materials, and use them as printing the forms in a mono print.

## In-Class:

## Outside or Community:

- |   |   |
|---|---|
| <p>A. The project will begin with an explanation of mono printing and how natural materials are going to be used in this print. Give examples to use.</p> <p>1. Weeds</p> <p>2. Vegetables, etc.</p> <p>B. The student will comprise a list of materials used and will share his knowledge with the class.</p> <p>C. Critique projects.</p> | <p>A. The student will do research on color pigments and where they come from and how they are produced. Direct the student to begin exploring for materials outside of class.</p> <p>B. Invite a lithographer in to explain different printing techniques.</p> |
|---|---|

## Affective:

Value the fact, that various art ideas can be derived from many natural resources by attempting to find additional materials that can be used in this manner.

## Skills Used:

Observational skills  
Library skills  
Skill in developing ideas  
Originality  
Printing techniques (cont.)



SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
<p><u>Publications:</u></p> <p><u>Form, Space and Vision</u>, Graham Collier, Prentice-Hall, Inc., Englewood Cliffs, N.J., 1965</p> <p><u>Printmaking Today</u>, Heller, Jules, N.Y., Holt, Rinehart &amp; Winston (section on mono printing)</p> <p><u>The Artists Handbook of Materials and Techniques</u>, Ralph Mayer, 3rd ed., Viking Press</p> <p><u>Audio—Visual:</u></p> <p><u>Community:</u></p> <p>Library</p>	

Environmental:

Integrated with:

CONCEPT NO. 6 Natural Resources

SUBJECT Art

ORIENTATION Artistic inspiration through natural resources affects the quality of life

TOPIC/UNIT Graphics

BEHAVIORAL OBJECTIVES

STUDENT-CENTERED LEARNING ACTIVITIES

Cognitive:

Produce a composition using texture rubbings from man made and natural objects, with the idea of using as many different resources as possible to gain a finished composition.

In-Class:

Outside or Community:

Affective:  
Show an awareness of the variety of textures in his environment by listing all of the resources that he used in his composition.

- |  |   |
|--|---|
| <p>A. What is texture? Where is it found? Discuss this briefly &amp; start the students looking around, by finding and listing some of the various textures, just in the classroom alone. Expand this to cover the school building.</p> <p>B. Explain the project, using pencil, charcoal, chalk, etc. Do texture rubbings of interesting textural surfaces man made and natural.</p> <p>C. Demonstrate the project and explain that it will be basically an outdoor project.</p> <p>D. Create a composition by selecting interesting man made &amp; natural textures.</p> | <p>A. Have students look for texture around the school building.</p> <p>B. Take a field trip or excursion outdoors to search for different texture rubbing composition.</p> |
|--|---|

Skills Used:

Observational skills  
Skill in organization of composition  
Neatness  
Skill in selection of resources.

# SUGGESTED RESOURCES

# CONTINUED OR ADDED LEARNING ACTIVITIES

## Publications:

"Rubbings of Maya Sculpture",  
Arts, 42:53, NOV. '67

## Audio-Visual:

Kit #16 Environmental Awareness,  
ICE-RMC "Discovering Texture"  
B.F.A. Educational Media  
Michigan Ave. 2211  
Santa Monica, Calif. 90404  
"What is Texture?" B.F.A.  
"Texture Techniques", B.F.A.

## Community:

Environmental:

Integrated with:

CONCEPT NO. 6 Natural Resources

SUBJECT Art

ORIENTATION

Artistic inspiration through natural resources affects the quality of life

TOPIC/UNIT Painting

BEHAVIORAL OBJECTIVES

STUDENT-CENTERED LEARNING ACTIVITIES

Cognitive:

Demonstrate the beginning stages of painting materials by constructing a painting entirely made up of land-made and mixed materials.

In-Class:

Outside or Community:

- |   |  |
|---|--|
| <p>A. Begin with a study &amp; discussion of prehistoric &amp; caveman paintings. Show slides.</p> <p>1. Discuss what types of paint they used &amp; how they mixed them.</p> <p>2. Discuss types of brushes they used &amp; how they made them.</p> <p>B. Experience in mixing your own paints from natural materials &amp; brushes too. Bring in a flat stone to make a painting on similar to caveman paintings.</p> | <p>A. Do research in the library on pre-historic painting &amp; subject matter used.</p> <p>B. Collect natural products for use in developing, painting materials.</p> |
|---|--|

Affective:

Demonstrate appreciation of the sophisticated materials available to today's craftsman as compared to early painting by asking questions such as "I wonder how the early painter made this?"

Skills Used:

1. Skill in developing pre-historic painting techniques.
2. Skill in mixing pigment from natural materials

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

The Artists Handbook of Materials  
& Techniques, Ralph Mayer  
3rd ed. Viking Press  
Antiquity of The Art of Painting  
Renaissance Quarterly 23 No. 2:  
17 6-7 Summer '70

Audio-Visual:

Painting the Creative Process  
BFA Educational Media  
2211 Michigan Ave.  
Santa Monica, Cal. 90404

Community:



Environmental:

Integrated with:

CONCEPT NO. 7 Land Use

SUBJECT Art

ORIENTATION Art as inspired through land use

TOPIC/UNIT Drawing

BEHAVIORAL OBJECTIVES		STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive:	Design and create a poster with slogan that deals with an environmental theme.	In-Class:	Outside or Community:
Affective:	Propose that attention-getting devices (if available in sufficient quantity) do help control man-made litter.	A. Advertising layout 1. Student selects the idea projection from outside resource column. 2. Student lays out a poster with appropriate slogan & illustration. 3. Suggests where it may be used & how. Completed posters may be used as a display on ecology.	A. Bring examples of litter bags, pictures of unique containers for refuse. B. Bring examples of attention drawing posters which have been effective in problem control such as "Smoky the Bear," "Feed the Cans at McDonald's," etc.
Skills Used:	Advertising layout Poster design Lettering (Gothic and/or stylized) Slogan planning		

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## SUGGESTED RESOURCES

### Publications:

Power to the Poster, American Artist, 34:33-41, May '70  
 Drawing, British Journal of Aesthetics, 10:84-5, Jan. '70  
 Where the Medium Lets Down the Message,  
 Design No. 250: 49-53, Oct. '69  
 The Poster-Art Education, Inc.

### Audio-Visual:

"Poster," BFA Educational Media  
 2211 Michigan Avenue  
 Santa Monica, Calif. 90404

### Community:

## CONTINUED OR ADDED LEARNING ACTIVITIES

Environmental:

Integrated with:

CONCEPT NO. 8 Values & Attitudes

SUBJECT Art

ORIENTATION Art reflects values & attitudes

TOPIC/UNIT Poster

BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive:	In-Class:	Outside or Community:
Create a poster advertising one of Earth's resources necessary for life.	<p>A. Motivational activity</p> <ol style="list-style-type: none"> <li>1. Discuss and determine implications of the dependency our society has on natural material necessary to life.</li> <li>2. Discuss and determine the implications of the demands made on Earth's resources, through created wants.</li> </ol> <p>B. Students should choose one of Earth's resources that is necessary to life.</p> <p>C. Student should work out a poster advertising this item.</p> <p>D. Posters should include lettering and main body which pictorially explains theme.</p>	<p>A. Current magazines can be scanned for advertisements.</p> <p>B. Advertisements can be placed in groups relating to its cultural, economic, social or political value.</p>
<p>Affective:</p> <p>Evaluate the importance of advertising 2 categories of materials things, (1) necessities for life and (2) material things wanted but not necessary for life.</p>		
<p>Skills Used:</p> <p>Poster layout</p> <p>Basic lettering</p> <p>Developing ideas</p>		

# SUGGESTED RESOURCES

# CONTINUED OR ADDED LEARNING ACTIVITIES

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## Publications:

"Contemporary Collages", Murray Zucker, Interiors, 129:72 May '70  
 "posters should be for people: British poster design awards" Design, No. 256:18-23 April '70  
"Power to the Poster", American Artist, 34:33-41, May '70

## Audio-Visual:

"Poster"  
 B.F.A. Educational Media  
 2211 Michigan Ave.  
 Santa Monica, Calif. 90404

## Community:

Environmental:

Integrated with:

CONCEPT NO. 8 Values & Attitudes

SUBJECT Art

ORIENTATION Art reflects values & attitudes

TOPIC/UNIT Photography

BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES	
	In-Class:	Outside or Community:
<p><b>Cognitive:</b> Make photos with collages, that show how persons' values and attitudes affects an environment.</p>	<p>A. Teacher introduces concept of natural beauty using A.V. materials that illustrate concept in local area (travel brochures, etc. from Chamber of Commerce, photos of area from local newspapers, etc.).</p>	
<p><b>Affective:</b> Aqunaint himself with the consequences of unacceptable factors on the environment, by observing a poorly maintained environment.</p>	<p>B. Have students brainstorm about local area and the places they are familiar with in terms of social, economic, cultural and political factors.</p>	
<p><b>Skills Used:</b> Photo collage techniques Observation</p>	<p>C. Take a field trip to an undisturbed area. Discuss the area and its unique qualities while at the site.</p> <p>D. Take a field trip to an area where natural beauty has been disturbed and/or destroyed due to cultural, social, economic and political factors, or just one factor.</p> <p>E. Have students take or collect photos of these areas. (cont.)</p>	



## SUGGESTED RESOURCES

### Publications:

Door County National Beauty Council Publications  
 "Kettenberger: the Woods," O. Kettenberger, il. Camera 48:6-11 0 '69  
Camera (Eng. Edition), International magazine for photography and Anematography  
 Camera c/o Ralph Baum Modernage Photo Services 319 E. 44th St. New York, N.Y. 10017  
 "Discovers Through Photography" Audio-Visual: (cont.)

### Community:

## CONTINUED OR ADDED LEARNING ACTIVITIES

### In-Class: (cont.)

- F. Working from photos of areas that show heavy cultural, economic, social and political factors, have the students do drawings of area as they envision it would appear with these elements removed or how these elements could at least be made compatible.
- G. Have students photograph local area that still retains its natural beauty and is untouched by economic, political and social interests. Working from an 8 x10 enlargement, students superimpose billboards, buildings, roads, etc. into pictures. Images could come from other photos that the students have taken or from magazines, etc.
- Variation: Small snapshots might be projected with opaque projector into large drawings and proceed from there.

### Publications: (cont.)

R. Plumb, School Arts, 69:16-20 D. '69  
 "Community: Photographic Essays", il., Camera, 49:3-45, March '70

Environmental:

Integrated with:

CONCEPT NO. 8 Values & Attitudes

SUBJECT Art

ORIENTATION Art affects values & attitudes

TOPIC/UNIT Graphics printing

BEHAVIORAL OBJECTIVES

STUDENT-CENTERED LEARNING ACTIVITIES

Cognitive:

Prepare a photograph using machine forms and natural objects to illustrate an underlying theme of mechanical domination over nature. Evaluate the value obtained from the use of large mechanical devices to change the environment.  
a. Positive effect  
b. Negative effect

In-Class:

Outside or Community:

Affective:

Show an awareness of the machine and its dominance over nature by relating his print to this theme.

A.

Initial experience - individual fieldtrips.

A.

Explain the project more fully as far as the general theme is concerned. Try to get them to relate to what they have seen and felt on both excursions and to express it in a print.  
1. Exhibit sketches and photographs, and exchange ideas in a group discussion.

B.

Individual fieldtrips to nature areas.

B.

Show movies on pollution and conservation to further implant the idea in their minds of technological dominance of nature.

1. Forest & untouched areas

2. State & county parks

3. Wildlife refuge

4. In class movies on national parks & forests

C.

Instruct students to take pictures or sketch interesting objects and scenes to share.

D.

Students will collect objects for print.

1. Machine forms - gas-kets, nuts, bolts, washers, etc.

2. Natural forms - weeds, flowers, sticks, (cont.)

**Skills Used:**  
Observation  
Library skills  
Originality  
Developing ideas  
Neatness  
Imprinting techniques  
(cont.)

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
<p><u>Publications:</u></p> <p>"God's Own Junkyard", Peter Blake, Holt, Rinehart &amp; Winston, N.Y. 1964</p> <p>VF "Give Earth A Chance Series", ICE-RMC</p> <p>100 Wa Man &amp; His E. vironment Interaction &amp; Interdependence, ICE-RMC</p> <p>120 0 Our Man-Made Environment, ICE-RMC</p> <p>150 La The Diligent Destroyers, ICE-RMC</p> <p>Paper, Ink and Roller Printing</p> <p><u>Audio-Visual:</u> (cont.)</p> <p>16 mm. Film - All available from BAVI</p> <p>National Parks: Our American Heritage</p> <p>Apostle Islands Region</p> <p>Glacier Park Studies</p> <p>Pollution is a Matter of Choice</p> <p>Conserving Our Wildlife Today</p> <p>Conservation &amp; the Balance of Nature</p> <p>Conservation to Save Our Environment</p> <p><u>Community:</u></p>	<p><u>Skills Used:</u> (cont.)</p> <p>Self-evaluation</p> <p>Evaluation of other work</p> <p><u>In-Class:</u> (cont.)</p> <p>pebbles, leaves, bones, insects, etc.</p> <p>F. Demonstrate printing.</p> <p>F. Student printing.</p> <p>G. Class critique.</p> <p><u>Publications:</u> (cont.)</p> <p>for Beginners, Howard, George, N.Y. Crown Publishing, 1959</p> <p>Gorbathy, Norman, <u>Printmaking with a Spoon</u>, O.S. Reinhold Pub. Co.</p> <p>Zaidenberg, Arthur, <u>Prints &amp; How to Make Them</u>, N.Y. Harper &amp; Row 1964</p>

<b>Environmental:</b> <b>CONCEPT NO.</b> 8 Values & Attitudes <b>ORIENTATION</b> Art reflects values & attitudes		<b>Integrated with:</b> <b>SUBJECT</b> Art <b>TOPIC/UNIT</b> Weaving	
<b>BEHAVIORAL OBJECTIVES</b> <b>Cognitive:</b> Demonstrate by weaving a sample of their own design, an awareness of the cultural value art achieves.		<b>STUDENT-CENTERED LEARNING ACTIVITIES</b>	
<b>Affective:</b> Show an awareness of the cultural, economic and social values of the art of weaving through their completed work.		<b>In-Class:</b> A. Students decide on the type of weaving to be done. B. String the loom. C. Complete the project and take it off the loom.	<b>Outside or Community:</b> A. Field trip to museum. B. Ask for display materials to be assembled and discussed. C. Contact a local weaver for a demonstration or lecture. (Example: Karen Hagemeister UWGB Heather McPherson UWO - Oshkosh
<b>Skills Used:</b> Building & dressing a simple loom Learning the vocabulary of weaving Weaving techniques			

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
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Publications:

"Weaving", Reinhold  
"Hand Weaving & Craftsman"  
magazine

Audio-Visual:

"How to make a simple loom &  
weave"  
Encyclopedia Britannica Education-  
al Corp.  
425 N. Michigan  
Chicago, Ill. 60611

Community:

Mrs. Karen Hagemeister  
8 UWGB



Environmental:

Integrated with:

CONCEPT NO. 8 Values & Attitudes

SUBJECT Art

ORIENTATION Art reflects values & attitude

TOPIC/UNIT Graphics

BEHAVIORAL OBJECTIVES

STUDENT-CENTERED LEARNING ACTIVITIES

Cognitive:

Demonstrate the techniques of making a vacuum form print by using machine forms and natural objects, cast in plaster of paris. Within this an underlying theme of mechanical domination over nature.

In-Class:

Outside or Community:

A. Project will begin with individual student fieldtrips after brief instructions of some of the things to be aware of (machine & natural objects)

A. Initial experience - individual field trips for purposes of collection and observation.

B. Have students collect natural and man-made objects. Have them show the objects they have collected and prompt them to relate their feelings to the class and in a vacuum form composition. The student will produce a vacuum form composition in the following way:

1. Junk yards  
2. Dumps  
3. Factories  
4. Service stations and garages  
Second experience - individual fieldtrip to natural areas for purposes of collection & observation  
1. Forests, fields, basically untouched areas  
2. State, county & local parks  
3. Wildlife refuges

Affective:

Demonstrate an awareness of the machine and its dominance over nature by relating his print to this theme.

1. Machine forms, bolts, gaskets, nuts, etc.  
2. Natural forms weeds, flowers, sticks, pebbles, leaves, bones, insects, etc. from which plaster casts can be made.

Skills Used:

Observation  
Developing ideas  
Originality  
Vacuum forming  
Neatness  
Self-evaluation

(cont.)

# SUGGESTED RESOURCES

## CONTINUED OR ADDED LEARNING ACTIVITIES

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### Publications:

"Weber Vacuum Form Machines"  
John Weber Vacuum Form Co.  
Lincoln Illinois 62656  
Write Ron Stokes, Head Art Dept.  
Manitowoc Public Schools  
Manitowoc, Wis.  
"God's Own Junkyard", 1964  
Holt Rineholt & Winston Co., N.Y.

### Skills Used: (cont.)

Evaluation of other work

### Audio-Visual:

Junkdump-Film #310  
ICE-RMC

### Community:

Junk Yards  
Dumps  
Factories  
Service stations & garages  
Forests, fields, parks

Environmental:

Integrated with:

CONCEPT NO. 9 Management

SUBJECT Art

ORIENTATION Adjusting to environment through Art TOPIC/UNIT Graphics - Silkscreen

BEHAVIORAL OBJECTIVES

Cognitive:

Create a silk screen poster shirt or sweat shirt to be used as a vehicle for change.

STUDENT-CENTERED LEARNING ACTIVITIES

In-Class:

Outside or Community:

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|---|---|
| <p>A. Begin this project with an assignment for the student. Have them brainstorm and write down all of the environmental problems that they can think of for purposes of class discussion.</p> <p>B. Discuss these problems and classify them into major problem areas or environmental concepts.</p> <p>C. Explain the project, and have the student choose an area to cover.</p> <p>D. Briefly cover posters in art history. Show slides, movies, filmstrips.</p> <p>E. Lecture on silk screen printing, show films, demonstrate technique.</p> <p>F. Have them print posters on tag board and then on sweatshirts or T-shirts. Class critique and select locations for posters.</p> | <p>A. Have students all wear printed sweatshirts or T-shirts to school the same day.</p> <p>B. If students "mass order" T-shirts or sweatshirts from one store, suggest a display of the silk-screened shirts at the store.</p> |
|---|---|

Affective:

Discuss environmental problems and will then choose an area that he believes needs changing.

Skills Used:

Observational skills  
Library skills  
Skill in developing ideas  
Skill in printing technique  
Neatness  
Self-Evaluation  
Evaluation of other work

(cont.)

## SUGGESTED RESOURCES

### Publications:

Artist-Manual for Silk Screen Print-making, Harry Shokler, N.Y., American Artists Group, 1946  
Silk Screen Printing, Slernberg, Harry, N.Y., McGraw, 1942  
Block & Silk Screen Printing, Ahlberg, G. And Jarnery J, G., N.Y., Sterling Publishing Co., Inc., 1961  
Graphics, periodical on posters  
Posters, George F. Hoth, Davis Publications, Inc., Worcester, Mass.

### Audio-Visual:

16 mm. movies  
Basic Methods of Screen Process Printing BAVI  
Environmental Pollution. Our World in Crisis, Project ICE-RMC  
Silk Screen Series, (set of 6 super 8 filmloops) BFA Educational Media, 2211 Michigan ave., Santa Monica, Calif.  
Screen Process Printing, (series of 4 filmstrips) International Film Bureau, Inc., 332 S. Michigan Ave., Chicago, Ill  
Environment: What Can Be Done, Life Educational Materials Center  
Community:

Library  
 Individual field trips  
 People in the community view posters and sweatshirts.

## CONTINUED OR ADDED LEARNING ACTIVITIES

### Skills used: (cont.)

Originality

<b>Environmental:</b> <b>CONCEPT NO.</b> 9 Management <b>ORIENTATION</b> Adjusting to environment through Art <b>BEHAVIORAL OBJECTIVES</b>		<b>Integrated with:</b> <b>SUBJECT</b> Art <b>TOPIC/UNIT</b> Commercial Art	
<b>Cognitive:</b> Construct a reusable package design to illustrate how man can manipulate his environment.		<b>STUDENT-CENTERED LEARNING ACTIVITIES</b>	
<b>Affective:</b> Accepts the idea that packages, etc. can be reusable due to their design.		<b>Outside or Community:</b> A. Field trips to local stores to review how various containers and/or packages are displayed or used could provide valuable information.	
<b>Skills Used:</b> Observation Container design Developing ideas		<b>In-Class:</b> A. Students are instructed to collect as many examples of packages that are made to be used once and then thrown away. B. In small groups, students compare and discuss how they differ from reusable containers. Compare the similarities. 1. How many are recycled? 2. How many could be? 3. What design changes would be necessary? C. Student is to select a throw-away and redesign it so that it becomes a reusable.	



## SUGGESTED RESOURCES

## CONTINUED OR ADDED LEARNING ACTIVITIES

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### Publications:

"Technology: Good servant or errant monster?", Design, No. 250:54-9, Oct. '69  
 "What is a designer: Education & practice", Design, No. 253-117, Jan. '70

### Audio-Visual:

### Community:

Local stores and industries

Environmental:

Integrated with:

CONCEPT NO. 9 Management

SUBJECT Art

ORIENTATION Adjusting & environment through art

TOPIC/UNIT Graphics Reduction Woodcut

BEHAVIORAL OBJECTIVES

STUDENT-CENTERED LEARNING ACTIVITIES

Cognitive:

Apply reduction woodcut principles in the composition of a print with this basic theme: Man's misuse of his land.

In-Class:

Outside or Community:

Affective:

Accepts responsibility for the use of his land and environment by the basic ideas he portrays in this project.

Skills Used:

Observational skills  
Skill in printing technique  
Neatness  
Self-evaluation  
Library skills  
Skill in developing ideas  
Skill in sketching

- |   |   |
|---|---|
| <p>A. Begin this project with a problem for the student. Have them list all of the ways that they can think of in which man misuses the land he lives on. Have them cite local examples.</p> <p>B. Have the students bring their research to class for discussion and sharing of ideas. Discuss possible locations for field trips to view misuse of land or instruct them to do this individually.</p> <p>C. Encourage the students to react to the things they saw by producing a reduction woodcut with the theme of man's misuse of his land.</p> <p>D. The student's reactions could be further stimulated by showing movies or filmstrips on pollution or land use and misuse. Lecture on printing and demonstrate the technique of printing.</p> | <p>A. Student must prepare a list of the ways that man misuses the land especially locally.</p> <p>B. Collect or take photographs of such places or events.</p> <p>C. Take a field trip to places where land is misused--dumps, junkyards, open pits, etc. either as a group or individually.</p> <p>D. Try to do this locally. Exhibition of prints in school display areas and possibly locally at various business establishments.</p> |
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SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
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Publications:

Audio-Visual:

Community:

Environmental:

Integrated with:

CONCEPT NO. 12 Stewardship

SUBJECT Art

ORIENTATION Art Promotes Stewardship

TOPIC/UNIT Graphics - linoleum block printing

BEHAVIORAL OBJECTIVES

STUDENT-CENTERED LEARNING ACTIVITIES

Cognitive:

Make an ecology button which epitomizes his individual emotions and concerns for change after researching environmental problems.

In-Class:

Outside or Community:

Affective:

Assume responsibility to protect his as well as all other mens' rights where environmental problems are concerned.

Skills Used:

Observational skills  
Skill in linoleum block printing  
Compositional skill  
Skill in developing good, creative and original ideas

A. The students will begin this project by collecting photographs and setting up a bulletin board display of pollution problems in our environment.

B. The student will respond to these problems and will make an effort to change them through his own creative art work.

C. The student will design a propaganda button to be worn, the purpose being: To instill the idea of change upon the people around and he will try to make people aware of their responsibility to other people, especially in their own local area when it comes to changing environmental problems.

D. This project could possibly be integrated with an English assignment in slogan writing.

E. Lecture on printing and demonstrate technique of printing.

## SUGGESTED RESOURCES

### Publications:

Linoleum Block Printing, Watson,  
Ernest W., Springfield, Mass.,  
Milton Bradley Co., 1929  
Printmaking Today, Heller, Jules,  
N.Y., Holt, Rinehart & Winston,  
Inc., 1972  
Block Printing Craft, Petty,  
Raymond W.,  
Peoria, Ill., The Mannual Arts  
Press, 1938  
Of Give Earth a Chance Series,  
ICE-RMC  
150 The Diligent Destroyers, ICE-  
RMC IA Audio-Visual:

Basic Reproduction Process in the  
Graphic Arts, BAVI  
Pollution is a Matter of Choice,  
BAVI  
Conservation To Save Our Environ-  
ment, BAVI  
Conservation and the Balance of  
Nature, BAVI  
Conserving Our Wildlife Today,  
BAVI

### Community:

## CONTINUED OR ADDED LEARNING ACTIVITIES