

**VALIDATED**  
**demonstration site**  
**JOHN F. KENNEDY HIGH SCHOOL**  
**99 TERRACE VIEW AVENUE**  
**BRONX, NEW YORK 10463**  
**PROJECT TELEPHONE: (212) 562-5500**  
**(212) 562-6262**  
**NYSED: TRANSFERRING SUCCESS**  
**SINCE SEPTEMBER 1975**

**R**eading **I**mprovement **T**hrough **A**rt

IMPROVING VISUAL PERCEPTUAL SKILLS IN ART CLASSES IN HIGH SCHOOLS  
SEPTEMBER 1975 TO JUNE 1976 • ESEA, TITLE III  
IN NINE NEW YORK CITY HIGH SCHOOLS

**CURRICULUM GUIDE**

*Sylvia K. Corwin*  
*Project Director*  
*First Edition · 1980*  
*Second Edition · 1988*  
*ESEA Title IV-C*

The RITA Evaluator recommended:  
recycle RITA, increase funding  
for more schools and more  
staff, include new approach to  
literacy in student teacher  
training.  
Read this report:  
ERIC ED 184095 & NYCBOE 09-63604.

***RITA REPLICATOR MANUAL OF INSTRUCTION***

*Sylvia K. Corwin, D/D*

**Editor**

**THIRD EDITION · 2013**

***Reading Improvement Through Art***  
**1<sup>st</sup> Edition – 1980 and 2<sup>nd</sup> Edition – 1988**

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## ACKNOWLEDGEMENTS

Sincere thanks are due to many "Friends of R.I.T.A." — people who generously gave encouragement and tangible assistance during a year plagued with school crises. The nine high school principals who pioneered the R.I.T.A. philosophy: John Breheny, Daniel Feins, Lawrence Feigenbaum, Robert Folchi, Robert Mastruzzi, Gerard Oak, Harriet Oxman, Robert Rappaport and Melvin Taylor — deserve special commendation for their consistent support during very difficult times.

Innovations and on-site contributions were graciously provided by Assistant Principals/Supervision of Art who were, at the same time, coping with school wide budget and personnel shortages. The project is deeply indebted to Morty Abler, Renee Darwin, Warren Kisch, Simon Levine, Fred Levenson, Josephine Pucci, Sheila Stember, and Str. Miriam Lent.

The Project Reading Consultant, Bernadette O'Brien, not only trained reading and art teachers in her methodology during long, after-school *voluntary* sessions, but shared her expertise at two day-long, city-wide presentations for our staff. Cecille Davis, developer of The Cloisters' Project and a staunch friend of *Reading Through the Arts*, was a vital member of the project team. Grace George Alexander-Greene graciously provided liaison with the Center for the Humanities and the Arts.

The Project benefited immeasurably from the input of teacher-trainers and student teachers of Pratt Institute, Brooklyn, N.Y., especially Leonard Lambert, The College of Mount Saint Vincent, Yonkers, N.Y., and the City University's Colleges: Brooklyn, Lehman and City.

Facilitators at the local and city agencies went beyond the "call of duty" to ensure smooth operations. Mention is made here of just a few: Ann Braunstein, Mary McLaughlin and Geri Metzner of the Office of High School Projects, N.Y.C. Board of Education; Linda Stehr, the Project Monitor at the State Education Department in Albany; Robert Reals, New York State Bureau of Art Education and Jane Algozzine, Chief of the Bureau of Reading Education and Frances Morris of that office.

Fred Spinowitz, the Project Assistant and Joan Barron, the Project Secretary, devoted themselves to the students, parents and teachers throughout the year, with extraordinary patience, intelligence and skill. Illustrations for this Curriculum Guide were drawn by Jeffrey Breitman, a student teacher; photos by Martial Westburg, Fred Spinowitz, and Sheila Stember.

The ultimate test of an educational theory occurs in the classroom. It was in each of these art rooms, in nine very different urban high schools, that the most noteworthy contributions to the success of the R.I.T.A. project were made — by teachers of art and reading who genuinely believe in the effectiveness of *Reading Improvement Through Art*.



Sylvia K. Corwin  
Project Director  
December, 1976

# R I T A Reading Improvement Through Art

IMPROVING VISUAL PERCEPTUAL SKILLS IN ART CLASSES IN HIGH SCHOOLS  
SEPTEMBER 1975 TO JUNE 1976 • ESEA, TITLE III  
IN NINE NEW YORK CITY HIGH SCHOOLS

Beach Channel	<i>Robert Rappaport, Principal</i>	<i>Renee Darvin, Asst. Principal, Art</i>
Benjamin Franklin	<i>Melvin Taylor</i>	<i>Sheila Stember</i>
Christopher Columbus	<i>Robert Folchi</i>	<i>Morty Abler</i>
Erasmus Hall and Academy of the Arts	<i>Harriet Oxman</i>	<i>Fred Levenson</i>
John F. Kennedy	<i>Robert Mastruzzi</i>	<i>Sylvia Corwin</i>
South Shore	<i>Lawrence Feigenbaum</i>	<i>Simon Levine</i>
Walton	<i>Daniel Feins</i>	<i>Warren Kisch</i>
Washington Irving	<i>Gerard Oak</i>	<i>Josephine Pucci</i>
Cardinal Spellman	<i>John Breheny</i>	<i>Elizabeth Vermaelon</i>

PROJECT DIRECTOR: *Sylvia Corwin*  
Project Assistant: *Fred Spinowitz*  
Reading Consultant: *Bernadette O'Brien*  
Art Consultant: *Cecille Davis*

Funded by: ESEA, Title III  
The State Education Department, Albany, New York  
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*Taylor Hall*, Coordinator  
*Linda Stehr*, Assistant  
Division of Humanities and Arts Education  
Bureau of Art Education  
*Robert Reals*, Associate  
Bureau of Reading Education  
*Jane Algozzine*, Chief  
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Board of Education of the City of New York  
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Center for the Humanities and the Arts  
*Florence Jackson*, Center Director  
*Stanley Rose*, Assistant Director

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BE: 09-74618 — ESEA, Title IV-C



## **FROM THE NEW YORK STATE EDUCATION DEPARTMENT**

*Jane Algozzine, Chief, Bureau of Reading Education*

*Frances Morris, Associate, Bureau of Reading Education*

*Robert L. Reals, Associate, Bureau of Art Education*

*Linda Stehr, Assistant, Elementary, Secondary, and Continuing Education Program Planning Office*

The Bureaus of Art and Reading Education, the Division of Humanities and Arts Education and the Division of Elementary, Secondary, and Continuing Education General Program Planning of the State Education Department are extremely happy with the results of the New York City High School *Reading Improvement Through Art* program. It has proven without a doubt that art can increase the reading skills of the retarded reader at the high school level.

The Bureaus of Art and Reading Education are always very pleased when a leader in the field of art education demonstrates the positive contribution art can make toward the education of the youth in our schools. Sylvia Corwin is just such a person. She took direction from the earlier developed elementary *Reading Improvement Through Arts* programs, specifically the *Learning to Read Through Art* program associated with the Solomon R. Guggenheim Museum for elementary children, Bernadette O'Brien, Project Director, built a consortium of nine high schools in New York City and designed an extremely successful ESEA, Title III grant proposal. This project was one of eight chosen out of competition of over 400 projects to be funded from across the state by ESEA, Title III for the school year 1975-76. The project was skillfully organized, administered, and firmly grounded with an ongoing in service art/reading teacher education program. All the dedicated administrators and teachers who were connected with this project in New York City high schools are to be commended for an extremely well done job.

Without a doubt this publication is an outstanding achievement. To quote the first Director of the Division of Humanities and Arts Education, Vivienne Anderson, now Assistant Commissioner for General Education and Curricular Services, the State Education Department, "*The arts, provide youth in the school with exciting fresh avenues of communication...with resources for learning...Art is a catalyst that has long been sought in education...the change agent that can universally excite the mind and the imagination of youth and adults, including those who have tasted the bitterness of repeated failure and have lost the will and desire for continued growth.*"

Sylvia Corwin, the dedicated teachers, the helpful principals and the volunteers, with their perseverance, proved this statement to be true.

## **FROM THE BOARD OF EDUCATION OF THE CITY OF NEW YORK**

*Stanley I. Rose, Assistant Director, Center for Humanities and the Arts*

This successful program is the result of the efforts of varied but integrated groups of imaginative and skilled professionals. The approach by no means minimized the importance of providing high quality in the art experience for itself. Schools interested in replicating the R.I.T.A. Project should keep alert for funding opportunists that may relate the visual experience to their own educational priorities.

## FROM THE PROJECT DIRECTOR

*Sylvia K. Corwin, Assistant Principal/Supervision of Art, John F. Kennedy High School*

During the 1975-1976 school year, in each of nine very different high schools, a reading specialist was assigned to a tenth year art class for a few hours every week. Art and reading personnel collaborated to supplement, extend and reinforce students' language and reading experiences during their regular 40-minute daily art class.

Our purpose was to improve the reading and comprehension abilities of teenagers who were at least two grades below level. Through visual arts activities, we motivated and stimulated reading in a program modeled after the ESEA Title I projects at the Guggenheim and the Cloisters Museums.

With a difference!

Whereas the pioneer *Learning to Read Through the Arts* were heavily funded, out-of-school, saturation programs for young children, *Improving Visual Perceptual Skills in Art Classes in High Schools* is an economical approach, applicable in every high school where a reading specialist can be assigned to a regularly scheduled art class made up of problem readers.

The project's outstanding success is the direct result of each participant's strong commitment to R.I.T.A.'s unique methodology. Therefore, before undertaking replication, I urge interested educators to:

- 1** Read carefully the suggestions offered by the key project personnel on the following pages. The procedures outlined by Bernadette O'Brien, the Project Reading Consultant, are spelled out, step by step. No variations, or deviations are recommended.
- 2** Use the twenty Art/Reading Lessons in this publication to spark continued, creative collaboration with reading personnel in art classes. It is not our intent to provide secondary art teachers with a rigid course outline. Rather, in our after-school curriculum-writing workshops, we selected some typical lessons out of hundreds of classroom activities that were ongoing during the project year. We share these lessons with you and hope you will let us hear about your successes, too.
- 3** Seek outside assistance. You may purchase a sound filmstrip, a Management Handbook and a Teacher's Manual about the Elementary School Program, cited by the National Right to Read, U.S. Office of Health, Education and Welfare as one of the twelve exemplary reading programs in the United States. Write to: Order Department, National Audiovisual, Washington, D.C. 20409.
- 4** Observe the methodology at work. Visit demonstration classes. Make appointments ahead, please.
  - Learning Through The Arts Model School, 566, Roosevelt Island, New York, NY 10044  
Education Director: Bernadette O'Brien
  - R.I.T.A., Demonstration Class John F. Kennedy High School, 99 Terrace View, Bronx, NY 10463  
Project Director: Sylvia Corwin.
- 5** Set up a corner of the Art Room for reading. Keep an interesting supply of attractive, well-illustrated books on hand. The availability of the related reading is essential for the success of the project. Change the books after the completion of the Art Activity.

## **FROM THE PROJECT READING CONSULTANT**

*Bernadette C. O'Brien, Education Director, Learning to Read Through the Arts Program, Inc., Title I Children's Program: Learning to Read Through the Arts (Associated with the Solomon R. Guggenheim Museum) Roosevelt Island Schools, New York City*

*Reading Improvement Through Art* focuses on art and reading activities that are related. Our methodology is concerned with written materials that are meaningful and have practical application for students. As they participate in art experiences connected with language, students move from *concrete* (art) to *abstract* (reading). Reading and art function reciprocally as partners in learning. The following procedures work best:

- 1** Together, the art teacher and pupils decide on an art project. As the students express themselves, the instructor elicits a few sentences that sum up what has been said. A short composition is written by the instructor in the master journal (usually mounted on a standing easel) while the class watches. The instructor calls attention to the details that are important to reading, such as letter formation, association of sounds with symbols, the function of capitalization and punctuation, phrasing and vocabulary. The group composition serves as a basis for discussion in which letters and words are recognized.
- 2** Students maintain personal, individual journals. In it they copy the writings of the master journal, as well as their statement of purpose for each art project, relevant technical information and writing that develops from the art books in The Reading Corner.
- 3** Re-reading of the entries in the teacher's master journal and in the students' log is scheduled. The purpose is to recall vocabulary and reinforce comprehension. Therefore, the topics of the journal entries take the form of work charts, summaries, critiques, cultural history, authors' biographies, vocabulary definitions, and so forth.
- 4** Both teachers determine, in advance, the vocabulary required for discussion and completion of each art project. These words are lettered, single stroke Gothic alphabet, upper and lower case, on rigid paper, at least four inches high, displayed around the room for the duration of the project and referred to frequently...visually and verbally. The vocabulary may be specialized or normed to grade level. The reading specialist corrects the students' journals and written materials for language and content.

## **FROM THE PROJECT READING TEACHERS**

*Myrna Brahms, Ann Garvey, Leslie Goldman, Robin Jackrel, Miriam Lent, Paula Stein and Myrna Weiner*

With guidance of Bernadette O'Brien, Developer/Demonstrator of the nationally disseminated USOE elementary level *Programs That Work: Learning To Read Through the Arts (LTRA)*. Reading specialists visited RITA Art classes at least twice a week. In close collaboration with master art teachers, we designed lessons to build specific reading skills within the stress-free, creative environment of art and craft classes. As time allowed, we diagnosed teenagers' reading problems, prescribed remediation, and provided corrective instruction. We adapted materials as needed...to small groups, individualized instruction. We found comprehension skills most lacking in our population. We really reached struggling readers as we demonstrated how to construct meaning from text and apply the information in the text to whatever art project was in production. Students were engaged at The Reading Corner and appreciative of the attention given to their journal writing.

## **FROM THE PROJECT ART CONSULTANT**

*Cecille Davis, Art Supervisor, Community School District 6, Manhattan*

The High School *Reading Improvement Through Art* R.I.T.A. program demonstrates once again that art and reading are natural allies in the learning experience. The *Reading Through The Arts* approach and the methodology originated and developed by Bernadette O'Brien, is deeply rooted in the dual and equal roles of art and reading. The successful art experience reinforces the student's confidence in his ability to learn. The art teacher consciously structures lessons and projects so that research and reading are important to the making and designing of the art product. The student has to read to get answers.

This program, the first in the high schools, the third using the methodology successfully, provides still a new insight. It was apparent, in observing high school classes, that the students, through the *reading* experience and growth, were gaining a much richer and more serious sense of the art experience. They were totally engrossed in high level, conceptual verbalization related to *art*, far beyond reasonable expectations in the usual required art classes.

The fact that the Art teachers in the R.I.T.A. program, the artists in the Cloisters and the Guggenheim programs and the administrators of all three programs are convinced of the value of this approach should erase any questions in the minds of art educators who still doubt.

The total involvement of the students in R.I.T.A. classes and the consistently fine evaluations of impartial outside agencies reaffirm the validity of the *Reading Through the Arts* approach.

## **FROM THE PROJECT ART TEACHERS**

*Harriet Eisenberg, Christine Francis, Gertrude Gabel, Rosemarie Greco, Joan Kreigman, Florence Krinsky, James Meade, Ronnie Moss, Jan Metzger, Jeanne Poland, Bernard Rattiner, Martial Westburg and Fred Spinowitz, Project Assistant*

In each participating school the 9th and 10th year required art class offers a wide variety of art activities. The curriculum of a semester is determined, in part, by the availability of tools and equipment, the expertise of the art staff and the preferences and abilities of the students.

R.I.T.A. teachers never dilute the quality of art experiences because reading instruction is going on in the same room. We aim, without compromise, for studio and craft activities that demand a sophisticated level of aesthetic and manipulative competence.

During the project year, we discovered that the creative use of a variety of good art media, in carefully planned developmental sequences, stimulates and enlivens all learning. Consistent, meticulous adherence to the vocabulary-writing demonstration, by the art teacher, on a large easel, reinforced the effectiveness of the art instruction at the same time as it served to fill the reading requirements.

Simply stated, R.I.T.A. teachers put into routine practice the basic educational theory universally accepted in other subject disciplines:

***CHILDREN, ESPECIALLY THE DISADVANTAGED AND SLOW LEARNERS, PROGRESS NATURALLY FROM THE CONCRETE (art projects) TO THE ABSTRACT (words and ideas).***

The joys R.I.T.A. students found in the creation and completion of original artworks and quality crafts projects motivate them to read . . . whether for information which will improve an on-going task, or for the grown-up pleasures of finding interesting, relevant, worthwhile ideas in books.

## FROM THE ON-SITE SUPERVISOR

*Sheila Stember, Assistant Principal/Art, Benjamin Franklin High School, Bronx, NY*

The on-site supervisor must be familiar with the goals and techniques of R.T.T.A. Conferences with art teachers before the beginning of classes will allay fears of the unknown (art teachers know more about teaching reading than they think they do) and guarantee good plans and adequate supplies. During the term, frequent meetings with teachers implement the new approach and generate ideas for both teacher and supervisor. The supervisor's visits to the R.I.T.A. class provide the students with the recognition of being special.

The visiting reading teacher also needs support, and must be made to feel part of the school. The on-site supervisor makes arrangements for routine, but important, matters such as a mailbox in the general office, a lavatory key, an ID card, and so on. To assure the reading teacher of her contribution to R.I.T.A., the Art Supervisor should review lesson plans, visit the class from time to time, and be an active problem-solver.

Further, it is the on-site supervisor's obligation to disseminate R.I.T.A.'s goals methodology and achievements to the Art Department and the entire school staff via scheduled appearances at the Principal's Cabinet, Guidance Counselors' Conferences, monthly department conferences. I recommend using the R.I.T.A. Art Room, with the graphic demonstration of the alliance between reading and visual art, as the location for such occasions. Visual aids, slides, the *Learning to Read Through the Arts* filmstrip make the presentations more meaningful.

The responsibility for identifying pupils who are seriously retarded in reading and who would benefit from a semester in a *Reading Improvement Through Art* class is shared with the Guidance Department. Start early!

Arrange for students to visit. Frequently, the easiest way is to move a parallel class to the Art Room for one period. In addition to recruiting, this procedure lends prestige to the girls and boys in R.I.T.A. We found that the second time the class was offered at Benjamin Franklin High School, the class comprised of students who had heard of how well their friends were progressing in R.I.T.A. and *elected it!*

Public relations calls for photography. The pilot project asked for schools to take frequent photographs, but it would be a good idea even if it hadn't been requested. It makes the students feel important; it documents achievements. Of course, an exciting, culminating exhibition of student art, with displays of their logs and other writing examples is essential.

Keep your principal informed on developments. Consult with him/her on how to assure the continuity of the program within the regular school organization and budget.

There is no one way to improve reading. It was a thrill to me to have been involved with a process that was so effective during this past school year.

### *Participating on-site supervisors:*

<i>Renee Darvin</i>	<i>Beach Channel</i>
<i>Morty Abler</i>	<i>Christopher Columbus</i>
<i>Fred Levenson</i>	<i>Erasmus Hall and Academy of the Arts</i>
<i>Sylvia Corwin</i>	<i>John F. Kennedy</i>
<i>Simon Levine</i>	<i>South Shore</i>
<i>Warren Kisch</i>	<i>Walton</i>
<i>Josephine Pucci</i>	<i>Washington Irving</i>
<i>Elizabeth Vermaelon</i>	<i>Cardinal Spellman</i>

## FROM A UNIVERSITY TEACHER TRAINER

*Blanche McSorley, Assistant Professor, Art Education, Lehman College CUNY, Bronx, New York*

Courses aimed at developing methods and materials for using art to improve reading skills will be offered in the colleges as part of the Education Sequence. Lehman College will offer courses to undergraduates who expect to teach students with reading difficulties as well as to graduate students and teachers who seek professional growth opportunities.



# A1 designing a border

Use a potato to print an ornamental border, beautifying the end-papers of a handmade book.

**ART VOCABULARY** basic, continuous, different, element, duplicate, geometric, grid, motif, organize, pattern, potato, rhythm, simplify, stylize, segment, sequence, symmetry, vegetable

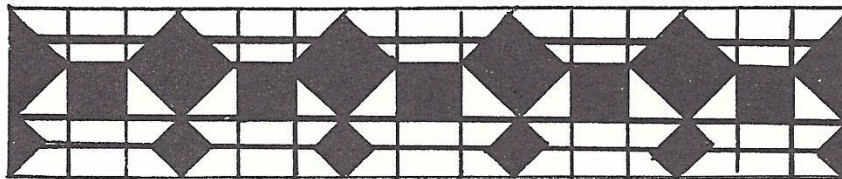
**TOOLS & MATERIALS** small potatoes, paring knives, shallow water pans, tempera, short-haired bristle brushes, newspaper, pencils, rulers, unsized papers. (Cut segments of carrots, celery, cucumbers, turnips may be substituted for the potatoes.)

## SKILLS

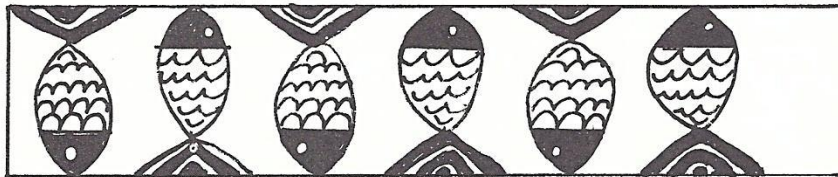
- psychomotor manipulating sharp-edged tools, ordering, aligning and repeating in sequence
- reading related controlling the intervening spaces between design elements to develop figure-ground awareness
- other organizing shapes and colors for self-expression

## STUDIO ACTIVITIES

1. Discuss man's universal instinct to decorate everyday objects and the similarities of the design motifs of ancient cultures such as Mexican, Indian, African.
2. Demonstrate how continuous repetition of basic themes, in strict order or rotation, clearly separated, produces design. Elements may come from geometric shapes or from shapes based on natural forms.



*border design based on geometric shapes*



*border design based on natural forms*

3. Cut the potatoes in half. With the tip of the paring knife, incise the outline of a symmetrical shape, in the white pulp. Cut away the background, raising the shapes to be printed about 3/8". Repeat for each shape and color of the design.
4. Rule a bar, approximately 8" x 2". Measure and mark along the edge where each shape is to be printed on the paper.
5. Apply water-soluble paint directly onto the raised, wetted surface of the vegetable. A drop of glycerin, added to the paint, slows down the drying. Press inked vegetable onto the paper, in correct position.
6. Varying the spaces between the shapes produces different effects. Compare and select the most distinctive arrangement to decorate the end-papers.

**Suggestions:** Store cut potatoes overnight face-down in shallow pan of water. Soggy pulp may be cut away when edges become soaked and blurry. Simple shapes and sharply contrasting colors make the best results.

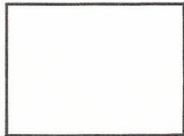
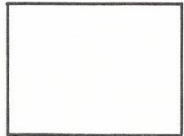
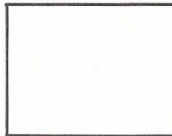
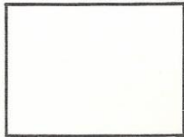
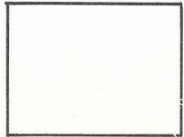
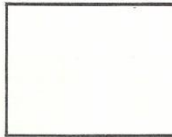
# R1 WORD IDENTIFICATION

## picture clues

**MATERIALS** Reproductions of medieval manuscripts with illuminated borders. Several large color prints of still-life painting with flowers and fruits.  
 Bager, Bertel, *Nature as A Designer*, Rheingold, N.Y., 1966  
 Culen, Countee, *On These I Stand*, Harper, N.Y., 1947  
 Gallagher, Sharon, *Medieval Art*, Tudor, N.Y., 1969  
 Ketchum, Richard, (editor) *The New Horizon Book of the Renaissance*, American Heritage, N.Y., 1961

**MOTIVATION** You will soon design borders to beautify your manuscripts. (See A-1) Look closely at these examples from the Middle Ages. Notice that the artist-monks created lovely designs by repeating the shapes of leaves, flowers, birds, fish, animals. They repeated the shapes, with variations, in many combinations. In this way they transformed each page into a balanced design of decorative borders and hand-lettered words.

**DEVELOPMENT** In Nature all things are derived from simple geometric forms. Can you see them in these paintings? They may be hidden. We have to learn to look for them. (Demonstrate, using tracing paper or cut-out silhouettes to delineate geometric shapes in the still-life paintings. Let's make a list of the most common geometric shapes. Draw each one; write a label under your drawing:

triangle			
square			
rectangle	_____	_____	_____
circle			
diamond			
pentagon			
	_____	_____	_____

**PRACTICE** As you walk down the street you observe many man-made objects that are copied from basic geometric shapes. The traffic lights, the buildings and so forth. Name as many things as you can to complete this chart.

the geometric shape	looks like this when found in an object designed by man	looks like this when found in Nature
diamond	kite	diamond-head snake
triangle		
square		
rectangle		
circle		

**EVALUATION** Have available some books with illustrations in the topics of the chapters in the book. Ask the students to look at the illustrations *only* in each chapter, and decide what they believe the chapter is about.



# A2 cartooning

Creation of a comic book—an original story written and illustrated by students.

**ART VOCABULARY** Animation, cartoon, comic, continuity, dialogue, distortion, dynamic, frames, imagination, layout, pagination, satire, static, strip.

**TOOLS & MATERIALS** thread, yarn, upholstery needle, punch or awl, thimble, india ink, pens with flexible points, magic markers, ruler, compass, tracing paper and good quality coated white book paper

## SKILLS

- psychomotor related to bookbinding; folding, pasting, sewing, collating, trimming
- reading related arranging pictures and experiences in sequence, vocabulary building through dramatizing
- other responding to the actions of comic book characters

## STUDIO ACTIVITIES

1. Make an 8-page dummy booklet out of 4 sheets folded in half. Mark off four boxes (frames) on each page.
2. Use this format for daily demonstrations on how to draw animals, faces, people in cartoon style.
3. Additional lessons, as needed, expand on the cartoon as an art form. Touch on distortion, gesture drawing, caricature. Study popular comic strips in current newspapers.
4. A second 8-page booklet is prepared for the actual comic book.
5. Compose a story about real or imaginary people—mystery, love, war, travel, adventure. Write it on composition paper following suggested outline—a beginning to introduce the characters, a middle to set the problem, and an ending to solve the problem.
6. Convert into dialogue, appropriate for each cartoon frame.



7. Preliminary sketches. Each well-known comic strip has one animal (Krazy Kat) or person (Popeye) or pair (Dagwood and Blondie) who look and behave pretty much the same way as they go through daily adventures. Practice drawing main character(s).
8. Transfer sketches into comic book—clarify, simplify, re-draw.
9. Complete with color inks or watercolors.

## R2 WORD RECOGNITION context clues

**MATERIALS** Stuffed toys—Charlie Brown, Snoopy the beagle, Lucy or other Schulz creation  
Bailey, John, *Great Cartoons of the World*, Crown, N.Y., 1971  
Couperie, Pierre, *A History of the Comic Strip*, Crown, N.Y., 1973  
Markow, Jack, *Drawing Comic Strips*, Pitman, N.Y., 1972  
Schulz, Charles M., *The Snoopy Festival*, Holt, Rhinehart, Winston, 1974

**MOTIVATION** Teacher holds stuffed toy Snoopy (or other). How can we make Snoopy look happier, sadder, sleepier? What changes would make him appear worried, frightened, disappointed? Students analyze comic strips and compile list of pictorial devices cartoonists use to convey mood, emotion, personality.

**DEVELOPMENT** When you come upon a word in your reading that is unfamiliar, one way to get its meaning is to locate the definition in your dictionary. Another way is to search the meaning within the whole sentence, just as you “read” Snoopy’s eyes or mouth to find out what he’s feeling all over.

**PRACTICE** After you read the paragraph, choose the right word to complete each sentence.

### INTRODUCTION TO CARTOONING

A cartoon is a drawing that tells a story. A 1 may express a message, also. Cartoons serve 2 purposes: they entertain, instruct, or comment about a person or event. Most 3 do not draw things exactly as they appear in real 4. 5 omit details or exaggerate one feature, such as nose, feet or head. Actually, a person’s head measures about one eighth of the total 6 of his body. Notice that the head of a 7 cartoon character may be a third of the body length. 8 heads direct the viewers’ attention to the 9 expressions such as a smile, a sneer, a squint or a raised eyebrow. Often, a cartoonist will depend on a symbol to help him tell a 10. A light 11 may suggest a bright idea. A dark cloud 12 head may show worry and despair.

NOTE: Teachers may furnish the worksheets with or without the word lists.

- |            |           |             |            |
|------------|-----------|-------------|------------|
| 1) cartoon | sketch    | painting    | sculpture  |
| 2) one     | a single  | two         | many       |
| 3) women   | people    | cartoonists | men        |
| 4) world   | life      | fake        | books      |
| 5) kids    | men       | artists     | students   |
| 6) length  | width     | depth       | perimeter  |
| 7) painted | sculpted  | faked       | cartoon    |
| 8) tiny    | oversized | undersized  | minature   |
| 9) action  | feet      | bodily      | facial     |
| 10) story  | painting  | picture     | photograph |
| 11) bright | color     | bulb        | thought    |
| 12) under  | over      | around      | through    |

### ABOUT CHARLES MONROE SCHULZ

Charles Monroe Schulz is the creator of the *Peanuts* comic strip. Most of his characters are 1 who make funny but wise observations about the world. Charlie Brown, Lucy, Linus, Schroeder, Woodstock appeal to both children and 2. When he was growing up Schulz considered himself a real loser. Charlie Brown echoes the artist’s own 3. In school, Schulz had three kinds of trouble. He did 4 in sports. He was too 5 to ask a girl for a date. The editors of his high school Yearbook 6 the 7 he submitted. But, he continued to draw. In the late 1940’s he began to sell to magazines and to 8. Charlie Brown, the beagle Snoopy and his many disguises were born in 1950. Today *Peanuts* appears in more than 1200 newspapers in 62 countries. Schulz is not a 9 anymore! He is very 10 indeed.

- |             |            |            |             |
|-------------|------------|------------|-------------|
| 1) children | adults     | animals    | teachers    |
| 2) children | adults     | animals    | dogs        |
| 3) book     | childhood  | career     | dream       |
| 4) great    | well       | poorly     | marvelously |
| 5) smart    | shy        | conceited  | dumb        |
| 6) wanted   | loved      | accepted   | rejected    |
| 7) photos   | paintings  | cartoons   | sculpture   |
| 8) museums  | newspapers | galleries  | teachers    |
| 9) dancer   | athlete    | loser      | here        |
| 10) poor    | ignored    | successful | hungry      |

**EVALUATION** Write an original sentence for each of the following words.  
Be sure your sentence proves that you know the meaning of the word:

exaggerate    cartoon    facial    expression    mood    symbol    artist

# A3 bookbinding

Making a special-purpose, personalized book.

## ART VOCABULARY

one syllable	bent, bind, brush, check, lace, paste, punch, score, size, store, strength, strip, twine
two syllables	broken, cardboard, create, design, dilute, fabric, folder, leather, letter, measure, miter, pencil, pocket, razor, remnant, rigid, ruler, sharpen, slightly, technique, unique
three syllables	colorful, decorate, instructions, overlap, substitute
four syllables	corrugated, individual, manufacture, material, repetition, upholstery
five syllables	determination

**TOOLS & MATERIALS** 8½" x 11" looseleaf paper, lined and/or unlined, two cardboards per student—cut 9" x 11½" each, fabric remnants or discarded jeans, Elmer's white glue, scissors, ruler, hole punch, twine or shoelaces, single-edge razor blade

## SKILLS

psychomotor	measuring, gluing, mitering, scoring, hole-punching, collating
reading related	applying several sets of directions; paginating
other	valuing the attributes of a hand-made book

## STUDIO ACTIVITIES

1. Decide on the purpose of the book: a photo album, a collection of poems, a diary. The function determines the kind of paper to use (black for album) and the number of pages. Print page numbers.
2. Score a line, 1" from edge of front cover. This will prevent pages from curling, and guarantee ease of turning.
3. Dilute white glue half-and-half with water. Apply to fabric lightly to avoid bleeding through. Cut 2" - 3" larger than cardboards, apply glue.
4. Miter corners of covering material. Pull flat, adhere to cardboard, flap over. Allow to dry thoroughly.
5. Line inside surface of each cover with hand-decorated end-papers. (A-19), An inside pocket for storing loose papers is optional.
6. Punch holes in cardboard to correspond with pre-punched holes in paper.
7. Stiffen tips of twine or lacing with glue; pass through holes.
8. The book may be identified with each students' logo, design based on his initials on the title page.



# R3 WORD IDENTIFICATION

## syllabication

**MATERIALS** Trademarks and logotypes, enlargements and tearsheets from magazines.

*Encyclopedia Britannica*, Benton, Chicago, 1974

*World Book Encyclopedia*, Field, Chicago, 1974

**MOTIVATION** Holding a piece of silver, teacher calls for the name of the metal. Writes "sil ver" on the board. Explains two syllables.

**DEVELOPMENT** Here are more two syllable words sur face, tex ture, sym bol. Lead students to discover the rule: syllabication follows a pattern of consonant-and-vowel followed by vowel-and-consonant. It may be necessary to review which letters are vowels and which are consonants.

**PRACTICE** Exercises which divide words into syllables, such as:

Divide between the two consonants when a vowel precedes and follows two consonants:	Pattern of vowel-consonant-consonant blend. Divide before the blend:	Suffixes are syllables: -y, -ed, -ion, -ment -ure, -ing, -al, -er and -or. Previous rules apply:
ar tist col lect pain ter com pare pos sess	ad dress ex press bat tle in ter pret as tro naut	sym met ric ally en vi ron ment al cus tom ar y sym bol iz ed

Students read aloud selected readings from encyclopedia to show they are able to syllabicate unfamiliar words in context. Topics should be on related fields such as media, graphic processes, package design, typography, bookbinding, advertising.

Teacher letters single sentence cards. Students read aloud before they cut apart into individual syllables. Fragments are shuffled. Then, reassembled and pasted down on colored boards to serve as labels for exhibition display of student-made or other examples of logotypes.

Logos are identifying symbols.

Good logos must be simple and original.

Governments, businessmen and craftsmen used logos for centuries.

The ancient Romans minted coins which circulated across barriers of language.

The eagle on a Roman coin signified the power of the Empire.

The English lion symbolizes British rule.

Colophon is a printer's special trademark

United States' astronauts proudly bear the stars and stripes.

The coat of arms, another type of logo, distinguished knights in battle.

Royalty places the family coat of arms on important possessions.

Collectors look for artists' logos to identify works of art.

**EVALUATION** Students read selections from various magazines.

The students will attack new words as follows:

- 1) examine the word form carefully
- 2) apply the guides provided for dividing words into syllables
- 3) If the word is still not identified, use phonic rules to help identify the words.
- 4) Use context clues to determine if the word makes sense.

# A4 leathercraft

**Introduction to leathercraft: a wristband decorated with student's name and laced edges.**

**ART VOCABULARY** awl, beeswax, blade, buckle, carve, cushion, damage, hide, lace, leather, mallet, needle, pattern, pelt, polish, precision, punch, skiving, stitch, surface, technique.

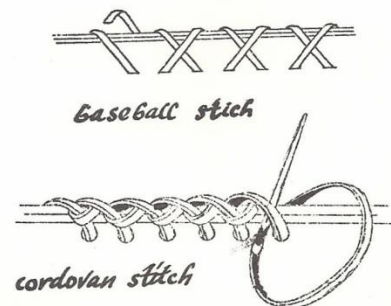
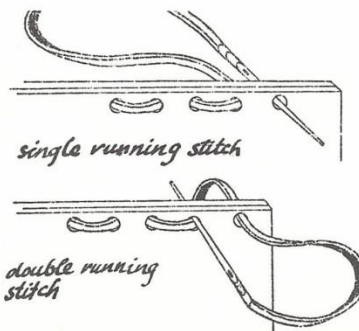
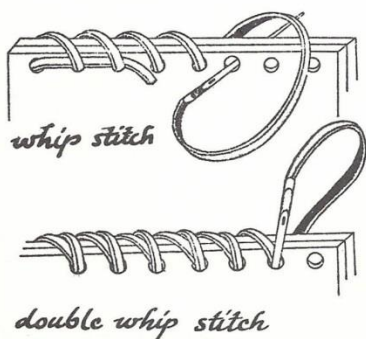
**TOOLS & MATERIALS** leather carving tools, assorted die punches and mallet, skiving knife, lacing awl, fork, lacing, needle, beeswax, buckle, enamel, varnish, brown paper bag, stain, brushes

## SKILLS

- |                 |   |
|-----------------|---|
| pyschomotor     | precision handling of sharp-edge tools; coordination for lacing.  |
| reading related | predetermined sequence of steps for lacing stitches builds awareness of the order of events (sequencing) and can lead to tracking skills. |
| other           | development of safety practices inherent in sound work habits; application of techniques of painting on paper to leather.                 |

## STUDIO ACTIVITIES

1. Design a pattern for the wristband.
2. Spread the leather hide on the surface which is protected with a thick layer of newspapers.
3. Trace the outline onto the leather. Cut out the shape, pulling the blade along the outline.
4. Design the letters of the name into a shape that conforms to the contour of the wristband.
5. Select one of these decorative methods:
  - a. tooling Soak the leather wet. Press down the background, thus raising the letters up.
  - b. stamping Combine decorative die punches to bring out the name.
  - c. painting Apply enamels made especially for leather to interesting alphabet. Protect with a coat of clear varnish.
6. A lining may be joined to the top cowhide or the single thickness wristband may be embellished with lacing stitches. The size and number of lacing holes are determined by the stitch selected.
7. Punch holes, align, lace.
8. Attach the buckle, stain the edges, polish the leather.



## R4 COMPREHENSION sequencing events

### MATERIALS a leather project

Meilach, Dora, *Contemporary Leather: Art and Accessories*, Regnery, N.Y., 1971  
Petersen, Grete, *Creative Leathercraft*, Sterling, N.Y., 1960

**MOTIVATION** Teacher encourages students to relate incidents in their lives when unforeseen events affected relatives or friends. In life, as in crafts, happenings should occur in a specific order. Listen to these sequences. We call the following of one event after another event a *sequence*, to culminate in predictable, good results.

**DEVELOPMENT** If you think one item in the group is listed in the wrong position, state your reasons:

wake up	enter the classroom	live animal
get dressed	sit down	animal skin
eat breakfast	leave classroom	leather jacket
go to school	take attendance	tanned hide

**PRACTICE I** The following items are in the wrong sequence. Number them in correct sequence.

<input type="checkbox"/> cut the leather	<input type="checkbox"/> hold punching tool	<input type="checkbox"/> Come back. Pass needle through second hole
<input type="checkbox"/> pound the holes	<input type="checkbox"/> spread leather on table	<input type="checkbox"/> Lace the needle
<input type="checkbox"/> stitch together	<input type="checkbox"/> pound tool with hammer	<input type="checkbox"/> Come back. Put needle through third hole.
<input type="checkbox"/> choose a pattern	<input type="checkbox"/> put soft material under leather	

**II** Read each paragraph. Number the events in the correct sequence:

During the last week we have been creating a leather band to wear on our wrists. Mr./Ms. \_\_\_\_\_ provided the materials and the tools. We decorate the leather by punching out a design or our names. We are learning how to lace leather. Before lacing, we must punch holes along the sides of the strips.

Lacing the leather  
 Punching the lacing holes  
 Receiving the leather  
 Threading the needle  
 Punching a design

To start cutting leather with a razor-type knife, lay the leather out flat on a steady table top. Press the point of the blade into the surface of the leather. Pull the knife along the outline of the shape you want. Never cut against a hard surface because this will damage the blade. Do not force the knife to slice all the way through thick leather on the first try. Instead, cut partly through at first and repeat the cut as many times as necessary.

Pull knife partly through  
 Put leather on a steady table  
 Choose the shape you want  
 Insert a soft cutting cushion  
 Pull knife completely through

**EVALUATION** Number the events under the paragraph in the correct sequence:

Leather begins as the pelt (skin) of an animal. Unless leather is specially treated it will harden. Tanning the pelt, that is, soaking it in chemicals, prevents hardening. Sometimes, only one chemical is used. Other times, the leather is treated in several chemicals. This process is "re-tanning." Before tanning, the manufacturer usually removes the animal's natural hair from the pelt. The leather is thinned after tanning by large cutting machines. The final treatment is finishing. Some craftsmen prefer unfinished leather.

Hair is removed from the pelt  
 The leather is tanned.  
 The leather is thinned by cutting machines.  
 The leather is finished or left unfinished.  
 The leather is soaked in chemicals.



## **A5 painting/color**

Paint the sensory elements—light, sound, color, smell, texture, movement of an environment.

**ART VOCABULARY** achromatic, analagous, atmosphere, chromtic, environment, harmony, hue, identify, illuminate, intensity, optical, psychological, sensory, theory

**TOOLS & MATERIALS** any painting medium: acrylics, oils, tempera and appropriate brushes

### **SKILLS**

psychomotor	ability to mix, control and apply colors in gradations of values and intensities
reading related	sharpening visual acuity
other	increasing sensory receptivity—especially to light and color

### **STUDIO ACTIVITIES**

1. Read and discuss the chapter *Light and Color*, pp. 25-35, *Studio in Art, a comprehensive foundation course*, New York State Education Department, 1972.

“Encourage students to discover for themselves—through direct experience in a free imaginative and self-structured way—without the use of set rules and color wheels:

  - a. The power of the imaginative use of light and color to visualize one’s own perceptions and to change the viewer’s mode of consciousness as well.
  - b. The effects of the quantity of color, the shape of the color area, the symbolic or psychological aspects of color, and the manner in which it has been applied on the overall effect of color and upon warm/cool, advancing/receding, expanding/contracting etc. relationships.
  - c. The differences between the effects achieved through a thorough mixing of paints and pigments and those resulting from a free and textured handling of them.”
2. Expand classroom color activities to include:
  - a. a miniature or full-size environment, involving light, color, movement
  - b. an interior design for an apartment, a home, a school, a “house of the future,” a community building. (See A-9—City Planning)



# R5 COMPREHENSION getting the facts

**MATERIALS** large, mounted teacher-made diagrams for color mixing.

Albers, Josef, *Interaction of Color*, Yale University Press, New Haven, Conn., 1971

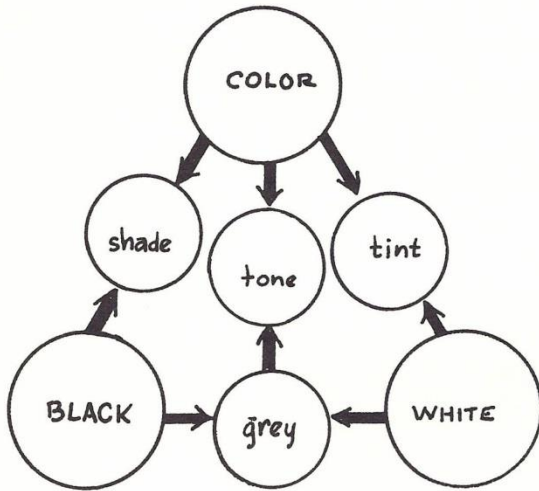
Birren, Faber, *Color, Form and Space*, Rheinhold, N.Y., 1966

Hubbard, Guy and Rouse, *Meaning, Method and Media, Art 6*, Benefic, Westchester, Ill., 1974

**MOTIVATION** Imagine if color did not exist. Rap session about visits to rock concert, church, amusement park, circus, garden, beach, zoo *without* any color at all.

**DEVELOPMENT** Experiment to produce pink from pre-measured tempera—white, black, grey and red. Repeat experiment to produce maroon. Paint value charts for several hues.

**PRACTICE** construct exercises to reinforce reading and information and to provide opportunities to answer factual, practical questions about color.

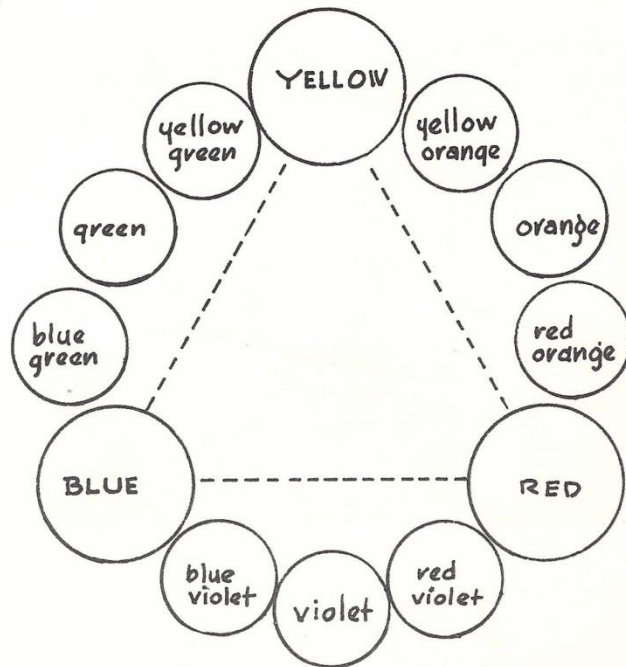


Black and white, although not considered colors, are important members of the world of color. The diagram at left shows how black and white are used when mixing colors. When a pure color such as red is mixed with white the result is *pink*—a tint. When we mix red with black we produce *maroon*—a shade. When we combine the color with equal parts of black and white the result is *rose*—a tone. Discuss the popular names used to identify tints, shades and tones of each hue: yellow, orange, red, violet etcetera.

## EVALUATION

The above diagram shows how to mix color harmonies out of a single color. Variations of one color are called a monochromatic harmony. Some interior decorators plan color schemes for rooms following a principle of color harmony. If they use analogous harmony, for instance, they join colors alongside each other on the wheel. Because such colors are closely related—yellow to yellow-green to green to green-blue—they are harmonious. Actually, there are no strict rules for which colors go well together but it is interesting to be aware of the color theories.

Describe a plan to decorate your room in analogous harmony. What color would you make your rug? your walls? your drapes? your pillows? etc.



# **A6 graphics/photo-transfer**

Collage on a conceptual theme.

## **ART VOCABULARY**

themes: Americana, brotherhood, children, flight, food, peace, poverty, progress, speed, springtime, the family, travel, violence, war, water, weather, and so on

general: appropriate, collage, contemporary, fluid, ingredients, magazine, organize, overlap, scissors, scribble, texture, transition

**TOOLS & MATERIALS** scissors, lighter fluid, magazines, colored pencils, construction paper, 14" x 18" white

## **SKILLS**

psychomotor	manipulating, articulating, relating cut shapes
reading related	interpreting and giving meaning to visual symbols, noticing details
other	synthesizing visual data, connecting ideas and shapes

## **STUDIO ACTIVITIES**

1. The teacher may prefer to utilize the reading exercises (R-6) as the introduction to the art activities. Other motivation may originate from analysis of Robert Rauschenberg's oeuvre.
2. Each student selects a card on which a theme title has been lettered.
3. Students skim magazines, searching for pictures which illustrate the theme. Tear or cut out appropriate illustrations of the theme, keeping the collection in a large folder.
4. Before beginning the collage, make tentative arrangements of the pictures. Encourage overlapping, and unusual combinations. When a well-balanced, cohesive composition is attained, flow lighter fluid onto the heavy white paper.
5. Transfer the magazine pictures onto the paper by rubbing the back of the picture with a pencil, until all the colored ink appears on the white paper.
6. When the composite print is dry, more color may be added with colored pencils. The collage can be further enriched with patterns of dots, lines, scribbles or tonal areas.

## R6 COMPREHENSION getting the main idea

**MATERIALS** Any reproduction of painting titled with a numeral, or date. For example:  
Jackson, Pollock (1912-1956) *Number 1, 1956*, Museum of Modern Art, N.Y.C.  
Bodor, John, *Rubbings and Textures*, Van Nostrand, Rheinhold, N.Y., 1967  
Heller, Joseph, *Printmaking Today*, Holt, Rhinehart, Winston, N.Y., 1958  
Stevens, Harold, *Transfer Designs, Textures and Images*, Holt, Rhinehart, Winston, N.Y. 1974

**MOTIVATION** Did you ever see a painting without any recognizable people, places or things? Did you look for its title, in the hope of finding a clue to the meaning, only to discover that the artist named his work with a mere number, or the date of completion? Why? Perhaps contemporary artists want to force us to seek meaning from the basic ingredients of the painting—the color, lines, shapes, textures.

**DEVELOPMENT** In our project, however, we are searching for actual images on central themes. We transfer our collection of printed photos into collages. Here, on flash cards, are themes which are appropriate for our task. Let's match a thematic title to each of our classmate's photo-transfer collages: Americana, Brotherhood, Children, The Family, Food, Flight, Peace, Poverty, Progress, Speed, Springtime, War, Weather and so forth.

**PRACTICE** Circle the main idea (theme) in each line of words.

grandma	beard	cane	old age
war	bomb	blood	murder
Americana	flag	stars	Constitution
birds	flowers	nature	trees
kids	boy	baby	children
rose	flowers	daisy	lily
storm	tornado	weather	rain

**EVALUATION** Read the paragraph carefully. Mark M next to the main idea; D next to details.

In art class we transfer photos from one place to another. We select photos about a theme. We overlap the photos and connect lines and shapes when possible. This organizes the composition. We try to avoid overcrowding. Sometimes, we fill empty spaces with colored pencils.

- We fill empty spaces with color.
- Balance is important.
- Photo-transfer is a method of printing.

Color photos from magazines make interesting transfers. We use lighter fluid as the agent. After flowing it onto the surface of heavy white drawing paper, we rub on the color pictures. When our print is dry, more color may be added with color pencils.

- Color photos make interesting transfer prints.
- Lighter fluid works well.
- We use pencils to connect portions of the print.

There are two reasons for using pencils. One is that by blackening the back of the photograph, you can tell which areas are done and which are not. Also, you can organize designs, pencilling a pattern of dots, lines, scribbles. The pencil strokes will appear in the transfer.

- You can keep track of what is done with pencils.
- There are two reasons for using pencils.
- You can add interest with patterns of dots, lines and such.



# A7 crafts/general

Such as basketry, carpentry, enameling, jewelry, lapidary, leathercraft, macrame, mosaics, puppetry, needlecraft and weaving.

**ART VOCABULARY** Whenever the art teacher uses *the language experience* approach, vocabulary becomes the springboard for students' future reading. For each craft project, the art teacher prepares a list of technical and non-technical words to display on the studio walls. The cards should be lettered in single-stroke, lower case alphabet. Additional vocabulary reinforcement procedures (master journal, student log) are explained by the Project Reading consultant.

**TOOLS & MATERIALS** Full description of crafts activities suitable for schools with small hand tools, or those with large hand and household tools or with specialized, powered equipment are available in the twenty-three volume set: *The Family Creative Workshop*, Plenary Publications International, N.Y.C. Write for details to: Time/Life Books, 777 Duke Street, Alexandria, VA. 22314.

## SKILLS

- psychomotor Teachers in R.I.T.A. classes proceed from the assumption that perceptual and sensory experiences are the foundation of cognitive growth. Ideally, craft processes provide students with opportunities for perceptual and sensory experiences and for hands-on problem-solving, as well.
- reading related Perceptual and language processes are generally considered the two categories basic to learning and the acquisition of other skills. However, *attention* is also basic to learning. Crafts projects, characteristically, offer the stimuli to focus and foster the attentional process.
- other Teenagers who tend to question their individual worth, gain self-respect and insights into their ethnic and cultural heritage through exposure to the crafts of their ancestors.

## STUDIO ACTIVITIES

1. Begin with a discussion of crafts-related experiences in which the students have participated. From unhurried teacher/student interaction, elicit relevant information.
2. The teacher writes the verbal statements in the master journal.
3. As appropriate to the reading level of the group, the art teacher reads the statements aloud, running her/his hand under the words. The student observes that the reading goes from left to right, that the hand (reading) moves from the end of one line to the beginning of the line directly below and that the symbols at the beginning of the phrase are tall (capital letters). A drop in the voice followed by a pause is reflected by a dot (period).
4. High utility vocabulary appears on the studio walls and is frequently reinforced by speaking, reading and writing them.
5. See the crafts lessons outlined throughout this *Curriculum Guide*.
6. A well planned crafts activity offers positive motivational and group dynamics influences. Opportunities for recognition of students' achievements (exhibitions, awards, praise) are abundant.

# R7 COMPREHENSION

## supporting details/main idea

**MATERIALS** Completed hand-made crafts projects.

Meilach, Dora, *Contemporary Leather*, Regnery, N.Y., 1971

Petersen, Grete, *Creative Leathercraft*, Sterling, N.Y., 1960

*World Book Encyclopedia*, Field, Chicago, 1975

**MOTIVATION** "Show and Tell," summarizing craft processes. "Show the group what you made." "Tell us how you did it." Teacher writes names of objects in bold capital letters as heading of column; tools, materials, steps are written in lower case, below heading.

**DEVELOPMENT** Each component in the process may be considered a "supporting detail;" the complete product is "the main idea." Using a colored chalk, label appropriately.

**PRACTICE** Teacher incorporates information about a leather project into exercises, for instance:

**I** Which word in the line across is the main idea? Underline it.

hammer	leather shears	basic tools	spring punch
rotary punch	punching tools	slot punch	drive punch
finishing seams	machine sewing	hand sewing	sewing leather

**II** In each horizontal group of words, find the one that is not a supporting detail.

Cross it out.

hole punching	lace	needle	paint
lace	hard surface	knife	leather
deerskin	calfskin	human skin	cowhide

**III** Explain how these terms are alike.

stamping and painting	cowhide and calfskin
rotary punch and hand punch	thread and lacing

**IV** Read the paragraph. Then, decide which statement is detail (D), which is (M) main idea.

Who can resist touching things made of leather? Every characteristic of leather—its warm colors, rich texture and clean, natural smell develops luxurious and sensuous feelings. Leather has a natural appeal.

- Leather is warm in color.
- Leather feels good to the touch.
- Leather smells good.
- Almost everyone likes leather.

**EVALUATION** Read the paragraph. Select the most appropriate title for each. Underline the details which helped you select the title.

Leather is simply the hide or skin of an animal treated in various ways to turn it into a workable, long-lasting material. The hide of practically any animal, including cattle, sheep, wild game, and reptiles may be used. Each creates a different kind of leather with special qualities and characteristics. Most leather is strong and is difficult to tear.

- ANIMAL SKINS
- WHAT IS LEATHER?
- THE STRENGTH OF LEATHER

Of the many animals whose pelts can be made into leather, those commercially raised for meat are most commonly used because the hides are available to tanners in large quantities from slaughter houses. Therefore, the kinds of leather you are most likely to find are cowhide, sheepskin and calfskin. Others you might see, and want to try are goatskin, pigskin, lambskin, deerskin and horsehide.

- WHERE WE GET OUR MEAT
- THE LIFE OF A TANNER
- DIFFERENT KINDS OF LEATHER

# **A8 sculpture/bas relief**

**Carving a relief sculpture out of plaster.**

**ART VOCABULARY** carving, construction, demonstration, depth, emphasize, illusion, incising, metal, method, newspaper, observation, plaster, rasp, relief, rust, sanding, shadow, shallow, volume

**TOOLS & MATERIALS** plaster bats which have been pre-formed by pouring, ahead of time, into shallow cardboard boxes or wooden frames. (Insert a wire loop for hanging, before plaster hardens.) Small-toothed scrapers, clay modeling tools, spoons, orange sticks, tongue depressors, rasps, sandpaper, sponges, machine oil and newspaper

## **SKILLS**

psychomotor	ability to work in 3-dimensional media
reading related	research into sculptural heritage
other	understanding of capabilities and limitations of tools and materials

## **STUDIO ACTIVITIES**

1. Discuss where and how modern man uses relief sculpture to convey information on tombstones and monuments, via lettering and/or narrative art. How does this resemble (or differ from) the uses of relief sculpture in ancient times?
2. Draw a narrative, for a contemporary building, on paper.
3. Trace drawing onto the plaster. Decide which areas are to be scraped away and which are to be left.
4. Teacher demonstrates processes of carving, scraping, incising, sanding, sponging. Students practice on demonstration piece.
5. Observe how light emphasizes depth and form. Complete carving. Sign and date.
6. Stress methods of cleaning work areas and the tools:
  - a. Entire work area is always covered with newspaper, in order to collect all scrapings and filings. At end of class, fold over edges of paper and dump in dry waste pail. Keep plaster out of sink drains and off the studio floor.
  - b. All metal tools should be wiped down with oil to prevent rusting.



# **RS** COMPREHENSION determining cause and effect

**MATERIALS:** An example of bas relief such as a cameo pin or ring. A small sculpture in the round on a pedestal. Photos and/or slides of friezes in architectural settings such as the Arch of Constantine, Trojan's Column (A.D.121)

Cheney, Sheldon ed., *A New World History of Art* Holt, Rhinehart, Winston, N.Y., 1956

Kainz & Riley, *Exploring Art*, Harcourt Brace, N.Y., 1947

Ruskin & Batterberry, *Greek and Roman Art*, McGraw Hill, N.Y., 1968

Zaidenberg, Arthur, *Anyone Can Sculpt*, Harper & Row, N.Y., 1972

**MOTIVATION** Take a coin out of your pocket or purse. Slide your fingers over it. Are the grooves deep or shallow? Because the valleys and hills are not steep this sculpture is called low (Italian: bas) relief. Look at this cameo. A sculptor carved away a good deal of the shell. He made the shadows deeper and the forms higher. But, as long as the carved forms remain connected to the flat background, the work is classified as sculpture "in relief". When you can see and touch all sides of a piece of sculpture, you call it sculpture "in the round."

**DEVELOPMENT** The sculptor (cause) changes a stone into a work of art (effect). We will see how sentences have causal phrases and effect phrases, also.

**PRACTICE** Teachers may devise three kinds of exercise from the content of discussions about sculpture:

**I** Make oaktag strips containing causal phrases and others containing effects. Explain to students that all phrases are joined by the word *because*. Arrange students in small groups to mix and match the phrases. Have fun!

**II** Prepare work sheets with cause/effect sentences. Direct students to place "C" in front of causal phrase, "E" in front of effect. For instance:

  E   Sarah's drawing pleases her  
          because

  C   she really likes to draw.

**III** Prepare twenty statements about the art activity and/or sculpture in general. Direct students to underline causal phrase in each sentence:

We use contour lines because we want to outline our still-life drawings.

We touch the coin  
because our senses help us to understand the world.

Statues are mounted on pedestals  
because this improves their appearance.

Today we know about Roman victories  
because sculptors made monuments about the battles.

We saw slides of Trajan's Column  
because it is a famous bas relief.

Ms. (*teacher*) shows us slides of Roman architecture  
because we need to know more about ancient sculpture.

Marble is used for outdoor sculptures  
because it is hard, smooth and white.

**EVALUATION** Select appropriate portions from the texts in the bibliography. Ask students to locate cause and effect statements or relationships in the readings.



# A9 city planning

**Committees build a well-crafted 3-dimensional scale model of a hypothetical city that is aesthetically pleasing as well as ecologically functional. Sources of air, food, water, shelter, heat, etc. must be considered .**

**ART VOCABULARY** architect, architecture, biome, cone, contour lines, contour maps, cube, desert, dynamo, energy, environment, fossil fuels, generators, geometric, geo-thermal energy, hemisphere, horizontal, hydroelectric energy, motor, mountain, nuclear energy, prism, pyramid, scale, solar energy, structure, swamp, terra firma, terrain, three dimensional, tidal energy, tierra, vertical

**TOOLS & MATERIALS** cardboard (grey, corrugated), plastic, wire, glue, paint, sponges, flocking, wood, etc.

## SKILLS

- psychomotor various precision skills related to model building:
  - cutting, gluing, sanding,
  - sawing, stapling, painting
- reading related the development of spatial relationships and figure-ground relationships
- other color-coding, scaling, critical thinking, interpretation of legends

## STUDIO ACTIVITIES

1. 3 to 8 students agree on:
  - the type of biome, the name of their city, the size of their city, the chief of the planning team, the jobs to be done, who will do them.
2. Plans are drawn for the city. The steps to be followed in the building of the model are based on cooperative research.
3. Daily lessons evolve from the demands of the model building such as:
  - a. shaping, scaling, measuring
  - b. reading diagrams and maps
  - c. aesthetic historical, sociological considerations of urban planning.
4. More lessons follow on the process of scaling, designing keys and legends.
5. Students record their progress in the group log, the chief planner in charge.
6. When completed, each group submits a written report to the entire class.
7. Finished models are exhibited for the school community to view.

# R9 COMPREHENSION making generalizations

**MATERIALS** slides and/or photos of work of Paolo Soleri, architect; of *Mesa City* near Scottsdale, Arizona and *Arcosanti*, near Phoenix, Arizona. (Museum of Natural History).  
Cactus plants. Student-made biomes.  
Feldman, Edmund, *Art as Image and Idea*, Prentice-Hall, Englewood Cliffs, N.J., 1967  
Hyde, Margaret, *The Great Deserts*, McGraw Hill, N.Y., 1969  
Jacobs, Jane, *The Death and Life of Great American Cities*, Modern Library, N.Y., 1961  
Saalman, Howard, *Planning and Cities: Medieval Cities*, Braziller, N.Y., 1968

**MOTIVATION** For many years Soleri envisioned a vast city to be built in the Arizona desert, with many facilities in underground caverns. His own house, built in 1962, is the result of studies of architectural forms modeled directly into the earth itself. Later, he turned to vertical cities, in self-contained megastructures designed to rise 25 stories above the mesa, a polyhedral form honeycombed with greenways, solar corridors and airspaces, housing 3,000 people. Soleri dreams of "arcologies" (architecture + ecology), wherein half a million people live in vertical cities that require less than two miles of real estate. Students take notes during a slide talk about this architect. Discussion is pointed towards identifying elements present in all the slides (or photos). A generalization about Soleri's architecture can be made by listing common elements.

**DEVELOPMENT** Biomes (lifespheres) are displayed. Teacher elicits a list of everything necessary to sustain life within the structure: water, shelter, air, food source. Each student composes a sentence generalization about his biomes. Class evaluates the accuracy of the generalization. Was the sentence based solely on the information given?

**PRACTICE** Read the paragraph and the generalization below. If the generalization applies, write YES. If it does not apply, write NO.

Desert plants can live a long time without water. One of these plants is called the cactus. The cactus has thorns and sometimes it grows flowers. It can be long or short depending on what kind of cactus it is. One type is the Saguaro Cactus which is very long and skinny. Another is the Pin Cushion Cactus which is very short and stubby. A few types are: Yucca, Purple Tinge Pear, Ocotillo and Christmas Cholla.

- Cactus is a desert plant. \_\_\_\_\_
- All desert plants are long and skinny. \_\_\_\_\_
- Water is stored in the stems of desert plants. \_\_\_\_\_
- There are only four kinds of cactus. \_\_\_\_\_
- A pineapple grows in the desert. \_\_\_\_\_
- Cactus has thorns. \_\_\_\_\_
- Cactus come in all shapes. \_\_\_\_\_
- Man can live in a desert climate for a long time. \_\_\_\_\_

Now, decide which of the statements below are general and which are specific. Read the paragraph once more before you write "G" in front of those statements which are generalized. Put an "S" in front of those statements which are specific.

- \_\_\_ Yucca is a kind of Cactus.
- \_\_\_ Cactus can be short and stubby.
- \_\_\_ Thorns and flowers are common to many kinds of cactus.
- \_\_\_ Desert plants hold water.
- \_\_\_ Christmas Cholla is a kind of Cactus.

**EVALUATION** Each student is paired with a buddy. Each pair is assigned a page in an art book about the desert. They collaborate to write a generalization that applies to the page.

# **A10 painting/self-portrait**

**A self-portrait in pastel, craypas, or colored chalks.**

**ART VOCABULARY** abstract, candid, composition, craypas, fantasy, fixatif, impressionistic, media, mirror, pastels (meaning the chalks), portrait, profile, proportion, realistic, silhouette, smudge, smudgy, surrealistic, textile.

**TOOLS & MATERIALS** pencil, mirror, paper, crayon, tracing paper, pastels, fixative, tissues, mixed media, water colors, oil, tracing paper, colored paper, india ink, fixative spray

## **SKILLS**

psychomotor	handling dry media (pastel, charcoal, chalk)
reading related	recalling and relating details
other	researching for the facts about artists' lives to develop improved self-image. Examination of autobiographical and physical data to establish identity

## **STUDIO ACTIVITIES**

1. Compare the self-portraits of many artists, ranging from abstract, impressionist, realist, surrealist styles.
2. Assign students into small groups to read, discuss, compare and, then, to compose biographical information cards such as are used in museums.
3. Furnish mirror to facilitate each student's recording of his facial contour, location of eyes, ears, nose and mouth, proportions and unique characteristics.
4. Plan a composition with the human head.
5. Demonstrate dry media techniques.
6. Create finished self-portrait.
7. Student writes brief factual autobiography, and prints it on 3" x 5" index card which is affixed below artwork.
8. Display students' self-portraits.



# **R10** COMPREHENSION making predictions

**MATERIALS** Three or more reproductions of paintings of each artist: Amadeo Modigliani (1884-1920) and Paul Klee (1879-1940)  
Janson and Janson, *The Story of Painting for Young People*, Abrams, N.Y., 1970  
Kainz and Riley, *Understanding Art, People, Things and Ideas from Ancient Egypt to Chagall and Picasso*, Abrams, N.Y., 1968

**MOTIVATION** Dialogue between teacher and students establishes that Modigliani painted elongated faces and bodies. If Modigliani were alive today it would be reasonable to assume his current paintings would not contain rolypoly figures. Similarly, Paul Klee described his method as "taking a line for a walk." We can safely predict, after looking at his childlike, free-fantasy paintings what his art would have looked like after 1940.

**DEVELOPMENT** Listen to these statements. Predict the outcome which logically follows from the information given:

- Because students are working so hard on reading skills, their scores will .....
- Sharon followed directions for placing facial features so her self-portrait will .....
- Rhett drew his eyes too high in his head. We predict his portrait will .....

**PRACTICE I** The variety of exercises may take several formats. Complete each sentence. Underline the word that helped you predict the outcome.

- Phil placed his nose too low in his face. In his portrait, Phil's nose will look too .....
- Ronnie listened to Ms. X's instructions carefully. His portrait will look .....
- Vickie used many curly, squiggly lines. Her portrait will be .....
- If John makes his neck too narrow, chances are his head will appear too .....

Remember, outcomes follow logically from information given. Write T for true, F for false.

- \_\_\_ Floyd drew only straight lines. His self-portrait is gentle and kind.
- \_\_\_ Brenda was absent all week. She didn't miss a thing.
- \_\_\_ Because Elsa is so talented, her portrait will be easily recognizable.

**II** Place a ( ✓ ) in front of the most likely outcomes. Leave other blanks empty. Our art project is painting a self-portrait. We looked at self-portraits of famous artists and read their biographies. We practiced drawing faces with the help of step-by-step instructions on the structure of the human head. Ms. X photographed each of us with her camera. When we complete our paintings we can decide how much they resemble the photos.

- \_\_\_ People who have missed art lessons will have trouble painting self-portraits.
- \_\_\_ We will have an understanding of art history after reading artists' biographies.
- \_\_\_ If drawing seems easier after step-by-step teaching, any self-portrait will be good.
- \_\_\_ We appreciate the photographs Ms. X took of us. We will be good photographers.

**EVALUATION** Make up an ending, based on the facts given in the paragraph.

The Dutch artist, Rembrandt, was extraordinary. He refused to compromise with the truth he saw before his easel. His portraits did not flatter the sitters, but did convey their innermost feelings and character. \_\_\_\_\_

Art is a way of expressing personal feelings. We read that Paul Cézanne was a serious, thoughtful and solitary man. His self-portrait was somber. He would never paint \_\_\_\_\_



# **RII** COMPREHENSION making implications

**MATERIALS** Picture postcards, one per pupil, of local monuments and buildings. Also museum bought postcards of ancient architecture. Slides and photographs, including tourists' memorabilia.

Batterberry & Ruskin, *Greek and Roman Art*, McGraw Hill, N.Y., 1968

*Encyclopedia Britannica*, Field, Chicago, 1974

*World Book Encyclopedia*, Field, Chicago, 1974

**MOTIVATION** Suppose you knew nothing about Trajan's Column (or, other illustrative example). Coming upon it in your travels for the first time, what could you guess about it? Does it tell of victory or defeat? What country is it in? Who was the creator? When did he (they) make it? How? Why? Of what material?

**DEVELOPMENT** Let's play a listening game. Teacher poses riddles, such as: "I am a form of art. I do not stand free of my background, I am attached to it. What am I?"

Answer: relief sculpture. There are several names to note—depth of projection, ranging from high relief (alto-rilievo) which is almost detached from the ground—through mezzo-relievo to low (bas) relief. Riddles may be built around examples and kinds of sculpture.

**PRACTICE** Solve riddles by making implications. Answers are in this box.

bas relief
Trajan's Column
The Arch of Constantine
Grand Army Plaza Arch (in Brooklyn, N.Y.)
Emperor Trajan
bas relief
a cameo pin
sculpture in the round

I am a famous relief sculpture on a marble column in Rome. I tell the story of an emperor who expanded his empire by winning many battles. You saw me in slides and pictures. Who am I?

I am a Roman who lived in the second century A.D. Four years before I died, a hundred foot column was dedicated to me. The carvings show how I conquered Dacie. Some people think my ashes are inside this column, but I will never tell! Who am I?

I am an example of relief sculpture. You can find me if you drive through Prospect Park, in Brooklyn. There is a library near me. What is my name?

**EVALUATION I** In the paragraph below, information is hinted at. You must imply facts which are not stated directly. These implications will help you to answer the questions:

The Roman Emperor Constantine dreamt one night that he would win an important battle if he fought under the sign of the cross. Because of this vision, he ordered the first two letters of Christ's name to be marked on his soldiers' shields. They defeated the enemy. After this victory, Constantine became a strong supporter of Christianity. The Arch of Constantine was built in Rome, in 315 A.D., to honor Constantine's victory in this historic battle.

- \_\_\_ Emperor Constantine was a superstitious man.
- \_\_\_ The Emperor's belief in Christianity had nothing to do with this victory.
- \_\_\_ The Arch of Constantine might never have been built except for a dream.

Answer true or false.

**II** Make up riddles. Include as many hints or clues as you can. Solving riddles depends on making implications and interpreting the clues. You'll find ideas in the art books in the Reading Corner.



# A12 painting/oriental

A water-ink painting in the spirit of the Far East.

**ART VOCABULARY** beauty, blossoms, brushwork, cluster, depth, discipline, distinguish, express, flexibility, opposite, oriental, petal, piece, quality, resilience, talent, visualize, volume

**MATERIALS** Chinese brushes—fine, medium, wide; rice paper—a scroll 12" wide x as long as drawings demand. 12" x 15" newspaper or other unglazed absorbent paper for practice, ink stone, ink stick, one water container for clear supply, one water container for rinsing brushes

## SKILLS

- |                 |  |
|-----------------|--|
| psychomotor     | controlling soft flexible brush, the opposite of the hard pointed pencil or pen to which the student is accustomed.  |
| reading related | singling out memories of places and expressing the details of recollections verbally and in brush drawing.   |
| other           | experiencing the ancient rituals of preparation, performance and practice of Chinese brush painting leads to a genuine understanding of the culture of the Far East. |

## STUDIO ACTIVITIES

1. Take plenty of time for free brush experiments. Fill pages of newspaper with brush strokes—fast and slow, light and heavy, peaceful and angry, straight and curvy, thin and thick. Try making imaginary strokes in the air, using shoulder muscles. Try pillowing the arm with the opposite hand so that the forearm is raised off the table, using the forearm muscles, to direct the brush.
2. Observe the structure of a simple flower—volume and depth especially. Look carefully. Render in one continuous line starting at the center and moving to the outer edges of the petals.
3. Discuss a replica of a Chinese scroll landscape explaining the absence of horizon line and the concept of continuous space, the Oriental search for the essentials of nature—the seasons, life and death, patterns of growth.
4. Pretend the length of the scroll of rice paper is the distance from one familiar place to another—that is, from home to school, from swimming pool to locker room. Use the sensitive Chinese brush to record the scenes remembered along the way. Include as many kinds of brush strokes and as many details as hand and mind can produce.

## NOTE:

*A Chinese painter takes great care in mixing his ink. He places a teaspoon of water on the stone, rubs the tip of the ink stick in the puddle of water in an easy circular motion. A supply of smooth, black, thick ink is made and stored in the well of the stone. The artist uses the flat surface of the stone to dilute ink for lighter grays. If stones and inks cannot be obtained, india ink on a flat white china plate may be substituted.*



# R12 COMPREHENSION making inferences

**MATERIALS** Every student has a ballpoint pen and a bamboo brush. Enlargement of calligraphic brush lettering from Chaing Yee's *Chinese Calligraphy*, or other book.

Castaldo, John, *Lettering*, Davis, Worcester, Mass., 1974

Johnson, Edward, *Writing and Illuminating and Lettering*, Pitman, N.Y., 1965

Wang Chi-Yuan, *Oriental Brushwork*, Pitman, N.Y., 1964

**MOTIVATION** Grip your ballpoint pen as you do in your right (or, left) hand to write normally. In the other hand, hold the chinese brush. How awkward to write this way! Switch the brush to your favored hand. Find a comfortable grip. Teacher demonstrates traditional Oriental hold: brush between middle and forefinger, with thumb as directing finger. Explains wrist motion and breathing control. Students imitate. Discuss Far Eastern preparation, performance and practices of brush painting/writing.

**DEVELOPMENT** How is your writing different from Chiang Yee's or other calligraphic example? What problems do you have with your pen writing? What problems do you think Chinese calligraphers face?

**PRACTICE** check ( ✓ ) correct answers

The Chinese brush is made of animal hair, tied together in small bunches and fixed into a hollow reed or bamboo stem. Usually, the handle is mounted with a tip of gold, silver, jade, ivory or crystal. The brush is stiffer than the one Westerners use for water-color painting. The tips of the Chinese brush form a fine point which is extremely sensitive and pliable. The hair of different animals may be used: sheep, deer, mouse, fox, or rabbit according to the taste of the writer and the requirements of a particular style. For small, delicate characters, rabbit hair is most popular; for bold ones, sheep's hair is best. It is important that every hair be of even length, smooth and straight. A single irregular hair will destroy the appearance of the strength of a stroke. Every calligrapher should possess his own brushes and condition them to his habits until the brushes respond to his slightest movement. The play of the brush under Chinese fingers is extremely delicate and, the instrument must be more sensitively constructed.

The best title for this paragraph would be:

- \_\_\_ HOW TO MAKE A BRUSH
- \_\_\_ CHOOSING THE RIGHT HAIR FOR CALLIGRAPHERS
- \_\_\_ THE CALLIGRAPHER'S BRUSH—ITS CREATION AND USE

For a Chinese character that looks broad and fat one would use:

- \_\_\_ the tip of the brush
- \_\_\_ a curly-haired brush
- \_\_\_ a sheep hair brush

From the paragraph above, we infer that sheep's hair is:

- \_\_\_ longer than fox hair
- \_\_\_ finer than deer hair
- \_\_\_ coarser than rabbit hair

Quality calligraphy depends on brush hair that is:

- \_\_\_ tough
- \_\_\_ fine
- \_\_\_ even
- \_\_\_ strong

**EVALUATION** check ( ✓ ) correct answers

The arts of writing, illuminating and lettering offer a wide field for the ingenious craftsman and open the way to a number of delightful occupations. Beyond their many uses, they have great educational value. The practice of designing alphabets is now common in most art schools. Although calligraphy is a means to many ends, a fine hand has a beauty of its own. Beautiful calligraphy surpasses the finest machine printing. In itself, this justifies transcribing and preserving good literature into calligraphic form. Our current handwriting would be more legible if the old-fashioned practice of formal writing were re-introduced. Even the strict utilitarian could not fail to value the benefits that might some day come to man, if children learned to appreciate beauty of form in their letters, and in their writing, the beauty of carefulness.

According to the author, which would not be a good reason for studying calligraphy:

- \_\_\_ It may prepare one for an occupation
- \_\_\_ It helps students improve reading
- \_\_\_ It improves handwriting

This author recommends:

- \_\_\_ Practicing typing
- \_\_\_ Collecting hand-written manuscripts
- \_\_\_ Replacing machine-set type with calligraphy

The author compares:

- \_\_\_ calligraphy and transcribing
- \_\_\_ printing and preservation
- \_\_\_ printing and calligraphy

Which statements do not reflect the author's opinion.

- \_\_\_ illuminating may lead to a career
- \_\_\_ calligraphy will improve handwriting
- \_\_\_ children will learn nothing from calligraphic writing.

# **A13 painting/abstract**

**Metamorphosis of an observed still-life into an abstract painting.**

**ART VOCABULARY** abstract, analyze, background, composition, conceal, cubism, distortion, drapery, foreground, geometric, metamorphosis, overlap, palette, picture plane, primary, prism, pyramid, secondary, sphere, theory

**MATERIALS** drapery, cardboard box with 2 sides and end cut away, assorted baskets, bowls, vases, bottles, fruits, flowers, vegetables, tempera, bristle brushes, (small and large), textured manila paper, sponges, newspaper to cover table, water cans

## **SKILLS**

psychomotor	handling wet painting media and mixing wet colors
reading related	perceiving, recognizing, identifying shapes and the main idea
other	organizing unrelated objects and information into a cohesive statement

## **STUDIO ACTIVITIES**

1. Collect and group interesting still life objects at random.
2. Nominate a student committee to rearrange the objects against a drapery into a pleasant composition. Books may be concealed under the drapery so that the objects appear at different levels.
3. Students place themselves in the room so they may view the arrangement from the most interesting vantage point.
4. Review introductory lessons—analysis and rendering of the cube, cone, sphere and pyramid.
5. A thumbnail contour line sketch from observation.
6. Enlarge thumbnail to at least 14" x 17" in line only.
7. Abstract the essence of each object. Omit surface details. Invent, distort, overlap, etc.
8. Investigate how Paul Cézanne, Georges Braque, Juan Gris and Pablo Picasso solved similar problems.
9. Complete abstract tempera paintings; title and label with names of student artists.



# R13 COMPREHENSION making comparisons

**MATERIALS** Sound-filmstrip, *Picasso: The Early Years* and *Picasso: The Later Years* available from Miller Brody Productions, 342 Madison Avenue, New York 10017

Leymarie, Jeanne, *Braque*, Skira, Paris, 1959

Penrose, Roland, *Portrait of Picasso*, Museum of Modern Art, N.Y., 1971

Smith, Miranda, *Pablo Picasso*, Creative Education, California, 1975

Large reproductions of paintings which clearly illustrate style of painting, for instance:

FIGURATIVE, REALISTIC, TRADITIONAL	versus	NON-FIGURATIVE, ABSTRACT, MODERN
Pablo Picasso		Pablo Picasso
The Family (Blue Period)	1901	Man With a Violin (Analytic Cubism) 1911
Les Saltimbanques (Circus Period)	1905	The Table (Synthetic Cubism) 1918
The Lovers (Classical period)	1923	Georges Braque
		Man with a Guitar (Analytic Cubism) 1911

**MOTIVATION** Still-life paintings by students are critiqued by the group. Are you one of the people who measures an artist's worth by how closely his paintings copy the real world? Let's look at some twentieth century artists who have decided not to mirror nature, but to look at the world in a special way.

**DEVELOPMENT** Round table discussion to compare two figurative paintings with each other, two non-figurative paintings with each other and, finally, a figurative with a non-figurative. Key questions stress identification and comparison of colors, shapes and objects by positioning each within the composition, i.e., above, below, left, right, diagonal. Lead students into analysis and interpretation of the visual symbols and the subject matter.

**PRACTICE** Read the brief biographies. Fill in the chart below. When you are finished, we will be able to talk about the similarities and differences of two interesting artists:

**PABLO PICASSO** (1881-1973) was born in Malaga, Spain but spent most of his life in France. Picasso created works in eight styles during the first 25 years of his career: Derivative, Blue, Circus, Rose, African, Cubist (Analytical), Cubist (Synthetic) and Classical in a great variety of colors. In his later years, he startled everyone with original sculpture, murals, printmaking and ceramics.

**GEORGES BRAQUE** (1882-1963) was a painter who was born in France and worked there all his life. Braque and Picasso shared a studio in Paris and led a movement in French art called Cubism. The Cubists took away (abstracted out) the real appearance of their subjects. They painted subjects from many points of view at one time, in planes, lines and geometric forms. We can just about determine what the objects are in *Woman with a Mandolin*. For this reason, this style of painting is called *semi-abstract*. *Man with a Guitar* is totally abstract, in Braque's typical muted, greyish earth colors.

	Georges Braque	Pablo Picasso
Years when he lived		
Country where he was born		
Country where he worked		
Typical subjects of his paintings		
Favorite colors		
Characteristics of his style(s)		
Title(s) of his painting(s)		
How do you like his work?		

**EVALUATION** Develop skills of comparing and contrasting any two artists' lives after reading their biographies; comparing one artist's oeuvre with another artist's oeuvre.



# A14 glasscraft

A stained glass symbol of the zodiac, to hang as an ornament.

**ART VOCABULARY** burnish, carbon, copper, fragment, flux, grasp, glass, grind, kerosene, lead, opaque, panel, pliers, score, solder, strip, symbol, transparent, zodiac






**TOOLS & MATERIALS** glass cutter, breaking pliers, burnisher, 100-watt soldering iron, safety glasses, assortment of colored glass, as thin as available, spool of 60/40 solder, roll of copper foil, either 3/16" or 7/32", depending on thickness of glass, oleic or zinc chloride flux, kerosene, carbon paper, oaktag, scissors and hardboard working surface. (Glass Masters, 621 Sixth Avenue, N.Y.C. 10011 and Stained Glass Club, 482 Tappan Road, Northvale, N.J. 07647)

## SKILLS

psychomotor	precision skills related to use of small hand tools
reading related	following directions; positioning shapes (transfer of pattern onto glass)
other	safety shop practices

## STUDIO ACTIVITIES

1. Teacher distributes copy of astrology chart. Each student establishes zodiac symbol based on birthdate.
2. Draw a full-size pattern, no larger than 5" x 7". Color with crayon. Copy outline onto oaktag. Cut out each piece of the oaktag pattern. Place on glass.
3. Teacher demonstrates Tiffany Foil Method: transferring pattern, cutting the glass; rimming with foil, soldering and polishing.
4. First, practice cutting on glass scraps. Lubricate the cutter by dipping in kerosene. Score the glass by drawing the cutter toward you in one firm stroke. Next, grasp the glass on each side of the score with thumbs and index fingers. Make a fist. A quick upward-outward motion will separate it at the score. Always place the pieces on the pattern to check the fit.
5. Wrap the copper foil around the glass edges so an equal amount of foil is on both sides 1/4". Burnish foil to glass.

 AQUARIUS JAN 21 - FEB 19	 PISCES FEB 20 - MAR 20	 ARIES MAR 21 - APR 20
 TAURUS APR 21 - MAY 20	 GEMINI MAY 21 - JUNE 21	 CANCER JUNE 22 - JULY 22
 LEO JULY 23 - AUG 23	 VIRGO AUG 24 - SEPT 23	 LIBRA SEPT 24 - OCT 23
 SCORPIO OCT 24 - NOV 23	 SAGITTARIUS NOV 23 - DEC 21	 CAPRICORN DEC 22 - JAN 20

6. Apply flux with a brush to foil. Reapply during soldering, as needed. Spot-solder several joints by heating solder with the iron and letting the solder flow along the foil. Then, solder all the copper on one side of the piece. Let cool and solder the other side. Locate the strongest point: solder a wire hanging loop.
7. Wash with soap and polish.

# R14 STUDY SKILLS using the dictionary

**MATERIALS** Symbols of the astrological sun signs (Zodiac)  
Webster's *Seventh Collegiate Dictionary* or equivalent

**MOTIVATION** How closely does your personality coincide with your sun sign personality?  
Students match birthdates with teacher-made cards and compare attributes.

## SCORPIO

positive qualities	faithful, energetic
negative qualities	jealous, distrustful

**DEVELOPMENT** Do the words on the definition sheet describe people you know—exactly?  
What is the function of a dictionary? Why is the list in alphabetical order?

amiable . . . . . good natured, pleasant	individualistic . . . stressing one's own thoughts rather than the groups'
ambitious . . . . . having strong desire to succeed	materialistic . . . not concerned with spiritual or intellectual things
ardent . . . . . passionate, enthusiastic	intellectual . . . . . showing intelligence
calculating . . . . . scheming for self-interest	inquisitive . . . . . eager for knowledge, curious
communicative . . . articulate, able to speak out	modest . . . . . humble, unassuming
contradictory . . . inconsistent, disagreeing	organized . . . . . systematic, orderly
critical . . . . . finding fault	placid . . . . . calm, undisturbed
demonstrative . . . given to open display of feelings	possessive . . . . . with strong desire to keep or to dominate
disorderly . . . . . messy, untidy	regal . . . . . stately, dignified, king or queen-like
domestic . . . . . fond of home and family	reliable . . . . . dependable
egotistical . . . . . conceited	sensitive . . . . . easily hurt, touchy
emotional . . . . . subject to strong feelings	straightforward . . . frank, sincere, honest
energetic . . . . . vigorous, forceful	
hesitant . . . . . reluctant, unsure	
impetuous . . . . . impulsive, sudden	

**PRACTICE** Refer to the above definitions when you select the most descriptive word to complete each sentence. Circle the correct adjective.

ARIES seldom has time for contemplation. She likes to jump right into an activity.

She is: calculating, modest, impetuous, ardent.

TAURUS will not rush into marriage. He is: ardent, hesitant, hasty.

TAURUS is placid and calm. He is: nervous, relaxed, dutiful, disorderly.

GEMINIS are interested in writing and talking. They are: considerate, communicative, conceited.

CANCER is intensely protective toward his children. He likes to have them near and under control.

He is emotional, possessive, critical.

LEO has a royal manner. He likes to be noticed. He is not: egotistical, modest, conceited.

VIRGO is always conscious of flaws and defects. He is a perfectionist. He is: domestic, hopeful, critical, ambitious.

LIBRA considers the wealth of his prospective mate before choosing a partner. He is: intellectual, spiritual, materialistic.

SCORPIO likes hard work. Activity is important in her life. She or he is not: placid, vigorous, energetic.

SAGITTARIUS is an enthusiastic lover. She or he is: ardent, amiable, calculating.

**EVALUATION** Refer to the dictionary and/or definition worksheet before you answer:

A good natured person is . . . . .	amiable, ambitious, inarticulate
A reluctant person is . . . . .	demonstrative, egotistical, hesitant
An individualistic writer is . . . . .	a follower, a joiner, a loner
A placid lake is not . . . . .	rough, calm, smooth
A scheming woman is . . . . .	conscientious, domestic, calculating
A vigorous person is . . . . .	energetic, hasty, impulsive
A suspicious detective is not . . . . .	distrustful, regal, wary
A queenly woman is not . . . . .	dignified, sloppy, regal



# **A15 graphics/linoleum**

**Multiple prints from linoleum blocks in two or more colors from an original drawing.**

**ART VOCABULARY** addition, brayer, gouge, graphic, image, linoleum, opaque, original, reverse, rice paper, sharpen, stone, transparent

**TOOLS & MATERIALS** industrial linoleum or 3-M linoleum kit, water soluble block printing inks, brayers, papers, gouges, cutting tools and sharpening stone, pencils, carbon paper

## **SKILLS**

- psychomotor sharpening cutting tools on a stone and skills related to multi-color block printing: transferring patterns, preparing blocks with or without gouges, inking, printing, registering color plates
- reading related perceiving visual closures (negative spaces between the positive shapes emerge becoming significant elements in the design)
- other color sensitivity, multiple problem-solving, mirror image experience

## **STUDIO ACTIVITIES**

1. Each student makes a line drawing or design which stresses simple bold shapes.
2. The drawing is held in front of a mirror to visualize the image in reverse, as it will appear when printed.
3. The drawing is transferred to the linoleum block using carbon paper.
4. Lettering is transferred by placing the pencil drawing to the block face down and burnishing the back of the drawing with a hard pencil.
5. Students determine which areas of the block should be cut out. Start cutting using a No. 1 Speedball cutter which is also used for detail textures. Use the No. 5 Speedball cutter to rout out white areas.
6. After cutting away areas of the linoleum which are not to be printed, printing inks are applied to the remaining surfaces.
7. Experiment with variety of papers, textures and colors.
8. Exhibit.



# R15 STUDY SKILLS using the table of contents

**MATERIALS** a book about a workshop activity with a Table of Contents and an Index, i.e., Simon, Irving, *The Story of Printing*, Harvey House, N.Y., 1965

**MOTIVATION** Students browse through book. Can anyone tell us when printmaking began? The need for an efficient method to locate facts will become apparent when random searching through the text fails to uncover the answer to the question.

**DEVELOPMENT** An enlarged Table of Contents is mounted on an easel. Teacher leads drill exercises to clarify use of Table of Contents. What are the major sections in this book? How many Chapters does the book contain? On what page does Chapter 4 end? In which chapter will we find page 34? Which pages should I read to find out how to make a linoleum block?

**PRACTICE** Make photocopies of Table of Contents and Indexes of books on the shelves of The Reading Corner. Discuss the following points:

The Table of Contents lists all of the \_\_\_\_\_ in a book.

Chapter Headings are listed in the same order that \_\_\_\_\_ in a book.

The Index is found at the back of the book; information appears in \_\_\_\_\_ order.

In an Index, subtopics are listed in \_\_\_\_\_ order.

Specific, detailed information may be located by using the \_\_\_\_\_.

**EVALUATION** Here's an excerpt from the Index of an encyclopedia. Study it closely before you answer:

#### Printmaking

Artists famous for A: 159

Hiroshige — H: 159

Japanese — J: 325

Picasso — P: 335

History of — P: 198

during eighth century — p: 198

during Middle Ages — p: 199

#### Linoleum blocks

in Japan — J: 325

tools used — P: 203

In what volume and on what page of an encyclopedia might the paragraph below be found? Suppose you became really interested in Japanese Printmaking, what other volumes of the encyclopedia should you read?

Look at the Table of Contents of *The Story of Printing*. From what chapter could this paragraph have come?

If your interest in Printmaking extends to countries other than Japan, what Chapters should you read?

#### HIROSHIGE, Japan's Print Designer

Ando Hiroshige (1797 - 1858) was a master painter and designer of color prints. Many critics rank him the second greatest artist in the history of Japan. Hiroshige was able to suggest a vast landscape with a few simple lines. He was called "the artist of the sweeping brush." Hiroshige was born in Yedo (now Tokyo). His most famous prints are: *Eight Views of Biwa*, *The Hundred Views of Yedo* and *The Great Bridge in a Summer Storm*.

# A16 calligraphy

A short poem or a quotation, hand-lettered, suitable for framing.

**ART VOCABULARY** ascenders, calligrapher, chisel, descenders, drawing board, elastic bands, manuscript, movement, nibs, oblique, parallel, range, reservoir, stroke, T-square

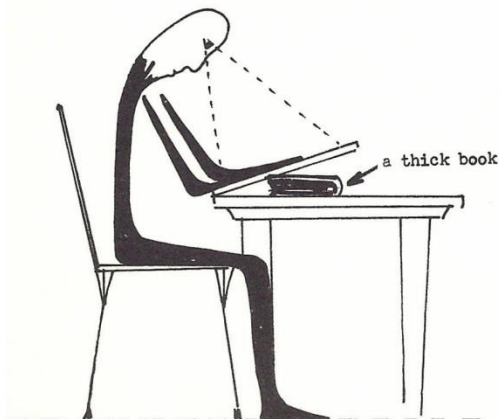
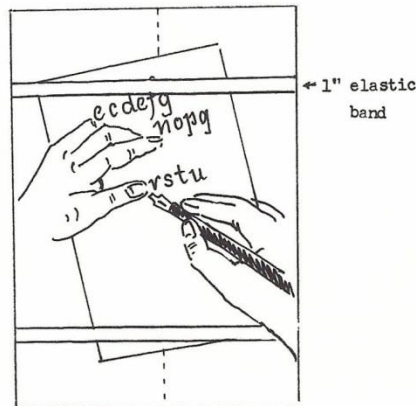
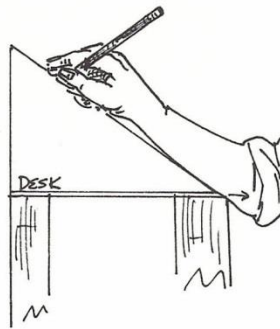
**TOOLS & MATERIALS** black ink (Waterman's Calligraphic, Parker's Super Quink or Higgins Eternal Black), pen holders, chisel points of varying widths. (The Osmiroid refillable pen is optional). Good quality bond paper such as Eden Grove, drawing board, elastic bands, ruler, eraser, 6H pencil

## SKILLS

- psychomotor imitating the cursive alphabet: mastering a writing tool (square-tipped pen) and the measuring tools (T-square and ruler)
- reading related analyzing and evaluating poetry
- other exercising aesthetic and literary judgment

## STUDIO ACTIVITIES

1. Decide on the literary material: phrases from popular songs, favorite poems, quotable quotes—any words that are worthy of transforming into permanent calligraphic statements.
2. Each student has a drawing board. An elastic band is fixed across the top and the bottom to hold the paper in correct position for lettering.
3. Teacher demonstrates correct position for lettering: head slightly inclined to command full view of the writing; left forearm on the desk; elbow below level of desk; feet firmly on the floor; body as erect as possible and table at comfortable height.
4. Select the appropriate writing tool. The width of the nib is determined by the length of the poem and the size of the page. Practice making the simplest strokes, first: vertical, horizontal and diagonal, leading into the calligraphic alphabet.
- \*5. Provide each student with an example of the complete alphabet, from which to copy script.
6. The amount of time and effort devoted to layout and border decoration must be determined by the competencies of the students.
7. Mount, frame and display.



\*Aaron, W. M., *Italic Writing, A Concise Guide*, Scopus, Transatlantic Arts, Levittown, N.Y., 1969

# R16 STUDY SKILLS

## categorizing information

**MATERIALS** Illuminated medieval manuscripts with border designs of repeated shapes.

Cataldo, John W., *Words & Calligraphy for Children*, Rheinhold, N.Y., 1969

Downer, Marion, *The Story of Design*, Lathrop, Lee & Shepard, N.Y., 1963

*The Illustrated Library of Nature*, Stuttman, N.Y., 1971

**MOTIVATION** To make it easy for us to locate art supplies in this art room, we arrange similar things together in storage places. When we group related objects and/or ideas, we are "categorizing." This process helps us find what we will need again at a future time. Artists, too, like to arrange similar shapes together in their designs to create a feeling of orderliness and organization.

**DEVELOPMENT** Students survey art room and decide on how best to label closets, drawers. labels are made, i.e. Paint, Paper, Tools, Containers, Reference Materials, etc.

### PRACTICE I

- name five fruits \_\_\_\_\_
- name five writing tools \_\_\_\_\_
- name five painting media \_\_\_\_\_
- name five flowers \_\_\_\_\_
- name five birds \_\_\_\_\_
- name 5 Geometric Shapes \_\_\_\_\_

### II

Take the words from this box and arrange them in the proper category:

paint	hexagon	square
brushes	octagon	circle
palette	paste	brushes
diamond	glue	rectangle
paper	triangle	

- | ART      | SHAPES   |
|----------|----------|
| 1. _____ | 1. _____ |
| 2. _____ | 2. _____ |
| 3. _____ | 3. _____ |
| 4. _____ | 4. _____ |
| 5. _____ | 5. _____ |
| 6. _____ | 6. _____ |
| 7. _____ | 7. _____ |

**EVALUATION** Here is a list of words that we have used in our art discussions and in reading about Medieval manuscripts. Each word defines a person, a place or an element of time. Place each word under the right category heading.

- |             |            |             |              |              |
|-------------|------------|-------------|--------------|--------------|
| Middle Ages | Monks      | illustrator | scholars     | past         |
| Ethiopia    | scribes    | castle      | present      | centuries    |
| Egyptians   | cathedrals | knights     | England      | Artists      |
| monasteries | France     | craftsmen   | ancient      | contemporary |
| future      | library    | Italy       | calligrapher | king         |

WHO	WHEN	WHERE



# A17 glasscraft

A small panel of stained glass to brighten a window.

**ART VOCABULARY** copper, foil, flush, flux, grind, notch, Medieval, panel, pattern, pieces, puzzle, opaque, sharpen, solder, transparent, translucent

**TOOLS & MATERIALS** scissors, glass cutter, electric soldering, iron, sharpening stone, fragments of colored glass, kerosene, copper foil, copper solder, flux, carpet remnant, heavy wrapping paper, pencils, felt-tip markers

## SKILLS

psychomotor	skills related to glass cutting, fitting and soldering
reading related	positioning and strengthening visual memory (paper pattern is cut apart and reassembled in glass)
other	valuing the medieval craft of stained glass and the pleasure of creating a replica

## STUDIO ACTIVITIES

1. Teacher demonstrates how glass is cut and how the tool is sharpened on a stone.
2. Students make color sketches of designs for the glass panel, marking the seams clearly (leading) where glass pieces are to be joined.
3. After selecting the most interesting design, draw pattern, actual size on heavy wrapping paper. Mark all red pieces number 1, all green number 2, all yellow number 3 and so on.
4. Make a tracing paper copy of the pattern. Then cut up the wrapping paper pattern like a jigsaw puzzle, into the component shapes.
5. Using kerosene, a sharp glass cutter, and working on a carpet pad, cut the colors of glass to match the pieces of the paper pattern.
6. Prepare for soldering. Heat the iron. Press foil down lightly on each piece of glass. Place the pieces in position of the design, checking against the tracing paper pattern.
7. Dab the foil with flux, being careful not to move the pieces. Apply heat to solder.
8. When cool, turn the panel over to the back. Again, apply flux to entire copper surface. Touch the end of solder tip to foil, and draw it along so that the solder flows.
9. Turn work to front, apply flux and solder to outer edges. Add copper wire loops for hanging the panel, if desired. Apply more flux to front and float on a second coat of solder. Apply heat.
10. Allow to cool. Wash gently with soap and water.

# R17 STUDY SKILLS

## specialized vocabulary/ multi-meaning words

**MATERIALS** Demonstrations of stages in copper foil technique. Teacher-made exercise sheets.

- Bernstein, Jack W., *Stained Glass Craft*, McMillan, N.Y., 1973  
 Erikson, Erik, *Step-by-Step Stained Glass*, Golden Press, N.Y., 1968  
 Kenney, Kay, *Glass Craft*, Chilton, Pa., 1962  
 Turner, Alan, *Creative Crafts for Everyone*, Viking, N.Y., 1959

**MOTIVATION** Write two sentences on blackboard. How do we know that *stained glass* means something different in each sentence? The other words give us clues.

- The stained glass church windows were beautiful.  
 The house was so old that the dirty windows had stained glass.

**DEVELOPMENT** Teacher reads pairs of sentences. Students clarify meaning of common words.

- What does the word "blue" mean in the first sentence? Answer: "feeling."  
 What does the word "blue" mean in the second sentence? Answer: "color."  
 He felt blue because his team lost the game.  
 The blue sky is dotted with white clouds.

**PRACTICE** Choose the correct definition for each synonym. Write in the letter.

- |   |  |
|---|--|
| — The water is so transparent you can see the sand below.   | — The flux of the river is interesting to watch.   |
| — The hero's transparent sincerity shows in his eyes.<br>a. open, honest<br>b. clear  | — Life is in constant flux.<br>— Craftsmen use flux to solder metal.<br>a. a continuous change<br>b. flow<br>c. substance which promotes the joining of metals |
| — The musical "Grease" is scoring a hit on Broadway.  | — The teacher's explanation of the subject is opaque.  |
| — The champion is scoring points in every game.   | — Opaque glass prevents light rays from passing through it.<br>a. difficult to understand<br>b. clouded, dark, dull  |
| — Pre-scoring glass makes it easy to break.<br>a. to scratch lines or notches<br>b. to gain, to win<br>c. to earn points in a contest |  |

**EVALUATION** Check the correct meaning of each underlined word in the paragraph:

Check glass for sharp corners. Grind them with a sharpening stone. Your hands and the glass should be clean and dry. The adhesive will not dry if hands or glass are greasy or wet. Unroll the copper foil as you wrap each piece of glass. Allow ¼" to overlap. Peel off the paper that protects the adhesive. Wrap the strip of foil around each piece of glass. The foil is wider than the edge of the glass. Keep the glass centered. Where ends meet, overlap. Crimp and fold the overhang evenly over the top and bottom. Press the foil flush with glass surfaces to form neat margins. Next, lay the piece flat and polish the foil with the handle of the glass cutter or a dull knife. Make sure that foil lies smooth and tight against the glass. Repeat this procedure for each piece. Position the foiled pieces to correspond with numbers on assembly diagram. You are ready to solder your stained glass panel.

- |       |  |            |   |
|-------|--|------------|---|
| check | — written order for bank to pay money<br>— to verify correctness<br>— to hold for a short time   | wrap       | — to cover, by winding or folding<br>— cover with paper, tie up, fasten<br>— outer clothing coverup |
| grind | — prevent from carrying out a plan<br>— very thin sheet of metal<br>— long, narrow fencing sword | strip      | — remove the covering<br>— long, narrow, ribbon-like pieces<br>— airplane takeoff runway            |
| foil  | — to smooth, to sharpen<br>— to operate by turning a crank<br>— to work, to study hard           | flush      | — cleanse with rapid water flow<br>— even, level  |
|       |  | correspond | — agree, in harmony<br>— exchange letters<br>— be similar   |

# **A18 enamelcraft**

**Make a pair of earrings or cufflinks, enamel on copper.**

**ART VOCABULARY** asbestos, chunks, copper, emery cloth, enamel, flux, imperfect, kiln, liquid container, masking, operation, pallette knife, pulverized, rough, thread, tweezers

**TOOLS & MATERIALS** small electric kiln, powdered enamel colors, flux, glass threads, chunks, solder, files, asbestos, brush, emery cloth, gum agar (liquid), tweezers, pallet knife, putty knife, rubber band, nylon stocking

## **SKILLS**

psychomotor dexterity in manipulating very small parts  
reading related following instructions  
other jewelry for personal adornment or gift giving

## **STUDIO ACTIVITIES**

1. Clean copper disc, with emery cloth, being careful not to touch face of copper with fingers.
2. File the edge and back. Roughen top with emery cloth, to hold glaze better.
3. Apply masking material to underside, to minimize blackening. Allow to dry.
4. Use nylon stocking as screen for dusting on powdered flux by affixing nylon to small flux container with a rubber band.
5. Apply agar solution. Dust on flux, starting at edges, till copper surface is covered evenly.
6. Turn on kiln. Place copper disc in center of kiln; use pallet knife. When surface is smooth, remove and allow to cool on an asbestos pad. If the masking was applied properly, all the fire scale will fall off. Finish cleaning with fine steel wool.
7. Now, apply enamel color (pulverized glass). Add chunks or glass threads for interest and design. Use tweezers and do not disturb the powdered enamel.
8. When everything is in place, set in the center of the kiln to fire. Cover.
9. Remove onto asbestos when glass has melted. Steel wool edges and underside.
10. solder on cuff links or screw-type earring backs, using soldering iron (see R-18) placing flame on adjacent metal, not on solder. After solder flows, remove from heat source to cool for 60 seconds. Keep stationary. Moving the parts before solder has cooled will cause an imperfect connection. Soldering may also be done on the kiln.



# R18 STUDY SKILLS

## writing an outline

**MATERIALS** Halloween hinged paper skeleton or model of human skeleton. How-to-work sheets made by teacher about a craft process. Information about all popular crafts available from *The Family Creative Workshop* series, published for Blue Mountain Crafts Council, 300 East 40 Street, N.Y. 10016, distributed by Time/Life Books, Chicago, Ill., 60611. Eriksen, Erik, *Step-by-Step Stained Glass*, Golden, N.Y., 1974

**MOTIVATION** Consider skeleton bones. With the flesh out of the way, we see the structure of our bodies clearly. If you take away the meat—non-essential words like “the,” “a” and descriptive words such as adjectives and adverbs—you expose the structure of written prose. The skeleton of a paragraph, therefore, is called an outline.

**DEVELOPMENT** We learned to solder glass fragments into a permanent panel. We followed many steps. The teacher elicits an outline of each step-by-step process.

The outline is written on the board:

COPPER SOLDERING PROCESS (main idea)  
a) TOOLS AND MATERIALS (facts)  
1. soldering iron  
2. solder  
3. flux  
4. copper foil

**PRACTICE** When the teacher observes that students have mastered the manipulative skills, appropriate outlines are prepared for review, for instance:

### I. SOLDERING IRONS

1. When using a soldering iron, make sure that it is hot enough. If it is too cool, the solder will not flow. Control the heat by turning on and off. To use the soldering iron:

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

2. The life of the tip of a soldering iron is extended by keeping it clean. Wipe it across a wet sponge as you work to remove leftover flux and solder. Never wipe it on a dry rag or on a wet surface. Rinse the sponge in clean water when your work is done.

To keep a soldering tip clean:

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

### II. SOLDERING WITH COPPER FOIL

1. The first step is to heat the iron. Make sure the foil rim is pressed tightly down on each piece of glass. Place the pieces in the proper position

for your design. Dab the foil with flux. Do not move the pieces. Apply solder. Begin soldering. To begin soldering:

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

2. Now, turn your work over to the back. Apply flux to all copper surfaces. Touch end of solder to foil. Draw the hot tip along so that the solder flows. If the iron gets too hot the solder will slip through to the front of the panel. On the back side of the panel:

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

3. Turn work to front. Rim outer edges with copper foil. Apply flux and solder. Use iron that is not too hot. On the front of the panel:

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

Cool. Gently wash with soap and water.

**EVALUATION** Use the system of numbers and letters in the practice exercise, to write an outline of this paragraph: Soldering irons have many characteristics. They are available in several weights. Tips are made in special shapes. If the manufacturer pre-tins the tip, it will not erode as quickly as the untreated type.

# A19 designing/textile

An assortment of organic shapes which carry printing inks to paper or textile in an informal repeat design. (Phototransfer described in R-7 offers another monoprint activity).

**ART VOCABULARY** absorbent, brayer, closure, end sheet, geometric, graphic, manuscript, motif, organic, parchment, print, repeat, vellum, visual

**TOOLS & MATERIALS** colored papers, tempera or fingerpaint, brayer, plastic covered surface, vegetables (cut carrot slices are perfect), fruits, shells, leaves, knife, sponge, rulers, pencils

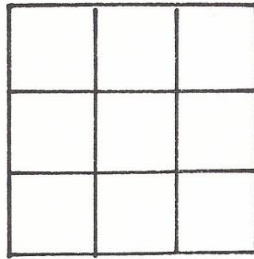
## SKILLS

- psychomotor inking, stamping, positioning, overlapping
- reading related through trial and error a balanced distribution for one unit of repeat is achieved, thus developing an awareness of negative space and strengthening the ability to make visual closures.
- other observing likenesses and differences among shapes. Problem-solving.

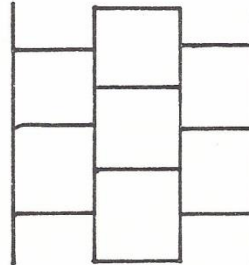
## STUDIO ACTIVITIES

1. Identify shapes obtained from cut sections of organic forms: the radial star from the center cross-section of an apple, the diamond from the rind of a pineapple.
2. Experiment with printing combinations of shapes on scrap papers.
3. Establish the repeat motif. Print one by rolling natural forms in printing ink.
4. Decide on the method of creating the all-over pattern. Either:

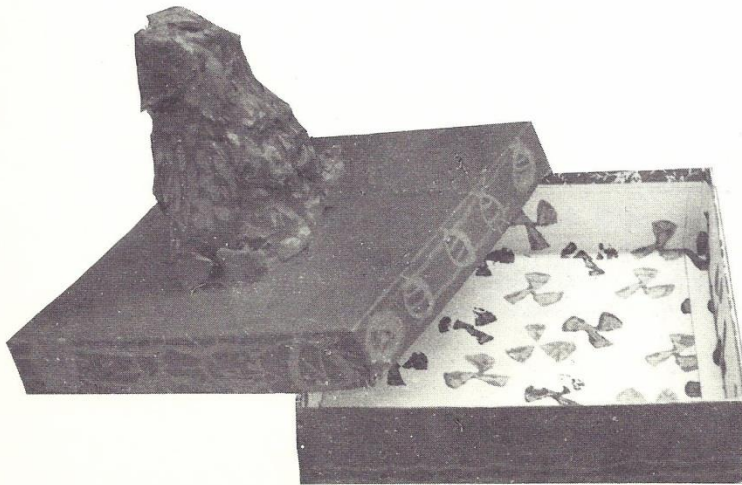
FULL DROP



HALF-DROP



5. Print an end sheet in two or more colors. The hand-printed papers may line a student log (A-3) or a Pandora's box. This is a cigar box with a papier mache sculpture on the lid (see photo).



## **R19** **STUDY SKILLS** **following directions**

**MATERIALS** Store-bought and student-made textiles, including some imperfects.

Carron, Terrence, *Printed Textile Design*, Studio Publications, N.Y., 1957

Kinney, Jean & Cle, *21 Kinds of American Folk Art*, Atheneum, N.Y., 1972

Lammer, Jutta, *Print Your Own Textiles*, Watson-Guptill, N.Y., 1965

**MOTIVATION** Students assemble a collection of yardage, sheets, scarfs, blouses of patterned fabric. Teacher adds examples of off-register seconds. All fabrics are arranged in a draped display prior to the discussion. Locate the “mistakes.” How do you suppose they happened? What are some of the consequences of these misprints?

**DEVELOPMENT** Stretch out patterned textiles on a flat surface. Isolate the unit of repeat in each. Analyse the method used to achieve the all-over pattern; half-drop, full-drop, scatter, French clock and so forth. Draw diagrams to illustrate the step-by-step directions that were followed in creating each design. Explore the pros and cons of hand-blocked versus machine printed fabrics.

**PRACTICE** Read the paragraph. Follow the directions.

A textile is a woven fabric. Textiles have many uses. For the most part, wool, cotton and synthetic cloth are purchased by garment manufacturers. The cloth is made into ready-to-wear clothing. In smaller quantities, textiles are sold by the yard from bolts. This is known as “piece goods.” Textiles for household use, such as pillowcases, sheets, tablecloths, curtains, blankets and slipcovers, are labelled “domestics.” Nowadays, customers like colorful designs on textiles. These are either printed on the fabric, or woven into it. Either way, the creative ideas come from textile designers.

1. Underline the sentence that tells the meaning of the word “textile.”
2. Circle the words that describe three types of cloth used in making clothing.
3. Draw a box around the words that tell what we call short lengths of fabric.
4. Write an alphabetical list of “domestics.”
5. Place a star under each of the two methods of decorating a textile.

**EVALUATION** In each successfully completed project, students develop their ability to follow directions. Teachers test students’ mastery of the various “how to” instructions by tailor-made evaluation exercises. For instance:

Underline the correct answer:

1. Before we print an all-over pattern, what must we find?  
a color, an organic shape, a picture
2. If we wish to create a very formal, balanced pattern, which method of repeat is best?  
random, full-drop, circular
3. After we have decided on the unit of repeat, and the method of repeat, what is the next step in printing an all-over pattern?  
mix the paint, rule the squares, prepare the vegetable/plant



# **A20** photography

**A blow-up, at least four times average size, of a typical ID card, including a photograph portrait.**

**ART VOCABULARY** blow-up, candid, composition, contrast, develop, emulsion, enlargement, fixer, negative, pencil, photogram, photo-print, portrait, profile

**TOOLS & MATERIALS** construction paper, poster board, pencils, rulers, markers. Either hardware and chemicals necessary for darkroom instruction such as tanks, enlarger, developer, fixer, water, films and printing paper *or* a Polaroid Camera.

## **SKILLS**

- psychomotor handling a camera and/or enlarger, measuring for lettering, lettering, dry-mounting
- reading related establishing accurate identification information: name, address, borough, zip code, social security number, phone number, school name, address, section class, section room, school ID number
- other building ego, through identity clarification

## **STUDIO ACTIVITIES**

1. Students photograph each other.
2. Develop, enlarge and print portrait photograph to fit the measurements of the enlarged ID poster.
3. Position all printed information in pencil.
4. Complete inked biographical lettering.
5. Dry mount photo in position.
6. Exhibition, gallery style.

## R20 SPEED SKILLS scanning

**MATERIALS** Examples of a variety of technological innovations in photography. Include, if possible, a daguerrotype, a color transparency, a glossy b and w photo journalism, a portrait. Also current issues of *Photography* magazine, and color Polaroid camera.  
*Encyclopedia of Photography*, Greystone, N.Y., 1963  
McCoy, Robert, *Practical Photography*, McKnight, Ill., 1972

**MOTIVATION** After an exploratory discussion based on the illustrative materials, the class poses for a group picture taken with 60-second color Polaroid camera.

**DEVELOPMENT** Students receive the time-line chart (below). How long did it take to advance photography from the first permanent photograph to this color print we just developed? Demonstrate how quickly the answer is found by scanning the chart.

**PRACTICE** Scan the information quickly to locate answers to each question. You will be looking for a number, a capital letter or a key word each time.

### FAMOUS FIRSTS IN PHOTOGRAPHY

1826	Joseph Nicephore Nispos makes the first permanent photograph with a camera.
1839	Louis J. M. Daguerre announces the daguerrotype process, the first practical photographic method.
1839	William H. F. Talbot invents a negative-positive process for making photographs.
1851	Frederic Scott Archer introduces the wet-collodian process, using glass plates to hold the emulsion.
1861	Matthew B. Brady produces the first of his photographs of the Civil War.
1871	Richard L. Maddox introduces the dry-plate process, replacing collodian with gelatin.
1888	George Eastman produces the Kodak camera making photography available to millions of people.
1924	The Leica camera goes on the market and the "candid camera craze" begins.
1931	Harold E. Edgerton invents electronic flash.
1935	Eastman Kodak Company introduces Kodachrome film.
1942	Eastman Kodak Company introduces Kodacolor film.
1947	Edwin Land introduces the Polaroid Land Camera starting 60-second photography technique.
1963	The Polaroid Company markets color film which develops itself in the camera in about 60 seconds.

### QUESTIONS

- What event in the history of photography occurred in 1861?
- What did George Eastman contribute to the history of photography?
- What did Harold E. Edgerton invent? When?
- How many important events in photographic history happened before 1851? Describe them.
- What was made possible by an invention which occurred in 1931?
- What was the last name of the man who used glass plates to hold photographic emulsions?
- Who is known for his photos of the Civil War?
- When did the "candid camera craze" begin?
- In what kind of order are The Famous Firsts in Photography arranged?

**EVALUATION** In 1947, Edwin Land made photographic history. He developed the Polaroid camera which was capable of producing a print from black and white film in 60 seconds. This revolutionized photography. For the first time, people could make their own pictures without the use of a darkroom. Unfortunately, however, making duplicates of a Polaroid print is very expensive.

Questions foster scanning of the text:

What caused a revolution in the history of photography?

Why?

What makes the Polaroid camera popular with so many people?

Suggestions: The amount of time it takes the student to find the answers should be recorded. Devise several exercises in which the student attempts to beat his own record.

**R**eading **I**mprovement **T**hrough **A**rt

## ***Replicator Manual Of Instruction***

Third Edition  
2013

Before you undertake this important task you and your colleagues should read Andrews, D. (2012). *In Search of Feasible Fidelity*. Policy and Practice. Washington, DC: Human Services Association. Dean of the Johns Hopkins University School of Education, David Andrews cautions: ***“Adopting and implanting an evidence-based approach requires faith in the evidence and an ongoing commitment to delivering it with fidelity.”***



## ACKNOWLEDGEMENTS

I dedicate the *RITA Replicator Manual of Instruction* to my mentor, Rudolf Arnheim, (1904-2007), perceptual psychologist, whose ground-breaking theory, **visual thinking**, set the stage for this venture. Arnheim predicted, when school administrators thwarted *RITA's* progress, "It will take at least twenty-five years for our colleagues to fully appreciate the impact of visual thinking on adolescents' learning."



Through the years, a cluster of educators have advocated reciprocal learning. Robert R. Reals, New York State Education Associate, steered the Pilot Study 1975-1976 through the Validation process and to ESEA Title IV-C *Transferring Success*. John F. Kennedy High School, as the Demonstration School, Principal Robert R. Mastruzzi sustained twenty-one *RITA* demonstration classes in the Bronx, NY, for five years and hosted observers from around the world.

Project Assistant Fred Spinowitz, now Adjunct Professor Lehman University CUNY, explores the concept in his graduate level methodology class. Reading Consultant Bernadette O'Brien's rigorous supervision of the language component remains laudable. I am deeply indebted to the members of *The RITA Advisory Panel*, all of whom were very helpful - notably Laura Chapman, independent scholar, E. Robert Sabol President, National Art Education Association, and Enid Zimmerman, NAEA Research Commissioner at-large.

Without the support of University Council for Art Education, *RITA's* renewal would never have materialized.UCAE President Rose Viggiano andUCAE's Education Fund Director Elaine Foster merit praise and gratitude for their confidence and generosity.

Digital facilitators Joe Gargano, Sandy O'Shea and superb graphic expert Monique Vigneau, were indispensable and extraordinarily patient with an electronic novice. Retired Art and Reading teachers from the pilot and demonstration years cheered me on.

Yet to be named are the myriads of replicators who comprehend the urgency of gathering hard evidence in their schools, thus hastening national recognition of the validity of *Reading Improvement Through Art*.

Thank you all!

Sylvia K. Corwin, D/D  
*Reading Improvement Through Art*  
Editor  
*RITA Replicator Manual of Instruction*

January 2013

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[www.ucae.org](http://www.ucae.org)

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## INTRODUCTION

Welcome to a group of enlightened educators who understand that reciprocal collaboration with a reading teacher need not diminish the integrity or goals of the curriculum-based art learning of teenage problem readers. Consider your gift of *RITA Replicator Manual of Instruction* an invitation to participate in an exciting, challenging, empirical experiment. *RITA* is an auxiliary, economical experience for you to initiate if you agree:

- 1 “Language does not belong to a discipline but is, instead, a part of cognitive science.” Chomsky, N., (1957) *Syntactic Structures*. The Hague: Mouton.  
“Of fundamental importance in learning is the process of transferring knowledge acquired in one context to new contexts.” Salomen, G., (1988) *Teaching for Transfer*. Alexandria, VA: Association of Supervision and Curriculum Design.
- 2 “A coalition of thought and image” was the lifetime quest of Gestalt psychologist Rudolf Arnheim. *World Authors* (1991) Bronx, NY: W. Wilson Company. Professor Arnheim explained his ground-breaking theory, **visual thinking**, to a meeting of New York City high school principals. He inspired nine to participate in an empirical study and mentored the *RITA* project through a yearlong, ESEA Title III pilot study. Following NYSED validation, ESEA Title IV-C *Transferring Success* funded statewide replications. Arnheim, R. (1969) *Visual Thinking*. Berkeley and Los Angeles: University of California Press.
- 3 “...the most dynamic research at disciplinary frontiers and in novel terrains is interdisciplinary”, predicted Howard Gardner and Veronica Biox Mansilla, Project Zero, GoodWork Project Report Series, Number 26. Biox Mansilla, V., (2003) *Assessing Interdisciplinary Work at the Frontier: An empirical exploration of “symptoms of quality.”* Harvard Interdisciplinary Studies Project. Cambridge, MA: Harvard Graduate School of Education. “(Research studies)... that yield illuminating evidence to grant provisional credibility to the work in question” was their advice to future researchers.

Ellen Winner and Lois Hetland (Harvard Graduate School of Education) in their responses to a critical commentary in *NAEA News* (April, 2008), about their book, *Studio Thinking*, explained: “...we concluded that before further research on transfer from the arts to academic achievement could responsibly be conducted, two prior research steps were needed: (1) studies to uncover what is taught in art classes and (2) studies to uncover whether what is taught is learned.” The more empirical research studies that measure students’ reading comprehension in artmaking studios and shops, the sooner the impact of *RITA*’s reciprocal learning methodology will advance the time “when researchers propose and test psychologically plausible mechanisms of transfer of learning from the arts to another domain.”

## **MOTIVATION TO LEARN**

Choice as motivation is a key to *RITA*'s proven effectiveness. For at-risk, discouraged, slow readers, choice begins when they agree to be assigned to a single semester in *RITA*. Studios and shops are interactive and non-competitive. Students choose study materials and books from The Reading Corner. Intrinsic motivation is driven by the pleasure and interest in the hands-on activity, and influenced by a hierarchy of needs, i.e. friendship, recognition, achievement and, eventually self-actualization (Psychologist Abram H. Maslow). Research to develop a commonly accepted, unifying theory of motivation is accessible. Committee on Learning, Research and Educational Practice and Committee on Developments in the Science of Learning. (2000). *How People Learn: Brain, mind, experience, and school*. Washington, DC: National Academy Press. National Research Council.

## **READING IN AN ART ENVIRONMENT**

The official NYCBOE Evaluator solicited statements for his Pilot Study Report from the reading specialists "...inorder to determine factors that may have contributed to project *RITA*'s success." Mortensen, E. (1976) *Improving Visual Perception Skills in Art Classes in High School*, ESEA Title III. Some excerpts:

Individualized tutoring is at home in an art studio by the very nature of how an art class operates... The physical set-up of the art room facilitates small group instruction... Hands-on artmaking (concrete) leads to reading symbols (abstract)... Repetition of reading, writing, and doing reinforced new concepts... Students are stimulated and self-motivated... Students ceased resisting because of the new approach... They mastered more difficult vocabulary, technical words necessary to discuss art processes... It is so gratifying to see the happiness of students over their success.

## **PROFILE OF THE CO-TEACHING TEAM**

Based on the premise that reading skills improve through listening, talking, and writing, Project *RITA*'s Reading Consultant tailored an action sequence for Art teachers to introduce art lessons. The steps are explained by Bernadette O'Brien on page 9 of the second edition. A former elementary school Principal, O'Brien directed *Learning To Read Through The Arts (LTRA)*, one of twelve exemplary reading programs in the United States. (National Right to Read 1996). The language component does not diminish Art teachers' customary effort to nurture "studio habits of mind." (Ellen Winner). The collaborating teachers design lessons that comply with NAEA and Common Core ELA Standards, the various state and local standards, and, the twenty reading skills. Decades of my observation at site collaborations confirm that art and reading personnel blossom as mutual trust deepens. The teachers' enthusiasm pervades students' art/reading growth.



## SYMBIOTIC READING/ART RELATIONSHIPS

The Association for Supervision and Curriculum Development, responded to educators' burgeoning interest in neuroscientists' cognitive research with the publication of Wolfe, P. (2001) *Brain Matters: Translating Research into Classroom Practice*. Alexandria, VA: ASCD. The Consortium of National Arts Education Associations, (AATE, MENC, NAEA, NDEO) released *Authentic Connections: Interdisciplinary Work in the Arts* delineating the reasons why interdisciplinary work in all four arts disciplines are important; *RITA* methodology matches "perhaps the most rare and sophisticated" of the three models of interdisciplinary approaches. "Students' learning and outcomes in **infused approaches** are focused on strong relationships between complementary subjects." The Connecticut State Department of Education authorized a compilation of *Brain-Based Learning and Research* between January 1944 and June 2002: ninety-seven (97) books and one-hundred fifteen (115) world-wide resources were retrieved: <http://ctserc.org/library/bibfiles> (Krasner, B.). The National Council of Teachers of English promotes art learning. "It is evident that art instruction integrated with reading instruction provided students with a larger set of tools by which to make meaning of texts." Albers, P. and Sanders, J., (2010) *Literacies, The Arts and Multimodality*. Urbana, IL: National Council of Teachers of English. The International Reading Association funded a journal article about twenty-one high school juniors. After each teenager read a novel, the literacy teacher supplied art materials to create an artwork that conveys the novelist's central message. To assess comprehension, a teacher-made rubric plus a one-on-one interview with each student was used. Holdren, T.S. (2012) *Using Art to Assess Reading Comprehension and Critical Thinking in Adolescents*. 55:692-703.doi:10.1002/JAAL.00084 Newark, DE: IRA.

## TRANSFER EFFECTS PER SE OF ART

To date, no research study has specifically dealt with the transfer of learning behaviors in artmaking to cognitive processes i.e. reading comprehension. In a personal correspondence dated September 17, 2012, Ellen Winner, Project Zero Research Associate, wrote: "We (Harvard Graduate School of Education) have not yet developed an assessment tool for transfer. We are working on this (looking at visual arts training fosters spatial reasoning that can be used in geometry) but we are not there yet. It is very time consuming work." When Dr. Winner was mega-analyzing interdisciplinary projects to include in *Reviewing Education and the Arts (REAP)*, *RITA* was rejected. Why? "...whether they learned reading because of the art or the reading does not lead to any conclusions about the worth of the program. I'm just trying to be as scientific as possible in determining what we can say about the transfer effects of the arts per se." (Ellen Winner, Research Associate, Project Zero, personal correspondence dated March 21, 1999). Unfortunately, we deemed that students with the same reading deficits in each participating school's traditional remedial reading single period class was a valid control group. *RITA* implemented an empirical research design described by Wilson, B. (1997) *The Second Search: Metaphor, Dimensions of Meaning, and Research Topics*. 1-32. LaPierre, B. & Zimmerman, E. Editors (1977) *Research Methods and Methodology in Art Education*. Reston, VA: National Art Education Association.

**"When we change our ideas about art learning and art teaching, there is the likelihood that we will act differently toward them. When we change our ideas, art education will change. If new ideas are based on inquiry that yields useful insights, then art education may undergo positive change."**

As it turned out, **"The growth rates were not only beyond expectations, they were beyond growth normally expected in a full year's program."** Mortensen, E. *Improving Perceptual Skills in Art Classes in High Schools*. The project title was changed to *Reading Improvement Through Art*, later.

## IN CONCLUSION

*RITA's* renewal is encouraged by the IRA Common Core State Standards Committee. As stated in *Implementation Guidance for the ELA Common Core Standards* Education Week, 32/12. "The ELA Common Core State Standards are a major shift in the focus of K-12 education in the United States. These standards represent qualitatively different practice **involving teachers across the curriculum.**"

That includes Art teachers who can help improve the future for the 7,000 teenagers who leave high school without a diploma every school day, year-round. Collaborating Art teachers with Reading teachers becomes the change agent for quality education. You will find collaboration exhilarating and rewarding.

## EVALUATIVE PROCEDURES

The Evaluation Report of the Pilot Year states our unchanged objective: "As a result of participating in the program, the reading (comprehension and vocabulary) grade equivalent of the students will show a statistically significant difference between the real post-test and the anticipated post-test score as measured by the California Reading Achievement test. Pre-test will be administered during the first two weeks of the program, of the fall and spring terms; post-test during the last two weeks of the program, of the fall and spring term."

Both the participants and the members of the control group are subject to this procedure in the new *RITA* studies.

- Step 1** Obtain each participating pupil's reading pre-test grade equivalent.
- Step 2** Subtract 1 (since most standardized tests start at 1.0)
- Step 3** Divide the figure obtained in Step 2, by the number of months the pupil has been in school to obtain a hypothetical (historical regression) rate of growth per month.
- Step 4** Multiply the number of months of treatment by the historical rate of growth per month.
- Step 5** Add the figure obtained in Step 4 to the pupil's pre-test grade equivalent (Step 1).
- Step 6** Test the difference for significance between the group predicted post-test mean and the obtained post-test mean correlated t - ratio.

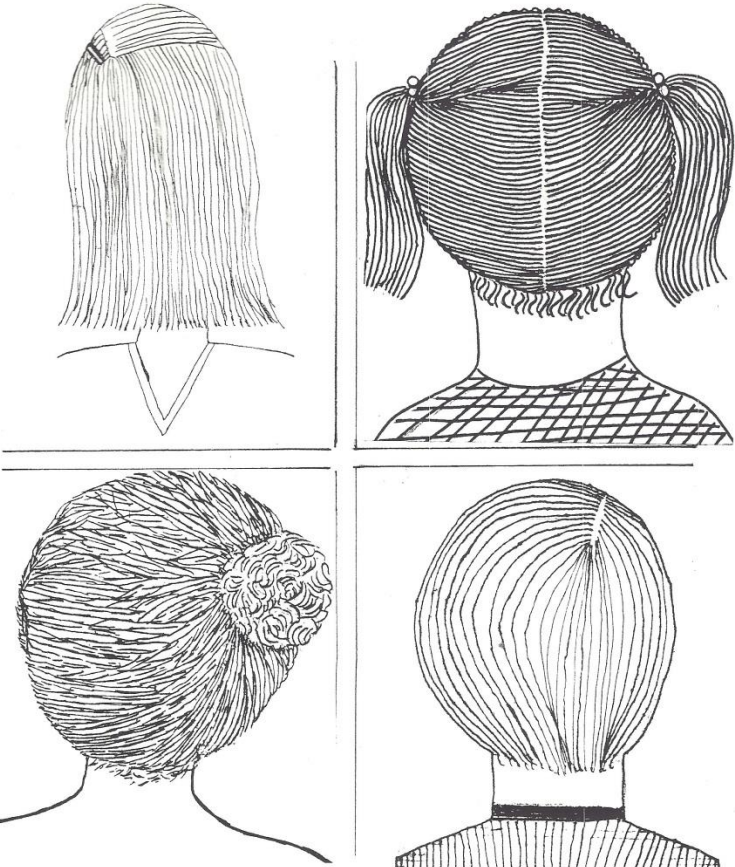
A variety of research approaches are documented in *Best-Evidence Encyclopedia (BEE)* [www.bestevidence.org](http://www.bestevidence.org). *RITA*, however, is restricted to the Pilot Year empirical formula, for purposes of future comparison.

## BASIC REQUIREMENTS

*RITA* is suitable in a high school where a single purpose art facility is equipped with basic tools, furniture, storage, display. The collaborative nature of the program requires scheduling that permits the art and the reading teacher (or consulting reading teacher or reading specialist) to have a common preparation period.

In the Pilot Year, and subsequent replications, compliance with the City, State and National Art Education Standards were fulfilled. The present transition to Common Core Art Standards and Common Core English Language Arts Standards presents a challenge to innovative programs. Recognizing the urgency of capping the drop out numbers, the impetus of a fresh solution to a chronic problem, the recent trend to interdisciplinary learning and the cognitive potential of art-making, creative replicators are destined to succeed.

The Art teacher's aim in this single period drawing exercise is to nurture *general visual acuity*. Each student observes the back of the head of the person seated in front of her/him. (Most have developed control of pen and ink.) They will choose either a black and white medium, or pastel for the upcoming self-portrait. Sometimes, when a few struggling readers need immediate mentoring, the Reading teacher will instruct them in a small group, for forty minutes. The ability to *really* see details is as necessary for satisfactory artmaking as it is for fluent reading.



The image contains four line drawings of the back of a person's head, arranged in a 2x2 grid. Each drawing illustrates a different hairstyle or hair arrangement. The top-left drawing shows straight hair with a small clip at the top. The top-right drawing shows hair styled in two pigtails with a vertical line down the center. The bottom-left drawing shows a bun with a decorative flower or accessory. The bottom-right drawing shows a ponytail with a vertical line down the center. The drawings are simple line art, using pen and ink.



## TYPICAL ANNUAL BUDGET

(two semesters)

The mandated budget items are identical for every twenty-five (25) pupils. However, depending on the regulations at various sites, some item costs will reflect regional differences. It is permissible to schedule clerk/typist and reading personnel from the school's literacy block. The co-teachers each require 0.02 salary.

In schools where no licensed art teacher is presently on staff, the budget must increase to cover this. In some schools, limiting the class register to twenty-five, may entail cost.

Substitute teacher 10 days	Makes it possible for each Art and Reading teachers to have coverage for five days per school year for training and collaborating.
Clerk/typist 40 hours	Prepares reports, tabulates reading scores, prepares teacher-made study materials.
Consumable art supplies \$2,000. \$8 per student per project 5 projects per semester	Canvas, paint, brushes, clay, woods, paper, ink, foil, glass, glue, etc. Purchase good quality products.
The Reading Corner \$500 plus books, borrowed, donated, loaned	To purchase one dictionary, coffee table art books. No paperbacks; no text books. Well- illustrated, colorful, informative.
Students' journals and art teacher's easel pads \$100	Teacher's easel pads, newsprint, 18" x 24" Students' journals.
System-wide approved reading tests 100 for participants 100 for control group	Include marking service. Pre- treatment and post- treatment.
Employees' benefits - %	Per local regulations.
Indirect costs - %	Per local regulations.

“Evidence-based programs should be given enough time to demonstrate that they are achieving the desired impact. Plans for adopting an evidence-based approach should also include plans for sustaining the evidence based program.”

Dr. David Andrews, Dean  
Johns Hopkins University  
School of Education

*Note: Sample data collection forms, self-evaluation questionnaires, student writing and art, study worksheets will be digitally available to replicators.*

*The RITA Replicator Manual of Instruction may be forwarded to potential participants for noncommercial purposes under Creative Commons License requirements.*

## SOURCES OF FUNDING

*RITA* is an economical project, partially funded by a school’s operating budget and will reflect the degree of commitment at each replication site. Today, the window of opportunity is wide open for school administrators who agree that “Language Arts, Arts Seem To Have Much In Common”, the caption of the lead article in *Education Week* (12/12/12). The parallel essentials for building knowledge – reading, writing, listening and speaking – are apparent in the Common Core Standards in both subjects. The National Coalition for Core Art Standards, representing the four Arts disciplines, mirrors the commonalities as well.

- 1** US Secretary of Education, Arne Duncan, made it clear, in 2009, that the ESEA Title I program “can support arts education activities aimed at improving the achievement of disadvantaged students.” Government grants under “Arts in Education” and “Inventing in Education” are available. Educators who teach through the arts have yet to claim their share of these millions of dollars. Call 1(800) SED-INFO.
- 2** Funding patterns vary among the State Education offices. New York, for example, is a “non-endorsing” state. School districts have the flexibility to develop and implement appropriate instructional resources to help students achieve the State’s learning standards. Check your state’s regulations and options.
- 3** Traditional funding sources are charitable foundations, government, professional organizations, scholars, and universities.
- 4** Stay informed about the United States Department of Education. Sign on for timely subscriptions from [ED.gov](http://ED.gov) i.e. A newsletter celebrating *Teachers and Teaching*, updates from the National Center for Education Statistics, Postsecondary Education programs and funding opportunities, particularly under Elementary and Secondary Education Act (ESEA) Title I.
- 5** Simultaneous with the electronic distribution of *RITA Replicator Manual of Instruction*, the National Art Education Association Foundation established the NAEA Research Commission. In the future there may be opportunities for NAEA members to benefit from the twelve member Commission’s strategic development of research projects. Watch for news from:

Commission Chair	John Howell White	jhowellwhite53@mac.com
Commissioner at-large	Enid Zimmerman	zimmerm@indiana.edu
Administration and Supervision	Ralph Caouette	ralphcaouette@wrsd.net
Higher Education	Melody Milbrandt	milbrandt@gsu.edu
Secondary Education	Diane Scully	dscully94@gmail.com
NAEA Foundation	Mary Ann Stankiewicz	mas@psu.edu

- 6** Find out if the local school district office employs a professional grant writer. If so, phone to introduce yourself and invite her/him to your planning committee meetings. Do the same with the nearby university/college. Forward the *RITA Replicator Manual of Instruction* to all interested individuals and organizations.
- 7** In public high schools a viable Parents Group may choose to raise funds for consumable art supplies, tools, or books for The Reading Corner.

## GUIDELINES FOR WRITING RECIPROCAL CURRICLUM

Compliance with State and National Art Education Standards is assured by replicators. Common Core Art and Common Core English Language Arts Standards will eventually replace them. Time for *RITA* collaborators to write five paired (art/reading) units for *RITA* semester is set aside in the annual five training days per team teacher. The integrity of exemplary quality art education need not be compromised by reading skill enhancement.

With the cooperation of guidance counselors who elicit students' prior approval for taking a non-remedial art course, the Reading teacher should ascertain which ones are ready to begin with *Comprehension Skills*. *Study and Speed Skills* and *Visual Perceptual Skill* may be integrated, when appropriate, throughout the semester. Most replicators repeated the five Fall units in the Spring term with another class of twenty-five struggling readers.

Positive outcomes of an empirical research study are reliable only if the collaborators follow *RITA* protocol meticulously. No omissions or deviations are permitted. The components of *RITA* reciprocal experience are described in *the Manual*. The thoroughly composed art activity and related reading skill(s) must be typed, preserved with complete identification of vocabulary, Reading Corner books, motivation, development, practice, evaluation, tools and materials, skills (psychomotor, reading related, other) studio activities, journal entries and self-evaluations.

### WORD IDENTIFICATION SKILLS

<b>A1</b> designing a border.....p. 12	<b>R1</b> picture clues.....p. 13
<b>A2</b> cartooning.....p. 14	<b>R2</b> context clues.....p. 15
<b>A3</b> bookbinding.....p. 16	<b>R3</b> syllabication.....p. 17

### LITERAL COMPREHENSION SKILLS

<b>A4</b> leathercraft.....p. 18	<b>R4</b> sequencing events.....p. 20
<b>A5</b> painting/color.....p. 20	<b>R5</b> getting facts.....p. 22
<b>A6</b> graphics/monoprint.....p. 22	<b>R6</b> getting main idea.....p. 24
<b>A7</b> crafts/general.....p. 24	<b>R7</b> finding supporting details.....p. 26

### INTERPRETIVE COMPREHENSION SKILLS

<b>A8</b> sculptural/bas relief.....p. 26	<b>R8</b> determining cause & effect.....p.27
<b>A9</b> city planning.....p. 28	<b>R9</b> making generalizations.....p. 29
<b>A10</b> painting/self-portrait.....p. 30	<b>R10</b> making implications.....p. 31
<b>A11</b> ceramics/tile.....p. 32	<b>R11</b> making predictions.....p. 33
<b>A12</b> painting/Oriental.....p. 34	<b>R12</b> making inferences.....p. 35
<b>A13</b> painting/abstract.....p. 36	<b>R13</b> making comparisons.....p. 37

### STUDY AND SPEED SKILLS

<b>A14</b> glasscraft.....p. 38	<b>R14</b> using the dictionary.....p. 39
<b>A15</b> graphics/linoleum.....p. 40	<b>R15</b> using the table of contents.....p. 41
<b>A16</b> calligraphy.....p. 42	<b>R16</b> categorizing information.....p. 43
<b>A17</b> glasscraft.....p. 44	<b>R17</b> specialized vocabulary.....p. 45
<b>A18</b> enamel craft.....p. 46	<b>R18</b> writing an outline.....p. 47
<b>A19</b> designing/textile.....p. 48	<b>R19</b> following directions.....p. 49
<b>A20</b> photography.....p. 50	<b>R20</b> scanning.....p. 51



## **VISUAL PERCEPTUAL SKILLS**

When the first proposal was submitted to the New York State Department of Education, its title was *Improving Visual Perceptual Skills in the Art Classes in High Schools*. When the grant was awarded, the grantors changed it to *Reading Improvement Through Art*. RITA was the first high school art program in New York State to receive Title I funds.

In an early curriculum writing workshop, conducted by Robert Saunders, Connecticut Department of Education Director, the benefits of visual perceptual abilities were delineated. Therefore, these skills appeared in a few lesson outlines. They augment and enhance both reading and artmaking and are summarized here as supplementary skills to integrate whenever appropriate during the semester.

### **FIGURE/GROUND DIFFERENTIATION**

To separate objects from backgrounds and details from highlights when interpreting pictorial materials.

### **GENERAL VISUAL ACUITY**

To perceive, recognize and identify colors, shapes, spatial and figure-ground, distance relationships.

### **SCANNING**

To move the eye randomly over the subject matter noticing special details.

### **TRACKING**

To move the eye over the subject matter following a predetermined sequence.

### **VISUAL ANALYSIS**

To interpret and give meaning to visual symbols, perceiving relationships and making comparisons between the visual data.

### **VISUAL CLOSURES**

To fill the spaces between diverse objects, to recognize negative space as a unifying factor and to fill in details from incomplete data.

### **VISUAL IMAGERY**

To project from evidence in the available visual data how something hidden from view would look if it were visible.

### **VISUAL MEMORY**

To recall the shape, color, position or other visual content of a picture after it has been removed from view.

### **VISUAL SYNTHESIS**

To bring together the individual details, objects, symbols and give them interpretive meaning.

## PARTNERS IN LEARNING

As students participate in art experiences connected with language, they are moving from concrete (art) to abstract (reading). Reading and art function reciprocally as partners in learning. The following procedures, repeated daily, work well:

- Step 1** Together, the Art teacher and the pupils, discuss an art project. As the students verbalize their reactions, the instructor sums up what has been said. She composes a few sentences, writes them in her large easel-mounted pad. Students copy the paragraph into their journal. The sequence of listening, writing, reading is essential, rigorous, and effective. The essential RITA sequence of listening, speaking, reading, and writing combined with physical hands-on art/craft work is rigorous and effective.
- Step 2** Students write in their journals every day. New vocabulary, relevant technical information and writing develops from the teacher-made materials and the books in the Reading Corner. Entries are corrected by the Reading specialist. Artist's statement about each project is displayed in the culminating exhibition.
- Step 3** Re-reading the teacher-made entries is scheduled to recall vocabulary and fuse comprehension. Journal entries may take the form of work charts, biographies, vocabulary definitions, critiques and so forth.
- Step 4** The vocabulary required for discussion and completion of each unit is jointly discussed, in advance. Each word is lettered on rigid paper, 4" high, displayed around the room and referred to often...visually and verbally.

## THE READING CORNER

The readily accessible, inviting, attractive collection of books is an essential feature of a *RITA* studio/shop. The modest amount in the budget allows for purchase of a few titles to introduce and inform each activity. However, the collection can be supplemented by borrowing books from public, university and school libraries. Less expensive books are found at book fairs, used book sales, loans from faculty and friends, donations. Reading for answers motivates curious artists, and the experience reinforces the advantages of fluent reading to slow readers. The books assembled for the Fall semester are set out again for the Spring semester.

## GETTING STARTED

You were selected to receive the 3<sup>rd</sup> edition of *RITA*'s replicator handbook because you probably are concerned that 1.5 million teenagers leave high school every year without a diploma. "Poor reading ability is the key predictor of academic disengagement, and, ultimately, dropping out." *The Enhanced Reading Opportunities Study* (2008) New York, NY: MDRC.

The non-remedial, non-competitive, interactive, nurturing environment of art studios and shops lessen the bitterness and resistance of frustrated 9<sup>th</sup> and 10<sup>th</sup> graders. After a single semester of *RITA* pedagogy in nine urban high schools, **"The growth rates were not only beyond expectations, they were beyond the growth normally expected in a full year's program."**

Today, literacy researchers endorse the relationship between literacy and the arts. Most recently, Landay, E. & Wooton, K. 2012 *A Reason To Read: Linking literacy and the arts*. Cambridge, MA: Harvard Education Press.

So, now is the right time for art educators to “*Transfer Success.*” Large or small grass roots replications can ignite national attention. Positive evidence from reliable research studies should accelerate policy-makers acceptance of the unique *RITA* methodology.

Here are your essential preliminary steps:

- |               |  |
|---------------|--|
| <b>Step 1</b> | In one or more high schools, ascertain how many 9 <sup>th</sup> and 10 <sup>th</sup> graders whose reading scores are 2 or more grades below level, are on the school register.  |
| <b>Step 2</b> | Identify a project leader and the teaching team: compatible, creative Art and Reading specialists. Note that <i>RITA</i> provides each teacher with 5 days of coverage per semester for curriculum planning and language training. |
| <b>Step 3</b> | Forward your copy of the <i>Manual</i> to the District Superintendent, principal(s), guidance and related pedagogical staff, clerical personnel. Parents’ inclusion is optional (for fund-raising).                                |
| <b>Step 4</b> | Organize two school committees: Evidence –based Research and Future Funding. Schedule meeting(s) of potential participants to compose a realistic, one year timeline.  |
| <b>Step 5</b> | Complete and mail the return receipt on page 68 to Sylvia K. Corwin D/D, 290 Kings Town Way, Unit 318, Duxbury, MA 02332-4638  |

*Remember that the major objective of an adoption of RITA is to improve reading and comprehension ability of participating students and to raise the level of reading proficiency to the 8.0 criterion for diploma.*

*Art serves as the means to that end. Remember that quality art is an end in itself.*

*RITA’s twenty paired reading/art activities serve as a springboard from which creative teachers embark on new learning experiences...as reading becomes a tool to learn about art, never jeopardizing fulfillment of State, National, Common Core Art Standards and Common Core English Language Arts Standards (Literacy).*



## RECOMMENDED READING

### Books cited in the text:

Albers, P. & Sanders, J., (2010) *Literacies, the Arts, and Modalities*. Urbana, IL: National Council of Teachers of English.

Dehaene, S., (2010) *Reading in the Brain: The new science of how we read*. New York, NY: Penguin Group.

National Academy of Sciences/Commission on Behavioral and Social Sciences and Education., (2000) *How People Learn: Brain, mind, experience and school*. Washington, DC: National Academy Press.

Sandak, R. & Poldrack., Guest Editors (2004) *The Cognitive Neuroscience of Reading: Introduction* Scientific Studies of Reading, Special Issue. Mahway, NJ: Lawrence Erlbaum.

LaPierre, S.D. & Zimmerman., E. Editors (1977) *Research Methods for Art Education*. Reston, VA: National Art Education Association.

Wolfe, P., (2001) *Brain Matters: Translating Research Into Classroom Practice*. Alexandria, VA: Association for Supervision and Curriculum Development.

### Books and periodicals to broaden replicator's knowledge base:

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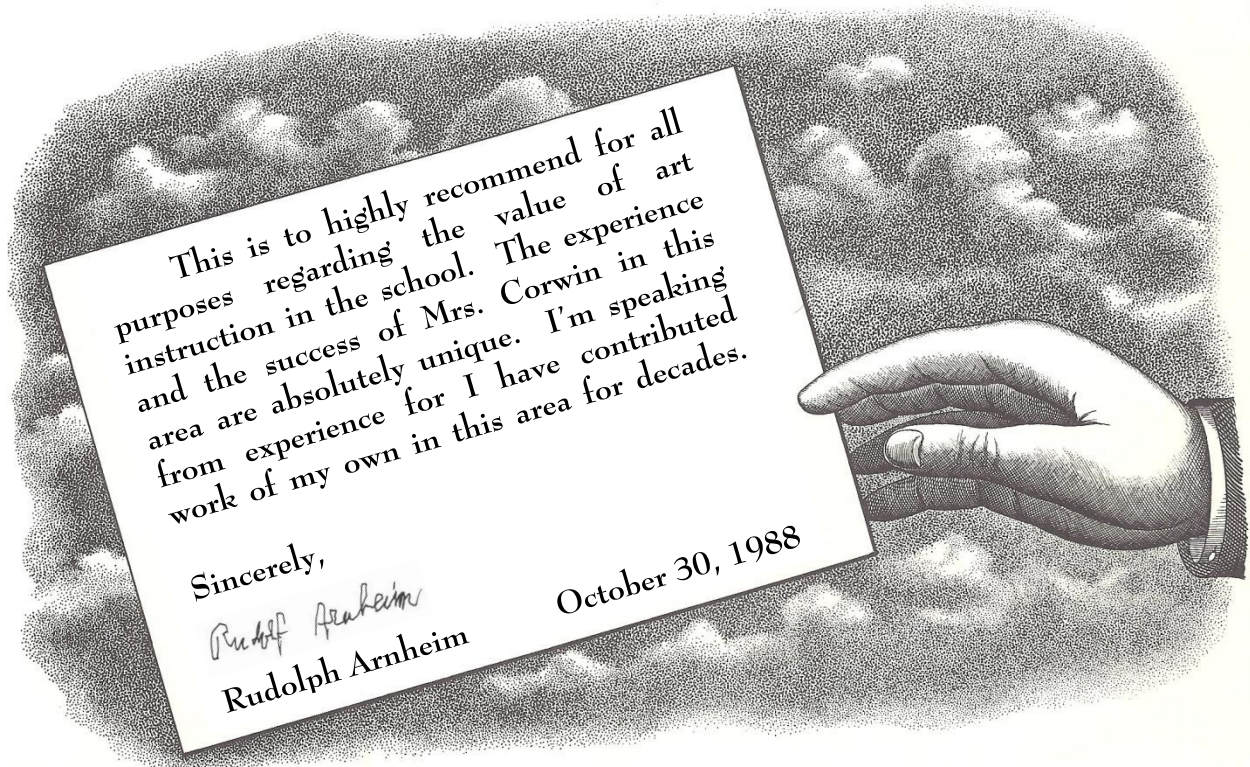
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Sabol, E.R., (2010) *No Child Left Behind: A study of its Impact on Art Education*. Reston, VA: National Art Education Association.



## RETURN RECEIPT

Prompt return of your receipt is deeply appreciated. Your action guarantees that when you are ready data-collection forms, teacher-made study materials, grading records, self-evaluations will be E-mailed to you, free of charge. To complete the survey online, [please click here.](#)

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City	City		
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### 10 QUESTIONS

	YES	NO
1. Is it likely you will read it, reflectively, before April 15, 2013?	<input type="checkbox"/>	<input type="checkbox"/>
2. May I count on you to forward the <i>Manual</i> to the District Superintendent? (Kindly call his/her attention to the return receipt on page 67.)	<input type="checkbox"/>	<input type="checkbox"/>
3. Is it likely that you will advocate an empirical research study to collect “evidence” of the impact of reciprocal learning in art studios/shops taught by a team of art and reading specialists?	<input type="checkbox"/>	<input type="checkbox"/>

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