THE DEVELOPMENT OF AN ART I CURRICULUM GUIDE FOR THE MESQUITE INDEPENDENT SCHOOL DISTRICT

THESIS

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This study reports on the development of a curriculum guide to insure some degree of experience uniformity in the first art course available to students in high schools in Mesquite, Texas. Current general education and art education literature as well as curriculum guides from American schools provided the behaviorally oriented framework and objectives, content, and teaching strategies. The guide reflects a balance between the ideal and the real physical environment in which the guide will be implemented. Conclusions include the concepts that teacher education in using behavioral objectives is necessary, that a behaviorally oriented guide will work in Mesquite high schools, that behavioral objectives will facilitate evaluation, and that the trend toward tri-part subject content will increase in art curricula.

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CHAPTER I

Introduction

Although classes in art instruction have not always been included in the curricula of American public schools, today's primary and secondary institutions of learning are more likely than not to provide training in the practice and appreciation of art. Burgeoning enrollments in all public schools have created greater demands for more courses in all academic areas, and a necessary increase in the number of faculty members has followed. In art as in other courses, an enlarged faculty creates problems in insuring that every student receives instruction in an area which is comparable in quality and quantity with that which every other student receives.

Within a single institution, the faculty of a particular subject may find it difficult to organize and control uniformity of content or experiences without special efforts on their part to alter the individualized approach; the teachers of a subject in the multi-institutioned big city systems frequently find such quality-quantity control almost impossible.

Several alternatives are available to solve the problem of maintaining uniformity of content. One alternative to the haphazard approach of each teacher's deciding for himself what he will teach in any course is, naturally, the selection of a textbook which all faculty members are required to use.

However, far too frequently, textbooks become outdated long before the budget permits the adoption of newer books. And, although English grammars and history texts grow out of date but are still usable, the immediacy of art suggests that if the text does not present instruction in the use of new media, the teacher had better be able to. Yet few teachers have unlimited time available to "keep up" in their fields. And even should a school district be fortunate enough to be able to purchase new texts frequently, the differences in teacher personalities, interests, and abilities would still create variations in emphasis and interpretations.

A second alternative involves periodical meetings of the faculty of a subject to review past instruction and plan future training. However, the scheduled duties of most teachers make such meetings impractical on anything except an annual or semi-annual basis. Intervals of that length defeat the purpose of such meetings, for the problem of quality-quantity control cannot be solved by the kinds of general course outlines which irregular faculty meetings can and do produce.

Because neither text adoption nor faculty meetings provides the assurance of uniform experiences for students, more and more schools of all sizes are adopting the use of curriculum guides as an effective method of maintaining a high degree of uniformity in the several classes of a single course and to assure an appropriate progression of learning experiences from a beginning course through advanced ones. Such

guides do permit some individual flexibility but insure an overall regularity in instruction. The present study proposes such a curriculum guide for Art I for the Mesquite Independent School District.

The Problem

As in many modern public schools, the number of teachers of art in the Mesquite Independent School District has increased from two in 1969 to eleven for the 1975-76 academic year. With the opening of West Mesquite High School in the fall of 1976 and the implementation of the already approved bond program to provide arts and crafts instruction in all of the elementary schools in Mesquite, that number will increase even more. So too does the problem of organizing and maintaining a degree of uniformity of content among classes grow more complicated.

There has been no art curriculum guide for the Mesquite Independent School District. Once or twice a year, the art teachers for the two high schools met to discuss general course outlines; each teacher then devised whatever methods or projects he felt would best teach a particular aspect of the general outline, devoting as much or little time to such methods or projects as he deemed advisable. One result of such planning was that a student who changed from his beginning art teacher to another for an advanced course might duplicate techniques and tools that he had already mastered

or be expected to know some material that he had not been taught. Evaluation, always subjective at best, could vary widely. There was, in fact, little effort made to work together toward acknowledged goals and objectives, nor were current trends in art education incorporated into the art curriculum.

Of the several alternative solutions to the problem, the art curriculum guide seemed capable of providing an effective method of insuring comparable instruction for all students while allowing individual teacher flexibility. Ideally, a full set of guides for all of the grades from kindergarten through twelve would be developed. However, the present Art I guide was chosen to serve as a test model. Art I, the first secondary level course available to any student in grades nine through twelve, represents a mixture of students of various ages and degrees of previous art experience.

Mesquite's art faculty agreed on the areas of instruction which should be taught in Art I. Basic design principles, subject matter involving concepts about art, and the various media employed to teach those concepts were included. In addition, art history and a beginning in art criticism were deemed necessary areas in Art I. Underlying the choice of these particular essentials were the beliefs that art is a valuable facet of our lives and that the public school course in art can best offer the widest variety of experiences with art. The proposed curriculum guide for Art I should test the feasibility of developing others for the additional courses in art.

Definitions of Terms

1. Attitude. "Attitudes can be thought of as the residue of many repeated sensations, perceptions, or feelings, and integration of many diffuse experiences."[1] The attitudes of a student should be recognized in order to help evaluate his progress. A simple "I don't like this" or "This is fun" can be a clue to a child's willingness to receive instruction concerning a particular project. One response or another helps the teacher decide how to work with that certain student.

2. Units of instruction (units). Units of instruction, or units, are a group of student-teacher activities in response to certain behavioral objectives and goals.[2]

3. Media. Media are any art supplies used to create art projects.

4. Evaluation. Evaluation determines whether a student is changing his behavior to adapt himself to new information. This definition is supported by Benjamin S. Bloom, who wrote that evaluation is the "systematic collection of evidence to determine whether in fact certain changes are taking place in the learners."[3]

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[1]Charles A. Qualley, "Program Revitalization: A Productive Function for Behavioral Objectives," Art Education, XXVI (October, 1973), 4.

[2]Virginia Brouch, Art Education: A Matrix System for Writing Behavioral Objectives (Phoenix, Arizona, 1973), p. 4.

[3]Benjamin S. Bloom and others, Handbook on Formative and Summative Evaluation of Student Learning (New York, 1971), p. 8.

5. Behavioral objective. A Behavioral objective is a sentence stating what activity a student will do, how well the student will perform that particular activity, and what the learning outcome will be. Similar definitions were written by Paul Plowman,[4] James Popham,[5] and the group of Robert J. Kibler, Larry L. Barker and David T. Miles.[6]

6. Behavior. A behavior is "any activity engaged in, whether observable or nonobservable."[7]

7. Concept. A concept is a "mental record of something."[8]

8. Curriculum guide. A curriculum guide is the written arrangement of learning opportunities.[9]

9. Scope and sequence. Scope and sequence series are sets that move from one logical step to the next.[10]

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[4]Paul D. Plowman, Behavioral Objectives: Teacher Success Through Student Performance (Chicago, Illinois, 1971), p. xx.

[5]W. James Popham, "Objectives and Instruction," Instructional Objectives, James Popham and others, ed. (Chicago, Illinois, 1969), p. 37.

[6]Robert J. Kibler, Larry L. Barker, and David T. Miles, Behavioral Objectives and Instruction (Boston, Mass., 1970), p. 1.

[7]D. Cecil Clark, "Evaluation of Art Education: Less Subconscious and More Intentional," Behavioral Emphasis in Art Education, Jack Davis, ed. (Reston, Virginia, 1975), p. 44.

[8]D. Jack Davis, ed., Behavioral Emphasis in Art Education (Reston, Virginia, 1975), p. 7.

[9]Ibid., p. 6.

[10]Brouch, p. 30.

10. Plan A and resource students. Plan A and resource students are basically the same, "the provision of services additional to, supplementary with, or different from those provided in the regular school program by a systematic modification and adaptation of instructional techniques, materials, and equipment to meet the needs of exceptional children."[11]

11. Exceptional children. "Exceptional children are children between the ages of three and twenty one inclusive, with educational handicaps (physical, mental, emotional and/or children with language and/or learning disabilities)...."[12]

12. Learning activity. A learning activity is any educational activity engaged in by the student that achieves specified objectives.

Sources of Data

In order to develop the proposed curriculum guide, it was necessary to consult a number of sources. Current art education literature disclosed new trends in art education and provided accounts of other teachers' use of curriculum guides as well as information about behavioral objectives. Personal interviews with art teachers from other school systems also

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[11]Texas Education Agency, Administrative Guide and Handbook for Special Education, Bulletin 711 (Austin, Texas, 1973), p. 2.

[12]Ibid.

yielded valuable suggestions as well as advice. A number of existing curriculum guides were collected from schools in both the United States and Canada; those guides provided concepts, definitions, strategies, and a workable format.

CHAPTER II

REVIEW OF THE LITERATURE

Modern educators are charged with the responsibility of implementing contemporary educational philosophy in our schools. Although that philosophy has changed direction several times in the past, one aspect of education has been curriculum, defined as "a plan for providing sets of learning opportunities to achieve broad goals and related specific objectives for an identifiable population served by a single school center"[1] and "the meeting ground on which educational institutions and students come together."[2] Eisner explains the important nature of the curriculum.

> There's no more important area in the field of education than that of curriculum, for it is the curriculum which is at the very heart of any educational enterprise. New concepts and findings from philosophy, sociology, and psychology are relevant to the problems of the art educator, but all of these fields are essentially instrumentalities to the development of what is both indigenous and central to education--the program of education itself. It is this program that we call the curriculum.[3]

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[1] J. Gaylen Saylor and William M. Alexander, Planning Curriculum for Schools, rev. ed. (New York, 1974), p. 6.

[2] Manual Barkan, "Curriculum Problems in Art Education," A Seminar in Art Education for Research and Curriculum Development, Edward Mattil, ed., Cooperative Research Project #V-002 (University Park, Pennsylvania, 1966), p. 241.

[3] Elliot W. Eisner, "Curriculum Ideas in a Time of Crisis," Art Education, XVIII (October, 1965), 7.

That American educators are concerned with the development of effective curricula is amply evidenced by the amount of education literature devoted to that subject. The present chapter examines literature which pertains to some of the major areas of curriculum development and educational theory. However, such an examination which would isolate art education concepts and issues from those of general education would present a false picture of the state of education, for the issues and concepts in question cut across subject area boundaries. Providing quality learning opportunities is every educator's concern. Smith supports the present synthesis when he declares that the goals and objectives as well as the intellectual operations involved in education through art and other subject areas are similar enough "for a theory of instruction to be appropriate to both."[4] One is not surprised, therefore, to find that similarity of interest reflected in the literature of education itself.

Curriculum Development

Bloom and others define education as a "process which changes learners."[5] Davis observes that learning is an overt

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[4]Earl P. Smith, "Toward a Taxonomy of Objectives for Art Education," Art Education, XXIII (May, 1970), 15.

[5]Benjamin S. Bloom and others, Handbook on Formative and Summative Evaluation of Student Learning (New York, 1971), p. 8.

or covert change of behavior.[6] Educational institutions exist for the purpose of promoting learning, but such institutions are not isolated from the communities which they serve. The development of curricula, therefore, must be sensitive to a number of external influences. Tumin points out several factors in contemporary life which impinge upon educational theory. Among these social influences are such matters as the growth of democratic attitudes toward education for all and of the accessibility of all to higher levels of education, technological development which makes some work skills obsolescent and creates greater leisure times, and the change in the status of women and minority groups.[7]

Inlow analyzes the relationship between external social factors and education-related concepts which curriculum developers must consider. For instance, the curriculum designer must not only know the educational goals of the particular institution, the growth patterns of children, the processes of learning, the subject area in depth, the three domains of intellect and how they may be stimulated but also such matters as what facilities, resources and faculty are available as well as the community environment and its

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[6]Donald Jack Davis, "Human Behavior: Its Implications for Curriculum Development in Art," Studies in Art Education, XIII (Spring, 1971), 5,9.

[7]Melvin Tumin, "Social Changes for Education," A Seminar in Art Education for Research and Curriculum Development, Edward Mattil, ed., Cooperative Research Project #V-002 (University Park, Pennsylvania, 1966), p. 106.

values. Inlow declares that those who develop curricula must be able to combine these sometimes conflicting considerations into a harmonious balanced whole.[8]

Responsible education, thus, takes into account those external societal influences, but, as Inlow notes, educators must also consider the framework of instruction within which individual subject areas fit. Smith notes that such a frame of reference constitutes a "theory of instruction," which includes three essentials:

> 1) a body of information concerning the learner, 2) a body of information concerning the conditions required within a learning situation, and 3) a technical language with which to describe the relations between the learner variables, the situation variables, and the teaching (instructor) variables.[9]

The general content of an effective curriculum has also been described by Cole. His list of areas which belong in such a curriculum reflects the modern trend in responsible (therefore accountable) education--the use of behavioral objectives. In addition, good curricula include content and material for learning experiences and teaching-learning strategies which will transmit that content and material.[10]

Plowman views a curriculum as a continuum of sequenced behaviors. Beginning with knowledge concerning the student's

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[8]Gail M. Inlow, The Emergent in Curriculum (New York, 1973), pp. 51-54.

[9]Smith, p. 10.

[10]Henry P. Cole, Process Education. The New Direction for Elementary-Secondary Schools (Englewood Cliffs, New Jersey, 1972), p. 206.

present level of skill and his potential ability, the curriculum developer describes the goals toward which the student should move in terms of behavioral objectives. Those preparatory tasks which are necessary to assure the success of the student in attaining the stated goals are also expressed in behavioral terms. Because the acquisition of a new skill may depend upon the ability to perform previously-introduced skills, Plowman perceives the individual curriculum as a continuum in the same manner as education itself.[11]

In their analysis of curricula structures, Rouse and Hubbard echo Inlow, Smith, and Cole. They note that those who develop curricula must consider "children's behavior and development from the area of perception, cognition, creativity, and even, perhaps, experimental aesthetics."[12] Elsewhere Rouse points out that educators who reject the possibility of developing "a logical and practical sequence of art programs" (i.e., curricula) do so on the basis of "the large number of individual differences to be seen in art behavior." Rouse demonstrates that such diversity of behavior can be made compatible in her elementary art education curriculum.[13]

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[11]Paul D. Plowman, Behavioral Objectives: Teacher Success Through Student Performance (Chicago, Ill., 1971), p. xx.

[12]Mary J. Rouse and Guy Hubbard, "Structural Curriculum in Art for the Classroom Teacher: Giving Order to Disorder," Studies in Art Education, XI (Winter, 1970), 14.

[13]Mary Rouse, "What Research Tells Us About Sequencing and Structuring Art Education," Art Education, XXIV (May, 1971), 18.

Many educators enumerate specific questions which provide means for establishing the value of curriculum contents and goals and the relationship among the various parts or units. Barkan, for instance, suggests that curriculum designers must know

1) What to teach and to what ends?
2) What to teach to whom, and in what order?
3) What to teach with?
4) How to evaluate outcomes of teaching?[14]

Woodruff's questions tend toward the identification of behaviors. He believes that educators must know what behaviors will be produced in whom and to what extent, what content should be taught to produce each behavior, and how many of the behaviors produced will be conceptual, motor, or verbal. In addition to questions about behaviors, Woodruff inquires into the subject matter itself. What is the most effective material to use in each teaching situation? What does this material look like in the art field? How does the teacher use them? How should the material be arranged for efficient input for several areas such as perception, concept transformation, use of decision-making, survival under use and feedback, and making the behaviors a part of life.[15]

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[14]Barkan, p. 244.

[15]Asahel D. Woodruff, "The Examined Curriculum," A Seminar in Art Education for Research and Curriculum Development, Edward Mattil, ed., Cooperative Research Project #V-002 (University Park, Pennsylvania, 1966), p. 244.

Davis sees a series of events which must occur before actual curriculum planning is begun. The identification of behaviors relevant to art education is of primary concern, for "art behaviors to be practiced in the classroom should not be arbitrarily selected."[16]

Brouch outlines the appropriate steps in designing art curricula. She advocates first assessing one's resources inventory. Then, with those resources in mind, one writes general goals for the course of study, correlating specific areas with the resources which are available in those areas. The content matter is divided into areas of experience; those areas of experience are, in turn, related to previous lessons or units of learning through overlapping carrier projects which extend skills or judgment from already gained information or experience. Each area of experience has its own set of concepts and competencies. Behavioral objectives which will produce such competencies and transmit appropriate concepts are designed in the next step. Alternative objectives and activities are developed, and finally testing, revision, and evaluation of the effectiveness of the curriculum take place.[17]

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[16]D. Jack Davis, "Issue: The Implications of Behavioral Objectives for Art Education in the Public Schools," Art Education, XXIV (February, 1971), 17.

[17]Virginia M. Brouch, Art Education: A Matrix System for Writing Behavioral Objectives (Phoenix, Arizona, 1973), p. 29.

Foshay comments that the "new curriculum programs are method- and inquiry-centered, not product-centered."[18] Curricula so oriented reveal how modern philosophies and theories of education differ from views held by educators in former periods of education's history[19] and reflect the influence of external factors and new insights into the processes of learning.

Behavioral Objectives

Today's curricula and curriculum guides are frequently structured around sets of statements which describe behaviors. These statements express the behavior modification which is expected to occur as a result of particular learning activities. All such sets of behavioral objectives within a curriculum are minute specifications of the larger goals and objectives which shape the course of study. Although interest and research in using such stated objectives has concerned educators for some time, behaviorally oriented curricula have come to the fore recently in an educational

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[18]Arthur W. Foshay, "Educational Innovation and Art Education," A Seminar in Art Education for Research and Curriculum Development, Edward Mattil, ed., Cooperative Research Project #V-002 (University Park, Pennsylvania, 1966), p. 363.

[19]See Eisner, "Curriculum Ideas in a Time of Crisis," p. 7, for a summary of the history of art education, including an anecdote concerning the first required art course for the purpose of training "the hand and eye that he [the student] is better fitted to become a breadwinner."

reaction to the demand by funding bodies for more and more accountability.[20]

Inlow identifies several reasons for the present increase in demands for accountability. Rising school costs have made the public angry, and they are demanding better quality education. Learning deficiencies in economically deprived ethnic groups have become increasingly visible, and at the same time, the political influence of these groups has grown. There is a growing involvement of the federal government in education, leading to public demand of justification of spending their tax money.[21] Qualley reports that since 1969, thirty nine states "have developed laws requiring some form of accountability in education." Criticizing the public tendency to equate the "product of education" with money, Qualley points out that those methods which are effective for "assessing the productivity...of a business venture...are not applicable" to the problem of assessing education ventures.[22]

While educators in areas such as mathematics and language justify (or account) for the inclusion of their courses of study on the basis of training in basic (and marketable) skills, educators in subjects such as music and art have been

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[20]W. James Popham, "Objectives and Instruction," Instructional Objectives, James Popham and others, ed. (Chicago, Illinois, 1969), p. 50.

[21]Inlow, p. 323.

[22]Charles A. Qualley, "Addressing Some Problems in Art Education Accountability," Art Education, XXVIX (April, 1976), 4.

forced to re-evaluate the traditional bases for their presence in curricula. Smith describes those traditional purposes for providing art education in schools as follows.

> 1) vocational preparation and skill training (i.e., hand, eye coordination, 2) personality development and enrichment, and 3) creative and aesthetic development.[23]

Smith argues that experiences with producing and judging art develop the critical or evaluative faculty of the intellect, permitting exercise of the "problem solving" apparatus which analyzes alternatives and makes decisions or value judgments.[24]

Smith perceives that the problem of establishing accountability must be solved by producing sets of goals or objectives which students, instructors, parents, and legislative bodies can see. He observes that stated goals or objectives serve at least two valid purposes:

> to get the teacher or curriculum designer into the habit of questioning the direction of the program and to continually reevaluate the ends and means of art education...and to elevate the process of evaluation to its proper place in art education.[25]

Smith refers to evaluation as an intellectual process and not as a technique of measuring educational competency or progress.

Davis, estimating the role of the modern educator in response to the demand for greater accountability, declares

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[23]Smith, p. 10.

[24]Ibid., passim., especially pp. 11-13.

[25]Ibid., p. 11.

that the trend of growing criticism from funding bodies and the public obligates art educators to develop and implement curricula which permit overt evaluation of their quality, necessity, and success.[26]

The use of behavioral objectives has provided one method of dealing with questions of accountability. Eisner reviews the historical development of the use of stated objectives from its inception as early as the 1890's when Frederick Taylor initiated the concept of administering education through methods of scientific management.[27] Elsewhere Eisner points out the limitations he sees in the use of behavioral objectives: some teachers seek only those ends easily evaluated; the assumption is often made that only ends specifiable in advance are acceptable; and some educators feel that behavioral objectives endanger individualization.[28] Eisner expresses his belief that the trend in art curriculum development has been "from educational objectives...to instructional objectives."[29] He feels that uniform performance is not always desirable in art. He suggests that behavioral

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[26]Davis, "Issue: The Implications of Behavioral Objectives for Art Education in the Public Schools," p. 5.

[27]Elliot W. Eisner, "Do Behavioral Objectives and Accountability Have a Place in Art Education?," Art Education, XXVI (May, 1973), 2.

[28]Elliot W. Eisner, "The New Rationality in Art Education: Promise or Pitfall?," Art Education, XXII (February, 1969), 10.

[29]Eisner, "Do Behavioral Objectives and Accountability Have a Place in Art Education?," p. 4.

objectives be extended to include the expressive objectives--the outcome realized by the student after having engaged in an activity that was intended to generate a personal, idiosyncratic response" and Type 3 Objectives or problem solving situations in which the student is asked to use specific media in solving stated problems, while "the design constraints are given,...the forms the solution can take are, in principle, infinite."[30]

Eisner's view of behavioral objectives, while not unique, is not shared by most art educators. Davis suggests that Eisner's concern with instructional and expressive behavioral objectives is basicly a matter of concern for format rather than content. Davis explains that the value of a behavioral objective rests not in its format "but in its relevance of the identified behavior for educational purposes in the art."[31]

Behaviors

Before behavioral objectives can be written, the behaviors they represent should be identified. The pioneers in this area include Ralph Tyler, who in 1931, was one of the early promoters of behavior-based instruction;[32] and

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[30] Ibid., p. 30.

[31] Davis, "Human Behavior: Its Implications for Curriculum Development in Art", p. 6.

[32] Ralph W. Tyler, "A Generalized Technique for Conducting Achievement Tests," Educational Research Bulletin, X (April 15, 1931), 199-208.

Krathwohl and Bloom, the 'inventors' of the cognitive and affective domains.[33,34] The cognitive domain is separated into the areas of knowledge, comprehension, application, analysis, and synthesis. The affective domain contains receiving, responding, valuing, organizing, and characterizing by a value or value complex. The breakdown of these areas permits an educator to more easily evaluate those objectives that can be evaluated.

All discussed behaviors can easily be traced to the domains of Krathwohl and Bloom. Even though cognitive and affective are more difficult to evaluate, education has a responsibility to incorporate the above domains in addition to the psychomotor domain into the curriculum.[35] The creative process involves many facets of thinking which are hard to see or state behaviorally, but the attempt must be made in order to give students a rounded art education.

Jack Davis states that behaviors relevant to art education must be decided upon before other steps are taken.[36]

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[33]David Krathwohl, Benjamin S. Bloom, and Bertram B. Masia, Taxonomy of Educational Objectives: The Classification of Educational Goals; Handbook II: The Affective Domain (New York, 1964).

[34]Benjamin S. Bloom, and others, ed., Taxonomy of Educational Objectives; Handbook I: Cognitive Domain (New York, 1956).

[35]Elliot W. Eisner, "Making the Arts a Reality in the Schools of Tomorrow--An Agenda for Today," Art Education, XXVIX (March, 1976), 22.

[36]Davis, "Human Behavior: Its Implications for Curriculum Development in Art," p. 6.

Just exactly what those behaviors should be has also been the topic of much discussion. Asahel Woodruff, in "A Behavioral-Oriented Curriculum Model" in Behavioral Emphasis in Art Education, reports that "the most important thing in the behavior movement is its relevance to the human behavior in learners."[37] The behaviors being taught must relate to behaviors used in life. He lists four types of behavior involved in the educative process: 1) covert, non-verbal, cognitive-affective perceptual responses and decisions; 2) overt, verbal expressions; 3) overt, non-verbal expressions; and 4) sensate consuming acts (absorbing, identifying with, empathizing with, or responding contemplatively to).[38]

The National Art Education Association in The Essentials of a Quality School Art Program describes art related behaviors as seeing and feeling, producing, knowing and understanding, and evaluating.[39]

Manual Barkan, Laura Chapman, and Evan Kern, working with aesthetic education, laid out the following behavior possibilities. First, students should respond to aesthetic qualities in one of the arts. Second, students should produce

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[37]Asahel D. Woodruff, "A Behavior-Oriented Curriculum Model," Behavioral Emphasis in Art Education, Jack Davis, ed. (Reston, Virginia, 1972), p. 14.

[38]Ibid.

[39]National Art Education Association, The Essentials of a Quality School Art Program: A Position Statement (Washington, D. C., n.d.), p. 4.

aesthetic qualities in one of the arts. Third, students should respond to or arrange aesthetic qualities in the environment.[40]

Contents of a Behavioral Objective

Just exactly how is a behavioral objective written? What items should a good behavioral objective include? How specific should they be? These questions have been answered by many people in the general education field.

Popham gave seven reasons for using behavioral objectives that seem to cover the subject very well. They make it easier for the teacher to make curricular decisions. There are more openings for individualized instruction; the teacher can say which students should achieve which goals. A teacher can pretest students. Better arrangements for practice opportunities can be made when the end is clearly stated. Behavioral objectives make it easier to tell what enroute behaviors should be mastered. They help avoid irrelevant activities. It is possible to reveal objectives to the individual student.[41]

Bloom listed three major elements in a behavioral objective. First, the appropriate operational verb is chosen. Second, important conditions under which the behavior is

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[40]Manual Barkan, Laura Chapman, and Evan J. Kern, Curriculum Development for Aesthetic Education: Guidelines, (St. Ann, Missouri, 1972), p. 16.

[41]Popham, "Objectives and Instruction," p. 40.

expected to occur are described. Third, how accurate the performance must be is stated.[42]

Kibler, Barker and Miles utilize the same three elements in their description but clarify them somewhat. The verb to describe observable behavior must be carefully chosen so as not to be ambiguous. The other two elements, conditions and accuracy, are basically the same.[43]

> In art education Brouch called a behavioral objective a descriptive declarative sentence. It is concerned with learning, on the part of the student, which is demonstrated by his either writing about it, talking about it, pointing or gesturing toward it, or actually performing proficiently by producing as in a painting or sculpture.[44]

She further stated that a behavioral objective "tells us WHO will do WHAT, using WHAT to accomplish WHAT."[45]

Asahel Woodruff and Philip Kapfer contend that behavioral objectives should do the following seven things: 1) include both consuming and producing behaviors; 2) include cognitive and affective behaviors; 3) emphasize development of competency, not the shaping of preference; 4) work for abilities that serve personal goals and urges; 5) work for competence at a meaningful level; 6) give a list of possibilities so

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[42]Bloom, Handbook on Formative and Summative Learning, p. 35.

[43]Robert J. Kibler, Larry L. Barker, and David T. Miles, Behavioral Objectives and Instruction (Boston, Mass., 1970), p. 4.

[44]Brouch, p. 2.

[45]Ibid., p. 4.

students can make their own choices and 7) screen subject matter to insure that desired goals will be reached.[46] Woodruff reiterated these seven in an article in Behavioral Emphasis in Art Education.[47]

Specificity

Tyler uses a quote from Lewis Carroll's Alice's Adventures in Wonderland to describe the need for specificity of behavioral objectives: "'...so long as I get somewhere,' Alice added as an explanation, 'Oh, you're sure to do that,' said the Cat, 'if you only walk long enough.'"[48] Tyler also tells of a commercial airline pilot who told his passengers, "I don't know where we're going, but we're sure getting there fast." With these anecdotes, she affirms that specificity can help clarify the goals an educator is trying to reach by giving him definite guidelines. She believes teaching without goals is worthless.[49]

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[46]Asahel D. Woodruff, and Philip G. Kapfer, "Behavioral Objectives and Humanism in Education: A Question of Specificity," Educational Technology, XII (January, 1972), p. 55.

[47]Woodruff, "A Behavior-Oriented Curriculum Model," p. 28.

[48]Martin Gardner, ed., The Annotated Alice: Alice's Adventures in Wonderland and Through the Looking Glass by Lewis Carroll (New York, 1970), p. 88.

[49]Louise L. Tyler, "A Case History: Formulation of Objectives From a Psychoanalytic Framework," Instructional Objectives, James Popham, and others, ed., (Chicago, Illinois, 1969), p. 101.

Other educators also recognize the need for specificity. Among them are Krug,[50] Bloom,[51] and Kibler, Barker and Miles[52] who advocate specificity in order to be able to place objectives in a particular domain.

Art educators as well as general educators advocate the need for specificity when writing behavioral objectives. Barkan, Chapman and Kern state that specification can help control time limitations.[53] They suggest that specification not occur until the writer has a clear idea of the structure of the unit. Eisner advises that objectives be specific,[54] and Brouch uses the word "precise"[55] in her behavioral objective definition.

Curriculum Guides

The curriculum guide brings together within a single unit the sequence of learning events which should occur in the classroom. The guide is a written version of the curriculum, usually designed for a single grade level or course. The guide includes whatever materials the curriculum developer

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[50]Edward A. Krug, Curriculum Planning, rev. ed. (New York, 1957), p. 209.

[51]Bloom, p. 35.

[52]Kibler, Barker, and Miles, p. 92.

[53]Barkan, Chapman, and Kern, p. 29.

[54]Elliot W. Eisner, "Instructional and Expressive Educational Objectives: Their Formulation and Use in Curriculum," Instructional Objectives, James Popham and others, ed. (Chicago, Illinois, 1969), p. 1.

[55]Brouch, p. 1.

deems an integral part of the curriculum, including general goals and objectives and, in more recent guides, behavioral objectives.

According to Vernon Anderson, early guides contained only an outline of the content to be covered--general objectives, subject matter outline, and suggestions for learning aids. Today, the guide is a flexible plan to be adapted by the teacher. The guide gives suggestions and provides a broad framework of scope and sequence.[56]

Anderson considered the appropriate contents of a guide to be as follows.

1. Suggested goals or directions for the curriculum with illustrations of how to translate these general goals into behavioral terms.
2. How to plan with pupils, indicating how each teacher can develop with pupils the problems on which the group will work.
3. General framework for scope and sequence.
4. How to study children and techniques.
5. A statement of characteristics, needs, and developmental tasks of children and youth.
6. A list of types of experiences to assist children in their growth toward desired kinds of behavior changes.

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[56]Vernon E. Anderson, Principles and Procedures of Curriculum Improvement, second ed. (New York, 1965), pp. 400-401.

7. Resources

8. Suggested means of evaluation.[57]

A general curriculum guide, according to Saylor and Alexander, should stimulate teachers, include a broad framework of the curriculum, provide for the professional growth of teachers, free teachers from uniformity, and offer suggestions.[58] In 1962, they wrote a classification of a guide, the contents of which follow.

I. General Statements
   A. Philosophy and program of education
   B. One or more of the following
      1. Philosophy and objectives
      2. Scope and sequence
      3. Suggestions for organization
      4. Policies relating to curriculum
II. Courses of study (varies from very prescriptive to general suggestions)
III. Specific teaching aids
   A. Listings of materials, including audio-visual
   B. Community resources
IV. Descriptions of practice[59]

Further guide considerations include consistency in its point of view, attractiveness, clarity in presentation, and facility of use.[60]

Edward Krug's proposals for a curriculum guide are very similar to Saylor and Alexander's. He lists as purposes for

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[57] Ibid., p. 408.

[58] J. Gaylen Saylor and William M. Alexander, Curriculum Planning for Better Teaching and Learning (New York, 1954), pp. 383-4.

[59] J. Gaylen Saylor and William M. Alexander, Curriculum Planning for Modern Schools (New York, 1966), pp. 37-38.

[60] Ibid.

the guide, specification of behavioral objectives, a basis for state-wide and district-wide leadership, stimulation of unit preparation, helping teachers identify patterns of organization, and helping to give teachers a sense of accomplishment.[61] Krug felt a guide should contain statements of its significance, objectives, and scope and sequence, a unit or topic breakdown, and suggested activities and materials.[62]

Kibler, Barker and Miles state ten principles to keep in mind when developing a curriculum. These principles include the following: one, a warm-up or review to check readiness of students for the sequence; two, motivation; three, provision for an end of sequence performance criterion; four, active working reaction from students; five, teacher guidance; six, opportunities for feedback; seven, student knowledge of results; eight, simple to complex; nine, provision for individual differences, and ten, the changing role of the teacher.[63]

Rouse and Hubbard identify two sections of an art curriculum guide--one part for the teacher and the other for the child. The teacher's part is broken down into 1) objectives to be reached, 2) the manner of the delivery of the instruction, 3) advice to help the teacher or an alternative strategy,

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[61]Krug, p. 203.

[62]Ibid., p. 205.

[63]Kibler, Barker and Miles, pp. 8-9.

4) materials needed, and 5) pictorial resources. For the child, the guide should contain 1) instructions written at a reading level lower than the child's, and 2) the instructions should follow the pictorial resources in the teacher's section.[64]

In Behavioral Emphasis in Art Education, Davis lists four basic sections to a guide: relevant behaviors, learning objectives, instructional sequences, and the means for evaluation. In the same book, Rouse lays out a sample lesson for a child to be included in a guide.[65]

1. Introduction, including the subject of the lesson
2. A paragraph of very explicit instructions
3. Diagrams and visuals
4. Objectives
5. Supplies needed

In addition to the above, the teacher has further explanations, help in defining art terms to the child, a step-by-step procedure, and suggested times.[66]

Barkan, Chapman and Kern, in CEMREL's Guidelines, make further recommendations for a guide. Short units can give

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[64]Rouse and Hubbard, p. 24.

[65]Davis, Behavioral Emphasis in Art Education, p. 8.

[66]Mary J. Rouse, "Art: Meaning, Method and Media--A Six Year Elementary Art Curriculum Based on Behavioral Objectives," Behavioral Emphasis in Art Education, Jack Davis, ed. (Reston, Virginia, 1975), p. 74.

more options, can move toward more prcise goals. No unit should last more than six to eight class hours. Satellite units can provide remedial help or extend what is taught in the main unit.[67]

In both the general education guide and art guide sections, the authors discussed have very individualistic ideas concerning the contents of a curriculum guide. But nearly all guides have three items in common: objectives, learning activity and resources. Complete guide contents are discussed in six cases. Three of those--Anderson, the Kibler, Barker and Miles group, and Davis--advocate the inclusion of evaluation. Anderson, Saylor and Alexander, the Kibler, Barker and Miles group, and Rouse and Hubbard provide for advice to the teacher. These five areas--objectives, learning activities, resources, evaluation and advice to the teacher--are the most commonly advocated by writers and should be included in any guide. Other areas mentioned are further helps, to be included where the situation warrants. A discussion of these five trends in current art curriculum guides occurs in Chapter III.

Content of an Art Curriculum

The content of an art curriculum has to be selected before a curriculum guide can be written. What that content

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[67]Barkan, Chapman, and Kern, p. 22.

consists of is not as important as making sure that it fits the goals chosen.

The National Art Education Association publication The Essentials of a Quality School Art Program considered the following content compatible with any goals selected.

> 1. Examining intensely both natural and man-made objects from many sources.
> 2. Expressing individual ideas and feelings through use of a variety of art media suited to the manipulative abilities and expressive needs of the student.
> 3. Experimenting in depth with art materials and processes to determine their effectiveness in achieving personal expressive form.
> 4. Working with tools appropriate to the student's abilities in order to develop manipulative skills needed for satisfying aesthetic expression.
> 5. Organizing, evaluating and reorganizing work-in-progress to gain an understanding of the formal structuring of line, color, and texture in space.
> 6. Looking at, reading about, and discussing works of art: painting, sculpture, constructions, architecture, industrial and hand-crafted products, using a variety of educational media and community resources.
> 7. Evaluating art of both students and mature artists, industrial products, home and community design.
> 8. Seeing artists produce works of art in their studios, in the classroom, or on film.
> 9. Engaging in activities which provide opportunities to apply art knowledge and aesthetic judgment to personal life, home, or community planning.[68]

In 1965, Eisner expressed the belief that art curricula must contain three areas of learning experiences--the productive, critical, and historical aspects--in order to fill a void in the art education of young people. He felt that the productive aspect could be improved by providing the

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[68]National Art Education Association, pp. 4-5.

student with enough opportunities to improve his skill and sequencing more complex activities as the student progresses. Eisner also felt that teachers try to teach too many media per year. The critical aspect would be introduced to fill the linguistic gap. Eisner saw students with little ability to talk about art work. Art education could at least teach a student to describe a painting's visual facts, interpret his reaction to it, and make some value judgment about it. The critical aspect can also help students decide what art actually is, and an added historical aspect could relate art to culture and explain the transaction between society and the artist.[69]

Eisner's idea was given support in 1966 by Barkan, who said art education was too tied to the artist and not enough to the critic and historian.[70] Edward Mattil, in the Seminar in Art Education, accepted the three areas as the sources from which the language, concepts and processes of teaching art came.[71]

In his address to the International Society for Education Through Arts congress in July of 1975, Eisner discussed the

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[69]Eisner, "Curriculum Ideas in a Time of Crisis," p. 11.

[70]Barkan, A Seminar in Art Education for Research and Curriculum Development, p. 243.

[71]Edward L. Mattil, ed., A Seminar in Art Education for Research and Curriculum Development (University Park, Pennsylvania, 1966), p. 1.

the fact that his three-part curriculum (what Templeton called the "troika"[72]) has replaced the "creativity" movement which had held sway in the early 1960's. Its success rested upon the claim that these three particular areas are indigenous to art. Creativity could be found in other fields; but only art can "use media for expressive purposes, develop an ability to see aesthetically, and understand the arts in culture."[73]

McFee[74] and Rouse[75] each address themselves to the content question with the following results. Synthesizing their comments, one finds that the content relevant to art education falls into these categories: elements of design; attitudes toward art and creativity; art in culture, past, present and future; basic skills in production; interpreting mass media's symbolism while preserving individuality; a visual vocabulary; the relationship of arts among different cultures; the artistically gifted; sources of ideas for communication and expression; and what part art plays in the life of the individual.

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[72]Cited in Edward L. Mattil, "Art Education: A Maturing Profession," Art Education, XXIV (June, 1971), 17.

[73]Eisner, "Making the Arts a Reality in the Schools of Tomorrow--An Agenda for Today," p. 21.

[74]June King McFee, "Society, Art and Education," A Seminar in Art Education for Research and Curriculum Development, Edward L. Mattil, ed. (University Park, Pennsylvania, 1966), p. 134.

[75]Rouse, p. 70.

Summary

The literature of both general education and art education has showm the following ideas. The widespread use of behavioral objectives dictates their use in the proposed guide. There are many different types of guide contents, but basic elements of a guide seem to be objectives, learning activities, a list of resources, evaluation, and a section dealing with some form of advice to teachers. Content can vary among guides but should follow the objectives or goals chosen to be the goals of the course.

Chapter III deals with procedures involved in writing the proposed guide as well as a discussion of current curriculum guides. The review of literature shows five areas common to curriculum writers which has been explored in the discussion of curriculum guides.

CHAPTER III

METHODS AND PROCEDURES

The proposed curriculum guide for Art I in Mesquite Independent School District high schools was developed through a series of procedural steps. Once it had been decided that such a guide might effectively solve the problem of maintaining a relatively high degree of uniformity in the particular areas of art experience deemed appropriate for Art I among the several classes in the three institutions, preliminary reading indicated the nature of the research necessary to produce an effective curriculum guide. That research included extensive reading of current art education literature and an investigation of existing curriculum guides. Following the research process, the actual guide was prepared in rough draft, submitted to the secondary art faculty of Mesquite, revised according to their suggestions, and, finally, submitted to the Assistant Superintendent in charge of secondary education in Mesquite for his recommendations. The proposed guide presented in the following chapter reflects, therefore, the suggestions, concepts, strategies, and recommendations of many people.

It should be noted that, during the period of examining available current art curriculum guides and reviewing contemporary art education literature, a number of practical

considerations were kept in mind. The curriculum guide which was to be developed would, hopefully, solve a specific problem for a specific group of district-related institutions and would be implemented in the particular environment of those schools; therefore, not only were current trends in the teaching of art, the development of art curricula and curriculum guides, and the employment of behavioral objectives considered carefully but also the physical facilities and the student and art faculty personnel who would be involved. The curriculum guide which was developed, therefore, incorporates cognizance of both the ideal and the real and practical.

Art education literature suggests that a behaviorally-oriented curriculum guide can be successfully developed and implemented. Those educators whose contemporary concepts were reviewed through the current literature recognized five areas which are essential for a good art curriculum guide. The areas are the inclusion of a statement of behavioral objectives, learning activities, a list of resources, means for evaluation, and advice to the teacher. In order to determine whether curriculum guides actually being used in secondary schools--and therefore thought to be workable--contained any or all of these essentials, a number of such guides were analyzed and evaluated.

Current Curriculum Guides

Curriculum Guides in Art Education,[1] published by the National Art Education Association (NAEA), provided the names and addresses of sixty-nine secondary institutions of learning throughout the country which presently employ art curriculum guides. In addition, eighteen Texas school districts were also asked to send guides so that local art education attitudes and trends mught be obtained.

Responses to the request were somewhat limited. Only five Texas districts provided guides. The sixty-nine letters sent to school districts throughout the nation produced twenty-five guides, making a total of thirty guides examined. Thirty-four schools made no reply at all; ten reported that their guides were out of print or were of so limited a supply that none was available for such a study as the present one; one guide was being revised.

The five areas of an effective curriculum guide that art educators had declared essential were included in the thirty guides examined. Figure 1 shows that the frequence of occurence of each of the areas parallels the art education literature notations.

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[1]National Art Education Association, Curriculum Guides in Art Education (Washington, D. C., n.d.), pp. 42-55.

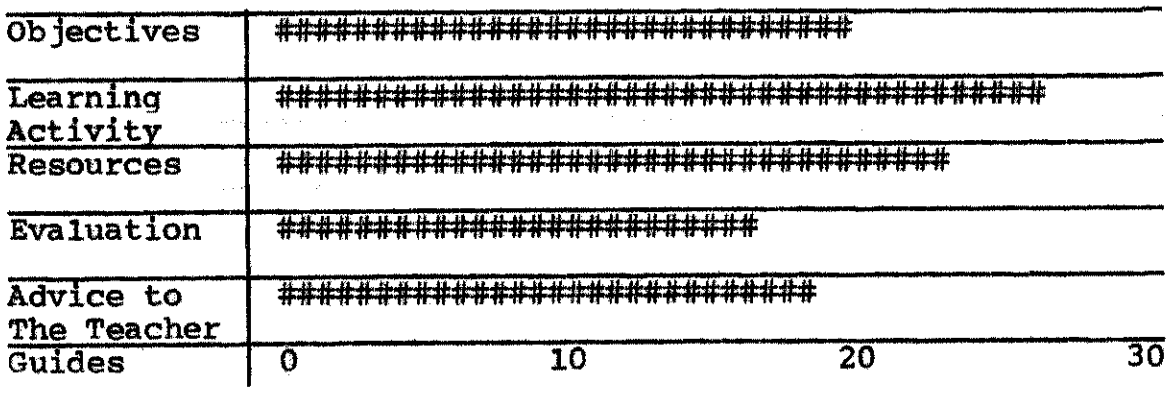

Fig. 1--Frequency of five major trends.

Of the five areas previewed in the literature, evaluation was recognized as the most difficult to achieve. Figure 1 shows that the current curriculum guides contain fewer statements on evaluation than on the other four areas.

Several other areas included in the curriculum guides became apparent. The two most often seen included alternative learning activities (strategies) and some type of glossary. Figure 2 shows their frequency of appearance.

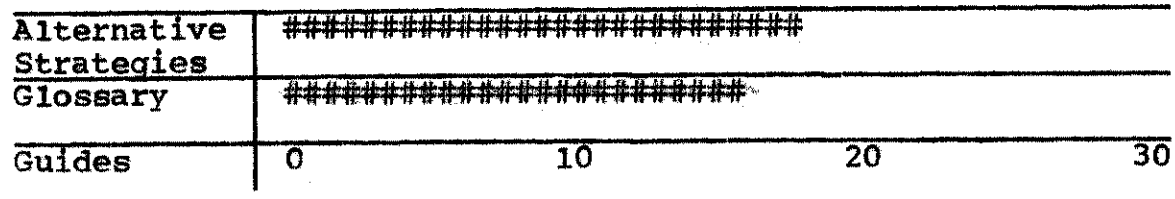

Fig. 2--Frequency of secondary trends.

Alternative strategies were defined as any learning activities in addition to the first strategy mentioned. A glossary was considered to be any list of vocabulary, with or without definitions. While not appearing as often as the five major areas, these two still are used often enough to be considered important and were added to the proposed guide.

Art education literature also showed an increased belief in the importance of teaching art history and art criticism as well as the production of art. Figure 3 shows the frequency of the appearance of these three areas in current art curriculum guides.

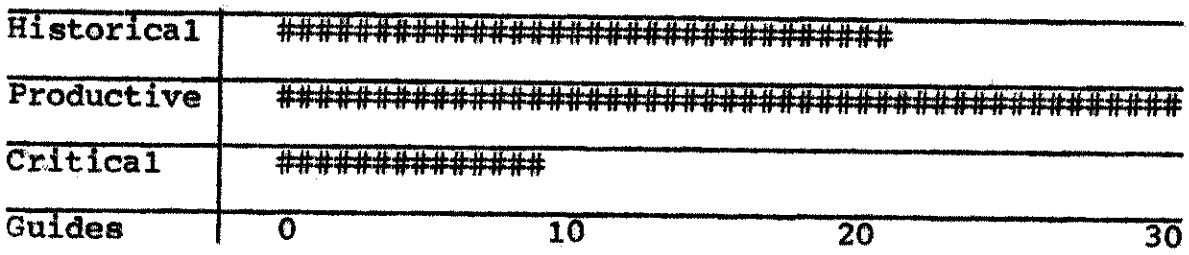

Fig. 3--Frequency of three content domains

The appearance of art criticism was still infrequent, but the guides including it had seemingly effective units.

No other clear cut patterns or trends were discovered. The dates of the guides ranged from 1960-1975. Although there was no discernible reason, more guides were from 1974 than any other year. It had been hoped that a trend toward the greater use of behavioral objectives would be found in the later guides, but that did not develop. A 1966 guide from Cincinnati, Ohio,[2] did incorporate behavioral objectives while a 1975 guide from Indianapolis, Indiana,[3] had no behavioral objectives at all. On the whole, the guides,

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[2]Cincinnati Public Schools, Art Education, Grades 7, 8, 9, Curriculum Bulletin 50 (Cincinnati, Ohio, 1966).

[3]North Central High School, Art Curriculum Guide: Grades 9-12 (Indianapolis, Indiana, 1975).

especially those before 1970, were much better planned as far as organization and content were concerned than had been expected.

Developing the Guide

Art education literature relating to curriculum stated that behaviors must be chosen before a curriculum can be developed. The behaviors used in this study were those suggested by the National Art Education Association: seeing and feeling, producing, knowing and understanding, and evaluating.[4] Those behaviors were also present in curriculum guides from Palm Beach, Florida,[5] and Houston, Texas.[6]

These behaviors were included in the trends discovered from literature and current art curriculum guides. The behavioral objectives to be used in the proposed study were broken down into the three domains of psychomotor, cognitive, and affective. Care was taken not to emphasize one domain at the expense of the others.

The limitations encountered in using behavioral objectives were provided for in the following ways. Even though some affective objectives were difficult to evaluate, an

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[4]National Art Education Association, Essentials of a Quality Art Program: A Position Statement (Washington, D. C., n.d.), p. 3.

[5]Florida State Department of Education, Pre-Objectives and Performance Objectives, K-8 (Palm Beach, Florida, 1974).

[6]Houston Independent School District, Art I, Curriculum Bulletin 74CBM13 (Houston, Texas, 1975), p. 17.

effort was made to incorporate them into the curriculum, even those whose efforts are seen only long after the student has left the art classroom. During the course of a unit, behaviors that can show up unexpectedly were provided for by including in the teacher-suggestion section a paragraph allowing the teacher to follow through on any direction which had strong student interest. The individualism of the student would be protected through the attempt to create either choices in objectives or concepts or a teacher's attempt to individualize the unit for each student. The teacher is also advised to be willing to allow a creative student some freedom within the confines of the assignment if he has any new ideas. The behavioral objectives themselves were checked for relevancy, educational intent, learner activity, exit criterion, taxonomy level, and behavioral terminology by using the following checklist adapted from Asahel Woodruff's "First Steps in Building a New School Program" (1968),[7] and from a checklist written by Sivasailam Thiagarajan (1973).[8]

1. What behavior is required?

2. Is the objective basicly psychomotor, cognitive or affective?

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[7]Asahel D. Woodruff, "First Steps in Building a New School Program," Mimeographed Booklet (Salt Lake City, Utah, 1968).

[8]Sivasailam Thiagarajan, "Good Objectives and Bad: A Checklist for Behavioral Objectives," Educational Technology, XIII (August, 1973), 28.

3. What are the important conditions under which the behavior is expected to occur?

4. Is the accuracy of the performance specified?

5. Does the objective avoid all unnecessary verbiage?

6. Is the language appropriate to the reader?

The organization of the proposed guide closely followed current art guides. Both current trends and particular requirements of Mesquite were included in the following outline.

I. Introduction
   A. Mesquite Independent School District's philosophy of education (included in all Mesquite guides)
   B. Behavioral goals
      1. General course goals
      2. Specific course goals
   C. Suggestions for using this guide
      1. The state of art education today
      2. The art teacher's challenge
      3. Notes to the teacher
         a. Suggestions for using the guide
         b. Grading
         c. Plan A and resource students
         d. Gifted students
         e. Behavioral objectives
         f. Suggestions for guide improvement
         g. Art Club
         h. Crafts Fair

II. Units of Instruction
   A. Unit
   B. Concept
   C. Behavioral objectives to go with the concept
   D. A suggested strategy
   E. Alternative
   F. Resources
   G. Evaluation
   H. Bibliography (at the end of each unit)
   (This sequence is repeated unit by unit for each concept presented

III. Glossary

IV. Instructional Resources

V. Ordering Supplies

The subject matter of the guide basicly came from the National Art Education Association's content statement[9] and various curriculum guides. With varying specificity, all the units included in the proposed guide were present in the reviewed guides. The units include art history and art criticism as well as the productive units of design, drawing, painting, crafts, ceramics, sculpture, graphics, and commercial art.

After the decision of what to include was made, the guide was written. Care was taken to be neat and precise in presentation, and the guide was arranged to facilitate use by Mesquite teachers as well as other readers.

Evaluation

During the in-service education of the Mesquite Independent School District on August 13, 1976, the secondary art teachers of Mesquite met to review a rough draft of the proposed guide. Their recommendations included a section concerning loaning supplies to other teachers and the inclusion of an objective concerning the development of a vocabulary of art terms in the general goals section.

Dr. J. C. Cannaday, the Assistant Superintendent in charge of secondary education in Mesquite, reviewed the proposed guide and made only style change suggestions. He was enthusiastic about incorporating the guide into the Mesquite Independent School District's curriculum.

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[9]National Art Education Association, The Essentials of a Quality School Art Program: A Position Statement, pp. 4-5.

CHAPTER IV

CURRICULUM GUIDE FOR ART I

A Philosophy of Education: Mesquite Independent School District

We Believe:

The purpose of education is to provide for the continual development and improvement of every individual to the extent of his abilities.

The public school is an educational agency of the community established to maintain, strengthen and improve our American way of life.

The program of the school should provide for each of its pupils, regardless of his ability or environment, the opportunity to develop and achieve to his capacity--mentally, physically, socially, morally, and spiritually.

The efforts of the school should be directed to the end that each individual will become an efficient member of our American democratic society, capable and desirous of making a definite and positive contribution to that society.[1]

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[1]Mesquite Independent School District, Developmental Reading (Mesquite, Texas, 1964).

The State of Art Education Today

Today's classroom teacher of art does not face alone the problem of providing quality opportunities for learning; he shares that position with every other educator. Thus the art teacher will find his own concerns reflected in the literature of both art education and general education alike. It is, therefore, appropriate to begin this curriculum guide with a brief survey of the current philosophies and practices in education in regard to curriculum development which have shaped the present guide.

Curriculum Development

Educational institutions exist for the purpose of promoting learning, but such institutions are not isolated from the communities which they serve. The development of those curricula by which educational experiences are organized, therefore, must be sensitive to many external influences. Melvin Tumin suggests that those social influences include factors such as the growth of democratic attitudes toward education for all, the accessibility of higher levels of education to all, technological development which makes some work skills obsolete and creates greater leisure time, and the change in the status of women.[2] Gail Inlow adds that the

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[2]Melvin Tumin, "Social Changes for Education," A Seminar in Art Education for Research and Curriculum Development, Edward Mattil, ed., Cooperative Research Project #V-002 (University Park, Pennsylvania, 1966), p. 106.

curriculum developer must also consider such matters as what facilities, resources, and faculty are available as well as the community's environment and values.[3]

Responsible education takes into account external societal influences and the framework of instruction within which individual subject areas fit such as the educational goals of the particular institution, the growth patterns of children, and the processes of learning.[4] Earl Smith labels such a frame of educational reference a "theory of instruction" and points out that it includes three essentials:

> 1) a body of information concerning the learner, 2) a body of information concerning the conditions required within a learning situation, and 3) a technical language with which to describe the relations between the learner variables, the situation variables, and the teaching (instructor) variables.[5]

Henry Cole's assessment of the contents of a good curriculum include behavioral objectives, content and material for learning experiences, and teaching-learning strategies which will transmit that content and material.[6] Paul Plowman, viewing a curriculum as a continuum of sequenced behaviors, advises that the curriculum developer should begin with

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[3]Gail M. Inlow, The Emergent in Curriculum (New York, 1973), pp. 51-54.

[4]Ibid.

[5]Earl P. Smith, "Towards a Taxonomy of Objectives for Art Education," Art Education, XXIII (May, 1970), 15.

[6]Henry P. Cole, Process Education, The New Direction for Elementary-Secondary Schools (Englewood Cliffs, New Jersey, 1972), p. 206.

knowledge of the student's present level of skill and his potential ability and then describe the goals toward which the student should move in behavioral terms. Those preparatory tasks which are necessary to assure the success of the student in attaining the stated goals should also be expressed in behavioral terms. Because the acquisition of a new skill may depend upon the ability to perform some previously-introduced skills, Plowman perceives the individual curriculum as a continuum in the same manner as education itself.[7]

Many educators enumerate specific questions which provide means for establishing the value of curriculum contents and goals and the relationship among the various parts or units. Manual Barkan, for instance, suggests that curriculum developers must know:

1) What to teach and to what ends?
2) What to teach to whom, and in what order?
3) What to teach with?
4) How to evaluate outcomes of teaching?[8]

D. Jack Davis sees a series of events which must occur before actual curriculum planning is begun. The identification of behaviors relevant to art education is of primary concern, for "art behaviors to be practiced in the classroom should

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[7]Paul D. Plowman, Behavioral Objectives: Teacher Success Through Student Performance (Chicago, Illinois, 1971), p. xx.

[8]Manual Barkan, "Curriculum Problems in Art Education," A Seminar in Art Education for Research and Curriculum Development, Edward Mattil, ed., Cooperative Research Project #V-002 (University Park, Pennsylvania, 1966), p. 241.

not be arbitrarily selected."[9] Virginia Brouch outlines the appropriate steps in designing art curricula. She advocates first assessing one's resources inventory. Then, with those resources in mind, one writes general goals for the course of study, correlating specific areas with the resources available in those areas. The content matter is divided into areas of experience which are related to previous lessons or units of learning and each of which has its own set of concepts and competencies. Behavioral objectives are designed; alternative objectives and activities are developed, and, finally, testing, revision, and evaluation of the effectiveness of the curriculum take place.[10]

Behavioral Objectives

Today's curricula and curriculum guides are frequently structured around sets of statements which describe behaviors. These statements express the behavior modification which is expected to occur as a result of particular learning activities. All such sets of behavioral objectives within a curriculum are minute specifications of the larger goals and

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[9]D. Jack Davis, "Issue: The Implications of Behavioral Objectives for Art Education in the Public Schools," Art Education, XXIV (February, 1971), 17.

[10]Virginia M. Brouch, Art Education: A Matrix System for Writing Behavioral Objectives (Phoenix, Arizona, 1973) p. 29.

objectives which shape the course of study. Although interest and research in using such stated objectives has concerned educators for some time, behaviorally oriented curricula have come to the fore recently in an educational reaction to the demand by funding bodies for more and more accountability.[11]

Inlow identifies several reasons for the present increase in demands for accountability. Rising school costs have made the public angry, and they are demanding better quality education. Learning deficiencies in economically deprived ethnic groups have become increasingly visible, and at the same time, the political influence of these groups has grown. There is a growing involvement of the federal government in education leading to public demand of justification of spending their tax money.[12] Qualley reports that since 1969, thirty nine states "have developed laws requiring some form of accountability in education." Criticizing the public tendency to equate the "product of education" with money, Qualley points out that those methods which are effective for "assessing the productivity...of a business venture... are not applicable" to the problem of assessing educational ventures."[13]

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[11]W. James Popham, "Objectives and Instruction," Instructional Objectives, James Popham and others, ed. (Chicago, Illinois, 1969), p. 50.

[12]Inlow, p. 323.

[13]Charles A. Qualley, "Addressing Some Problems in Art Education Accountability," Art Education, XXVIX (April, 1976), p. 4.

Davis, estimating the role of the modern educator in response to the demand for greater accountability, declares that the trend of growing criticism from funding bodies and the public obligates educators to develop and implement curricula which permit overt evaluation of their quality, necessity, and success. Davis suggests that the use of behavioral objectives permits such an evaluation.[14] Elliot Eisner, however, points out the limitations he sees in the use of behavioral objectives: some teachers seek only those ends easily evaluated; the assumption is often made that only ends specifiable in advance are acceptable; and some educators feel that behavioral objectives endanger individualization.[15] Eisner's view, however, is not shared by all art educators.

Behaviors

Davis states that behaviors relevant to art education must be decided upon before any further steps in developing curricula are taken.[16] Just what those behaviors are has been the topic of much discussion. Asahel Woodruff, in "A Behavior-Oriented Curriculum Model" in Behavioral Emphasis

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[14]Davis, "Issue: The Implications of Behavioral Objectives for Art Education in the Public Schools," p. 5.

[15]Eisner, Elliot W., "Do Behavioral Objectives and Accountability Have a Place in Art Education," Art Education, XXVI (May, 1973), 2.

[16]Donald Jack Davis, "Human Behavior: Its Implications for Curriculum Development in Art," Studies in Art Education, XIII (Spring, 1971), 6.

in Art Education, reports that "the most important thing in the behavior movement is its relevance to the human behavior in learners." The behaviors being taught must relate to the behaviors used in life. He lists four types of behaviors involved in the education process: 1) covert, non-verbal, cognitive-affective perceptual responses and decisions; 2) overt, verbal expressions; 3) overt, non-verbal expressions; and 4) sensate consuming acts (absorbing, identifying with, empathizing with, or responding contemplatively to something).[17]

Contents of Behavioral Objectives

Just exactly how is a behavioral objective written? What items should a good behavioral objective include? How specific should they be? These questions have been answered by many people in the education field.

> In art education, Brouch called a behavioral objective a descriptive declarative sentence. It is concerned with learning, on the part of the student, which is demonstrated by his either writing about it, talking about it, pointing or gesturing toward it, or actually performing proficiently by producing as in a painting or sculpture.[18]

She further stated that a behavioral objective "tells us WHO will do WHAT, using WHAT to accomplish WHAT."[19]

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[17] Asahel D. Woodruff, "A Behavior-Oriented Curriculum Model," Behavioral Emphasis in Art Education, Jack Davis, ed. (Reston, Virginia, 1975), p. 14.

[18] Brouch, p. 2.

[19] Ibid., p. 4.

Curriculum Guides

The curriculum guide brings together within a single unit the sequence of learning events which should occur in the classroom. The guide is a written version of the curriculum, usually designed for a single grade level or course. The guide includes whatever materials the curriculum developer deems an integral part of the curriculum, including general goals and objectives and, in more recent guides, behavioral objectives.

Anderson considered the appropriate contents of a guide to be as follows.

1. Suggested goals or directions for the curriculum with illustrations of how to translate these general goals behavioral terms.
2. How to plan with pupils, indicating how each teacher can develop with pupils the problems on which the group will work.
3. General framework for scope and sequence.
4. How to study children and techniques.
5. A statement of characteristics, needs, and developmental tasks of children and youth.
6. A list of types of experiences to assist children in their growth toward desired kinds of behavior changes.
7. Resources
8. Suggested means of evaluation.[20]

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[20]Vernon E. Anderson, Principles and Procedures of Curriculum Improvement, second ed. (New York, 1965), pp. 400-408.

Other educators who discuss curriculum guides are Saylor and Alexander,[21] Edward Krug,[22] Kibler, Barker, and Miles,[23] Rouse and Hubbard,[24] and Barkan, Chapman, and Kern.[25]

In both the general education and art education nearly all guides have three items in common: objectives, learning activity and resources. Complete guide contents are discussed in six cases. Three of those--Anderson, the Kibler, Barker and Miles group, and Davis--advocate the inclusion of evaluation. Anderson, Saylor and Alexander, the Kibler, Barker and Miles group, and Rouse and Hubbard provide for advice to the teacher. These five areas--objectives, learning activities, resources, evaluation and advice to the teacher--are the most commonly advocated by writers and should be included in any guide. Other areas mentioned are further helps, to be included where the situation warrants.

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[21] J. Gaylen Saylor and William M. Alexander, Curriculum Planning for Better Teaching and Learning (New York, 1954).

[22] Edward A. Krug, Curriculum Planning, rev. ed. (New York, 1957).

[23] Robert J. Kibler, Larry L. Barker, and David T. Miles, Behavioral Objectives and Instruction (Boston, Mass., 1970).

[24] Mary J. Rouse and Guy Hubbard, "Structural Curriculum in Art for the Classroom Teacher: Giving Order to Disorder," Studies in Art Education, XI (Winter, 1970);
Mary J. Rouse, "Art: Meaning, Method and Media--A Six Year Elementary Art Curriculum Based on Behavioral Objectives," Behavioral Emphasis in Art Education, Jack Davis, ed. (Reston, Virginia, 1975).

[25] Manual Barkan, Laura Chapman, and Evan J. Kern, Curriculum Development for Aesthetic Education: Guidelines, (St. Ann, Missouri, 1972).

Content of an Art Curriculum

The content of an art curriculum has to be selected before a curriculum guide can be written. What that content consists of is not as important as making sure that it fits the goals chosen.

The National Art Education Association publication The Essentials of a Quality School Art Program considered the following content compatible with any goals selected.

> 1. Examining intensely both natural and man-made objects from many sources.
> 2. Expressing individual ideas and feelings through use of a variety of art media suited to the manipulative abilities and expressive needs of the student.
> 3. Experimenting in depth with art materials and processes to determine their effectiveness in achieving personal expressive form.
> 4. Working with tools appropriate to the student's abilities in order to develop manipulative skills needed for satisfying aesthetic expression.
> 5. Organizing, evaluating and reorganizing work-in-progress to gain an understanding of the formal structuring of line, color, and texture in space.
> 6. Looking at, reading about, and discussing works of art: painting, sculpture, constructions, architecture, industrial and hand-crafted products, using a variety of educational media and community resources.
> 7. Evaluating art of both students and mature artists, industrial products, home and community design.
> 8. Seeing artists produce works of art in their studios, in the classroom, or on film.
> 9. Engaging in activities which provide opportunities to apply art knowledge and aesthetic judgment to personal life, home, or community planning.[26]

In 1965, Eisner expressed the belief that art curricula must contain three areas of learning experiences--the productive, critical, and historical aspects--in order to fill

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[26]National Art Education Association, The Essentials of a Quality School Art Program: A Position Statement (Washington, D. C., n.d.), pp. 4-5.

a void in the art education of young people. He felt that the productive aspect could be improved by providing the student with enough opportunities to improve his skill and sequencing more complex activities as the student progresses. Eisner also felt that teachers try to teach too many media per year. The critical aspect would be introduced to fill the linguistic gap. Eisner saw students with little ability to talk about art work. Art education could at least teach a student to describe a painting's visual facts, interpret his reaction to it, and make some value judgment about it. The critical aspect can also help students decide what art actually is, and an added historical aspect could relate art to culture and explain the transaction between society and the artist.[27]

Eisner's idea was given support in 1966 by Barkan, who said art education was too tied to the artist and not enough to the critic and historian.[28] Edward Mattil, in the Seminar in Art Education, accepted the three areas as the sources from which the language, concepts and processes of teaching art came.[29]

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[27]Elliot W. Eisner, "Curriculum Ideas in a Time of Crisis," Art Education, XVIII (October, 1965), 11.

[28]Manual Barkan, "Curriculum Problems in Art Education," p. 243.

[29]Edward L. Mattil, ed., A Seminar in Art Education for Research and Curriculum Development, Cooperative Research Project #V-002 (University Park, Pennsylvania, 1966), p. 1.

Summary

The literature of both general education and art education has shown the following ideas. The widespread use of behavioral objectives dictates their use in the following guide. There are many different types of guide contents, but basic elements of a guide seem to be objectives, learning activities, a list of resources, evaluation, and a section dealing with some form of advice to teachers. Content can vary among guides but should follow the objectives or goals chosen to be the goals of the course.

The Art Teacher's Challenge

Art teachers are challenged anew each year because their classes are composed of two kinds of students: those who are seriously interested in art and those who believe that the art class will yield an "easy credit." Certainly, art classes are fun, interesting, and--sometimes--easy, but the process of learning need not necessarily be dull, uninteresting, and hard. Even those students who are seeking an easy credit can--and frequently do--learn something.

Although art classes appear to deal primarily with man's visual heritage in its many manifestations, these classes also prove to be among the few secondary courses offered which permit the student to make decisions. In math class, 2+2 always equals 4, and in every history class, Columbus discovered America in 1492. But in so simple an act as

mixing the hues blue and yellow, the student may choose to alter the amount of either color to produce a number of different results. Thus, one obvious value of art classes is the fact that the student is learning to make his own decisions, however small.

Secondary art classes will, certainly, provide the gifted, talented student with the technical knowledge he needs in order to pursue art as a career or an avocation. But the non-gifted, non-talented student, that one who seeks an easy credit, may find in an art class an appreciation of the beauty of the natural world and of those objects which man creates with his hands, a lesson he may not be able to learn elsewhere. The teacher of art, challenged by the split personality of his class, should remember that he offers something of value to all students.

Notes to the Teacher

Suggestions for Using the Guide

First and foremost, this publication is a guide...not a day-by-day lesson plan book. The learning activities described in the units are suggested ideas only. If the teacher cannot, or does not prefer to, teach that particular activity, he may use one from the alternatives or make up an activity himself.

Great care has been taken to include concepts conducive to an effective art education and to exclude activities which

are redundant or superfluous. Each teacher should try to include all the concepts presented in classroom teaching. If there is trouble with one of the art units, he may contact another art teacher for help.

Grading

Grading is a very difficult but necessary problem for art teachers. Are grades given on talent only? Is it fair for those who do have talent to be graded on effort only? The teacher might want to consider the following areas:

1. the attitude, cooperation, participation in activities, and social relations with his classmates (an area usually evaluated as citizenship but of use with the "no talent" student who earnestly tries);
2. the relationship of skills and performance to ability (an area which includes originality of thought and success in completion of projects);
3. both effort and improvement for the student without aptitude and improvement alone for the student who improves the aesthetic quality of his work; and
4. performance on tests which are designed to assist the student in fulfilling objectives instead of to serve as an end in themselves.

The teacher should consult Policies and Procedures for a more complete discussion of grading.[30]

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[30]Mesquite Independent School District, Policies and Procedures (Mesquite, Texas, 1974).

There are types of evaluation for grading other than written tests. Rating scales give the student an opportunity to judge how well the work was done. Check lists can help a student tell if all parts of the assignment were done.[31]

Plan A and Resource Students

These students are often placed in art classes to give them regular classroom activities that will give them the greatest success as well as normal contact with other students. They should be treated as much as possible as other students. Plan A students particularly need to experience success and it is useful to talk with their resource teacher to discover any information that will help the student achieve it. Doing so is a little more trouble but may give them a chance to help themselves.

Gifted Students

These students make themselves known early by their outstanding art ability. The teacher should challenge these students as much as possible to help them progress, and some individualization is helpful. If they are interested in an art career, the teacher can aid in obtaining information and offering encouragement.

Behavioral Objectives

The use of behavioral objectives is widespread today. And, although the use of such objecitves has as yet not been

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[31]Houston Independent School District, Art, Grade 7 (Houston, Texas, 1975), p. 16.

tested sufficiently for any final judgment of their metits, the use of behavioral objectives does provide one logical, current technique for evaluating the student's progress and the effectiveness of the method of teaching. However, the teacher must be careful not to let behavioral objectives stagnate his teaching. They can be effective only if they are used creatively. Affective objectives (or long-range objectives) cannot be immediately judged, but must be included in teaching to attempt to better the quality of the student's future life. Behavioral objectives are provided for each learning activity in the guide to assist both teacher and student in knowing what is expected of him.

Suggestions for the Guide

If any teacher has suggestions to improve this guide, he should contact Cathy Bradley at North Mesquite High School, 279-6721. This guide is for all Mesquite art teachers, and suggestions are very welcome.

The Art Club

If extra time is available, the organization of an Art Club can give interested students an added reason for being proud of themselves and their school. An Art Club can be involved in such activities as designing stage sets and annual covers, contributing cartoons to the school newspaper, making spirit posters for football games, contributing Christmas decorations, and providing art displays for special occasions.

Field trips to the Dallas Museum of Fine Arts and to the Fort Worth museum complex are possible with money-making projects to defray transportation costs. Such projects can also pay for banquets and picnics.

The Crafts Fair

The greatest public exposure the Mesquite Independent School District's art departments get is through the annual Crafts Fair in May, usually held at Town East Mall. Each teacher should gather the best work of the year to display. The work is judged, with judges coming from area universities.

Major Goals and Objectives

1. "The student will have intense involvement in and respond to personal visual experience."[32]

a. The student will describe the elements of art present in a specific work of art.

b. The student will make statements about the theme or message the artist is trying to convey.

2. "The student will perceive and understand visual relationships in the environment."[33]

a. The student will recognize various art media.

b. The student will recognize various art elements when they are present in a work of art.

c. The student will make statements about design in nature.

3. "The student will think, feel and act creatively with visual art materials."[34]

a. The student will produce new and imaginative works of art.

b. The student will demonstrate his knowledge of the correct usage and care of tools and supplies.

c. The student will produce art work within a specified framework or idea.

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[32]National Art Education Association, Essentials of a Quality School Art Program: A Position Statement (Washington, D. C., n.d.), 3.

[33]Ibid.

[34]Ibid.

4. "The student will increase manipulative and organizational skills in art performance appropriate to his abilities."[35]

a. The student will demonstrate by his continued effort that he has worked to the best of his ability.

5. "The student will acquire a knowledge of man's visual art heritage."[36]

a. The student will identify various artists and their work.

b. The student will acquire a working vocabulary of art terms.

c. The student will describe various art styles.

d. The student will define style as it pertains to art.

e. The student will recognize the relationship between an art work and the historical period in which it was produced.

6. The student will value art.

a. The student will experiment with new media.

b. The student will ask questions that show interest beyond what is required.

c. The student will demonstrate his appreciation of art by asking to go on field trips, volunteering to read art books, and asking questions about art work displayed in the classroom.

d. The student will demonstrate that he values art by respecting the work of others.

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[35] Ibid.

[36] Ibid.

7. "The student will make intelligent visual judgments suited to his experience and maturity."[37]

a. The student will state his opinions about certain works of art.

b. The student will describe specific art works.

c. The student will attempt to justify his opinions about art works.

d. The student will make statements concerning the quality of specific art works.

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[37] Ibid.

Instructional Units

Unit: Design

Concept: Design is found in nature.

Behavioral Objectives:

1. The student will analyze items from nature to ascertain the presence of various design elements.
2. The student will practice looking for design in nature.
3. The student will give examples of design elements in nature.
4. The student will learn the definitions of various design elements after listening to a lecture and analyzing various paintings for the elements' presence or absence.

Learning Activity:

Show examples of design in nature. Have students bring examples of design in nature to class. Point out some of the following design principles, and have students write down these principles for use later.

1. Unity-the degree to which all parts of a work are held together for a sense of 'wholeness.'
2. Variety-the presence of a range of different elements or qualities.
3. Contrast-a great difference between, or opposition of elements.
4. Repetition-the repeating of elements.
5. Emphasis-dominance of one element in a design.
6. Balance-equilibrium evident in a composition (symmetrical, assymetrical, radial)
7. Rhythm-repetition of elements to suggest flowing movement.
8. Center of interest-the most important part of a composition; the area which is noticed first.
9. Proportion-the sizes of parts in relation to each other and to the whole.[38]

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[38]Houston Independent School District, Art, Grade 7, p. 59.

Stress that not all elements are present in every design, but most designs have more than one element. Have students practice using these elements in construction paper compositions. The following two concept lessons are examples of how this can be done. Vary the media to give variety.

Alternative:

Draw elements from nature

The teacher can analyze specific paintings for design content

Resources:

Examples of design from nature, slides, specific paintings, and the book Design in Nature.

Evaluation:

1. Written test on design elements.

   a. Define the following (or make it a matching test): unity, variety, contrast, repetition, emphasis, balance, rhythm, center of interest, proportion.

   b. Show a group of paintings which has strong emphasis in one design element and ask students to identify.

Unit: Design

Concept: Most designs have a center of interest.

Behavioral Objectives:

1. The student will identify the center of interest in selected designs.
2. The student will select paintings with a center of interest after listening to a discussion on center of interest.

3. The student will practice using a center of interest in his own compositions.

Learning Activity:

Show examples of centers of interest. They can be color emphasis, size variation, open space, and directional emphasis. Have students make two compositions with construction paper with two of the above as centers of interest.

Alternative:

Show paintings with linear quality and use line direction to determine the center of interest.

Have the students do pencil drawings, including a center of interest.

Resources:

Examples of paintings with the centers of interest mentioned above, construction paper, glue, scissors.

Evaluation:

1. Is the center of interest readily seen in the designs?
2. How complicated is the composition? Has the student merely fulfilled the requirements of the assignment, or has he tried to go further?
3. Were the student's choices of paintings with a center of interest correct?

Unit: Design

Concept: Positive-negative space is sometimes used in design.

Behavioral Objectives:

1. The student will distinguish between foreground and background in a design after a class discussion.

2. The student will deduce after seeing examples that sometimes the blank space in a painting can be just as effective as the space which is used.

3. The student will practice working with positive and negative shapes in his own compositions.

Learning Activity:

Define positive-negative space and show examples in painting and sculpture. Have the students make two construction paper compositions, with a center of interest, in which the background is indistinguishable from the foreground. Avoid clutter in the design.

Alternative:

Tempera painting with more negative space than positive

Silhouettes

Resources:

Student examples, paintings utilizing negative space, construction paper, scissors, glue

Evaluation:

Compositions are put on the bulletin board and the teacher tries to distinguish foreground from background.

Bibliography-Basic Design

Guyler, Vivian V., Design in Nature, Worcester, Mass., Davis Publications, 1970.

Moseley, Spencer, Pauline Johnson, and Hazel Koenig, Crafts Design, Belmont, Calif., Wadsworth Publishing Co., 1968.

Sources the teacher has found useful:

Unit: Drawing

Overall Unit Objectives:

1. The student will perform to the best of his ability in the drawing unit to show an increased power of observation at its end.

2. The student will demonstrate the proper care of the tools of the several media involved in the drawing unit after seeing it done.

3. The student will employ good work habits during the drawing unit.

4. The student will recognize the various drawing media by their characteristics after seeing examples of them.

5. The student will infer that a successful drawing need not be realistic by making numerous non-objective drawings (not all students can achieve this objective).

Overall Unit Evaluation:

Terms are defined in each concept lesson. A test, whether objective or subjective, is suggested at the end of the drawing unit.

Unit: Drawing

Concept: Various types of line create different effects.

Behavioral Objectives:

1. Students will analyze selected drawings for variety of line in a class discussion.

2. The student will analyze drawings for variety of line and point out how variety affects the emotional impact of

the drawing in the same discussion.

3. The student will then produce single and multiple line drawings, using lines of varying width, that show various emotions and ideas.

4. The student will practice using the various types of lines in an original drawing.

5. The student will experiment with different pressures on his drawing instrument.

Learning Activity:

Discuss the function of line in various drawings. Show various lines, and let the students tell the teacher what emotions they see. Give them emotions to represent by thick or thin, wavy or straight, etc., lines. Possible emotions include love, hate, tranquility (calm), anxiety, boredom, fear, anger, nervous, etc. Experiment with pressure on the pencil. Let them choose one type of line which they have drawn and use it primarily in drawing a still life. Instruct them to try to get that emotion into the still life. The student should practice drawing by drawing realistic objects.

Alternative:

Using burlap as a background, pull threads, and add yarns to give a linear design in fabric.[39]

Scratchboard

Outside trips to draw

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[39]Arlington Independent School District, Sample Curriculum Units, unpublished guide in preparation (Arlington, Texas, 1976).

Resources:

Examples of various drawings with different linear quality, pencil or other drawing instrument, paper, set-up still life.

Evaluation:

1. Does the still life show any characteristics of any type of emotion?
2. Has the student seemed to understand the process?
3. Has the student followed instructions?
4. Did the student analyze line drawings?

Unit: Drawing

Concept: Perspective is a means of showing depth in a drawing.

Behavioral Objectives:

1. The student will listen to a class discussion on perspective.
2. The student will give examples of perspective by drawing three-dimensional shapes.
3. The student will practice using one-point perspective by drawing assigned shapes in perspective.

Learning Activity:

Show various landscapes and ask the students to determine their point of view. Discuss perspective, showing examples. Demonstrate a cube in perspective. Have students draw the cube and then continue with the alphabet in block letters.

Alternative:

Draw the art room in one-point perspective.

Find a magazine photograph showing perspective. Cut it in

half, and let the student finish the other half.

Trace magazine picture showing perspective to study lines.

Resources:

Rulers, paper, pencils, drawing examples

Evaluation:

1. How much help did the student need from the teacher?

2. Did the student use perspective correctly in his three-dimensional shapes?

3. Did the student make any attempt to be creative by adding details other than perspective?

Unit: Drawing

Concept: Foreshortening is one result of perspective.

Behavioral Objectives:

1. The student will, after trying figure drawing, accept that foreshortening will make an arm or leg coming toward the viewer "look right."

2. The student will practice figure drawing, using foreshortening in his drawing.

Learning Activity:

Discuss foreshortening as it pertains to figure drawing.

Give the student an opportunity to practice.

Alternative:

For variation, try different drawing media.

Draw a can from three different angles.

Resources:

Pencil, paper, various media

Evaluation:

1. How much teacher help did the student need?

2. Did he search for drawing angles containing more foreshortening by moving around the art room?

3. Are figure drawings stiff or relaxed?

Unit: Drawing

Concept: Contour drawing is another type of drawing. Overlapping lines is an effect which can result from contour drawing.

Behavioral Objectives:

1. The student will define contour drawing after the teacher explains it.

2. The student will practice both blind contour and contour figure drawing.

3. The student will practice composing by choosing to overlap his drawings.

Learning Activity:

Demonstrate blind contour (not looking at the paper) and have them try (be prepared to cope with giggles). Demonstrate figure contour (draw model, looking at paper only to change contours) and have them practice.

Alternative:

Draw objects other than models

Add backgrounds

Use different media for different effects

Resources:

Paper, pencil

Evaluation:

1. How well did they cooperate?

2. Did they cheat and look at the paper when they were not supposed to look?

3. Did they think about the effect of overlapping and try to use it?

Unit: Drawing

Concept: Gesture is another type of drawing. Motion is an effect which can result from it.

Behavioral Objectives:

1. The student will define gesture drawing after the teacher explains it.

2. The student will use gesture drawings to show motion.

3. The student will overlap several gesture drawings on the same page to illustrate different motions.

Learning Activity:

Define gesture and demonstrate it. Have them practice, stressing the motion which can be obtained. Show Duchamp's "Nude Descending the Staircase" and Giacomo Balla's work. Encourage the student to use his whole arm.

Alternative:

Use tools other than pencils: twigs, toothbrushes, etc.

Resources:

Duchamp's "Nude Descending a Staircase," Balla's work, paper, writing instrument

Evaluation:

Did their gesture drawings show motion?

Unit: Drawing

Concept: Chiaroscuro is a means of expressing value in drawing.

Behavioral Objectives:

1. The student will define chiaroscuro, value, and highlight after the teacher explains them.
2. The student will differentiate subtle light changes from obvious light changes on a still life.
3. The student will practice using various media to achieve chiaroscuro.
4. The student will talk about the various media he used.
5. The student will use highlights and dark values to emphasize specific areas of a drawing.
6. The student will demonstrate consistency in shading with the light source as a guide.
7. The student will demonstrate control of chiaroscuro by using variations of value to show mass.
8. The student will accept after trying to use outlines that the edge of a shadow has no line.

Learning Activity:

Show examples of chiaroscuro done with different media.

Show different objects in the art room with lights on and off.

Change the light source. Have them practice with still life and figure drawing. Assign a still life with dark values predominant and a figure drawing with light values predominant.

Use two different media per drawing.

Alternative:

Ask them to determine, in examples, if highlights and shadows are consistent.

Light a still life different ways.

Do a still life with construction paper to define shapes and shadows without lines.

Pose student by the window and turn off the lights.

Draw on grocery sacks, chalk for highlights, charcoal for shadows.

Draw a crumpled piece of paper and make a landscape from it.

Resources:

Examples of shading with different media (pencil, pastel, charcoal, pen and ink, etc.), drawing instruments, paper, set-up still life

Evaluation:

1. How well can the student control value?
2. Short test or oral activity concerning examples and definitions.
3. Has the student been consistent in his use of value?

4. Does he show an inclination to experiment?

5. Has the student shown by his drawings that he accepts that a shadow has no line?

Unit: Drawing

Concept: One drawing media can be pen and ink.

Behavioral Objectives:

1. The student will practice the cross-hatch technique, scribbling and dot technique of pen and ink by drawing a small practice still life.

2. The student will choose one pen and ink technique with it develop a pen and ink drawing of an animal.

3. The student will discover that he can control value by his handling of his pen.

4. The student will practice the care of the pen and nib.

Learning Activity:

Show examples of pen and ink drawings done by both professionals and students. Demonstrate the three techniques, encouraging them to ask questions. Have the students use the three techniques in small still life drawings. When those are finished, discuss with students their problems in working with pen and ink. Let them choose the technique they like best and draw and ink an animal chosen from black and white photographs.

Alternative:

Draw with cotton swabs

Use ink washes

Resources:

Examples of pen and ink drawings, nibs and staffs, India ink, and paper

Evaluation:

1. Did the students participate in the class discussion?
2. Did the students try and give up, or did they keep on trying to master pen and ink?
3. Were the students satisfied with their results?
4. Did the students ask for additional information?
5. Do the students want to carry pen and ink into other areas?

Unit: Drawing

Concept: Mixed media can express further drawing skill.

Behavioral Objectives:

1. The student will investigate the solutions of other artists who work with combining media and methods by studying his text.
2. The student will experiment with combinations of various drawing media to discover new ideas.

Learning Activity:

Show examples of mixed media techniques. Examples: ink and watercolor, pastel and watercolor, charcoal and wash, felt tip and India ink, conte and wash, etc. Have the student choose one to execute. Different papers can create different effects.

Alternative:

Transfer magazine photographs. Wet the picture with lighter fluid (caution) or turpentine. Turn it face down when half

dry and rub back with toothbrush or ball point pen (empty). The student can use one of several images and then add other media to it. The student can also transfer with polymer medium.

Resources:

Ink, watercolor, pastel, charcoal, ink wash, brushes, paper, felt tip pens, conte, etc.

Evaluation:

1. How creative was the student when it came to picking and using mixed media?
2. How many artists were investigated?

Bibliography-Drawing

Laliberte, Norman and Richey Kehl, 100 Ways to Have Fun With an Alligator, Blauvelt, New York, Art Education, Inc., 1969.

Mendelowitz, Daniel M., Drawing, New York, Holt, Rinehart and Winston, 1967.

Nicolaides, Kimon, The Natural Way to Draw, Boston, Mass., Houghton-Mifflin Co., 1941.

Peck, Stephen Rogers, Atlas of Human Anatomy for the Artist, New York, Oxford University Press, 1972.

Wigg, Philip R., Introduction to Figure Drawing, Dubuque, Iowa, Wm. C. Brown Publishing Co., 1967.

Sources the teacher has found useful:

Unit: Painting

Concept: Painting incorporates many different media.

Behavioral Objectives:

1. The student will define various media after the teacher explains them.

2. The student will distinguish a painting from a drawing or a print after seeing examples of all three and hearing about their characteristics.

3. The student will relate on paper how painting began after listening to a lecture.

Learning Activity:

Acquaint the student with various media, both from historical (cave paintings forward) and modern sources. Examples: fresco, egg tempera, oil, acrylics, watercolor, stains, colored ink, pastel, crayons, etc. Explain the difference between painting, graphics, and drawing.

Alternative:

Have students evaluate paintings for surface treatment of media.

Resources:

Supplies to demonstrate egg tempera, acrylics, watercolor, colored inks. Examples of others, either real or pictures.

Evaluation:

Lab test over media about a week after the unit to check the student's reaction.

Unit: Painting

Concept: A color wheel contains colors made up of the three primary colors or hues.

Behavioral Objectives:

1. The student will define the components of the color wheel after a class discussion.
2. The student will practice mixing colors to gain proficiency.
3. The student will identify subtle variations of color in real objects after watching the teacher demonstrate it and seeing more examples.

Learning Activity:

Discuss colors by asking students to name various colors in the room and what colors they are made up of. Then explain primary colors. (Note: this can be done on the blackboard or with color, whichever is preferred). Then explain secondary, tertiary, and complementary. Have them make a color wheel with primary, secondary, tertiary, and a gray by mixing one complementary pair. They may use only the primary colors to make all the colors on the wheel.

Alternative:

Have them use some shape other than circular to make the color wheel more interesting.

Use a glass pan on an overhead projector and add various colors of food coloring to demonstrate the color wheel.[40]

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[40]Arlington Independent School District, Sample Curriculum Units.

Have them choose a photo and paint it three times, once with primary, once with secondary and once with complementary. Match the colors of real objects by mixing colors.

Resources:

Tempera, photographs, examples of paintings with color mixtures.

Evaluation:

Check color wheels for accuracy.

Test for definitions or check how many students have to hear the definitions again before beginning the next assignment.

Unit: Painting

Concept: Monochromatic, analogous, triadic and complementary are names for specific color mixtures called color schemes.

Behavioral Objectives:

1. The student will learn to identify various color schemes through practice and visual experience of them.
2. The student will practice using a specific color scheme.
3. The student will combine previous experiences in color mixing with this activity.

Learning Activity:

Show examples of paintings with specific schemes. Ask the student to choose one scheme and paint an abstract composition using that scheme only. (Note: it is acceptable to use a small amount of the complementary color for an accent.)

Alternative:

Study colors by using the color-ground relationship. Example: red on a green background appears duller than red on a neutral

background. This can be done with all color schemes to determine their effects.

Evaluation:

1. Is the student's composition effective?
2. Is his chosen color scheme appropriate for the composition?
3. Has he used colors appropriate to his color scheme?

Unit: Painting

Concept: Different colors have various emotional connotations.

Behavioral Objectives:

1. The student will investigate through art history the emotional and symbolic meaning of various colors.
2. The student will choose one color whose emotional meaning appeals to him and create a painting expressing it.

Learning Activity:

Colors as symbols of today will be discussed. Example: color change in fashion with the seasons. Have the student create a painting, real or abstract, to express an emotion the student sees in his favorite color.

Alternative:

Bring objects to class to compare color as associated with sound or taste. Example: What color is glass breaking? What color is bad tasting medicine? What color is bacon frying?[41]

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[41]Arlington Independent School District, Sample Curriculum Units.

Resources:

Paintings with strong emotional color reference, pictures of fashion designs

Evaluation:

Have student verbalize or write an essay about his painting to check his reaction.

Unit: Painting

Concept: Value, in painting, is the lightness or darkness of a color.

Behavioral Objectives:

1. The student will practice using color in shading.
2. The student will display skill in recognizing chiaroscuro in certain paintings.

Learning Activity:

Review chiaroscuro utilized in the drawing unit. Have the student create a painting with a monochromatic color scheme. The student can use a little of the chosen color's complementary for accent. Have the student paint a self-portrait using complementaries for shadow.

Alternative:

Work out graded value chart with one color and adding black for shades and white for tints.

Paint with black and white only

Study Leonardo da Vinci's chiaroscuro and compare it with Rembrandt's.

Resources:

Examples of paintings with chiaroscuro, tempera, paper, mirrors, examples of paintings using complementaries for shading (Renoir)

Evaluation:

1. Does the painting show an emphasis on the value study?
2. Can the student control the media he used?
3. Can the student recognize chiaroscuro when it is present in art work?

Unit: Painting

Concept: Intensity is the lightness or dullness of a color.

Behavioral Objectives:

1. The student will recognize the difference between an intense color and a light one, either on a real object or color sample, after a class discussion.
2. The student will practice recognizing color intensities.
3. The student will accept that an intense color can be dulled by adding its complement after trying it.
4. The student will practice using intense colors in a composition.
5. The student will infer after practice with color that more intense colors seem to advance in space while neutrals recede.

Learning Activity:

Show examples of the use of intense colors and compare to neutral colors. The students will probably want to use

black-lite colors for this project. Use your own judgment about permitting this. Have students choose two subjects to paint--one with intense colors, the other with neutral colors.

Alternative:

Study commercial art and talk about how intense colors affect advertising. Then paint an eye-catching ad.

Make a study of the different intensities of green in nature.

Resources:

Paintings with intense and neutral colors, sketchbooks, brushes

Evaluation:

1. Were the colors chosen appropriate to the subject matter?
2. Can the student recognize color intensities?

Unit: Painting

Concept: The individuality of the artist determines the use of tempera.

Behavioral Objectives:

1. The student will verbally analyze a selection of different paintings for color usage, surface treatment of paint, composition and mood.
2. The student will choose one painting from the discussion or text that may relate to his own way of work and report on his findings.
3. The student will practice to become proficient in the technique of mixing color to achieve a desired effect.

4. The student will create a painting which reveals an incorporation of a specific type of paint handling.

Learning Activity:

Show different paintings of widely differing styles (For example, cubism, impressionism, photo realism, naturalism, symbolism. All can be realistic, but each is different) When the student has chosen one of them, or one from the text, have a class discussion to let them explain their choices. Next have them paint a still life trying to incorporate the chosen style into one of their own.

Alternative:

Work on material other than paper (masonite, wood, etc.)

Resources:

Text, examples of painting styles, tempera, sketchbook

Evaluation:

1. Check class discussion with resulting painting.
2. Check painting with style chosen by the student.
3. Was the verbal analysis correct?

Unit: Painting

Concept: Watercolor is transparent.

Behavioral Objectives:

1. The student will recognize the existence of different watercolor techniques through experimentation.
2. The student will discuss these techniques in an open class discussion.

3. The student will differentiate between transparent and opaque watercolor by either writing about them or painting an example of each.

Learning Activity:

Repeat watercolor demonstration from media lesson. Could include overlay, drybrush, wet-in-wet, rubber cement resist, salt on wet watercolor, effects from different quality paper. Teacher can demonstrate a still life. Have them try a still life, using at least two of the above. Caution about overworking. Note: India ink with wet-in-wet has an interesting effect.

Alternative:

Start from historical standpoint, discussing Homer, Turner and Marin. Bring in the English and Oriental influence. The student can further his skills with portraits.

Watercolor and pastels.

Tissue paper on wet paper. Remove when the tissue paper starts to dry.

Resources:

Examples of good watercolors from history and current commercial art, watercolors, salt, rubber cement, different weights of watercolor paper

Evaluation:

1. Did the students experiment? To what extent?
2. How successful were they?
3. Can the students identify techniques on sight?

Bibliography-Painting

Laliberte, Norman and Richey Kehl, 100 Ways to Have Fun With an Alligator, Blauvelt, New York, Art Education, Inc., 1969.

Morman, Jean Mary, Art: Of Wonder and a World, Blauvelt, New York, Art Education, Inc., 1967.

_____, Art: Tempo of Today, Blauvelt, New York, Art Education, Inc., 1969.

Read, Herbert, A Concise History of Modern Painting, New York, Frederick A. Praeger, Publishers, 1965.

Schinneler, James A., Art/Search and Self-Discovery, 2nd ed., Scranton, Pennsylvania, International Textbook Co., 1969.

Sources the teacher has found useful:

Unit: Graphics

Concept: Printing is a method of reproducing one image any number of times.

Behavioral Objectives:

1. The student will identify various types of printing processes after having been shown examples.

2. The student will differentiate between a print and other art forms, furthering his experiences gained from the painting unit.

Learning Activity:

Show prints and paintings together. Ask them to tell which is which. If they got it right, ask why. If wrong, explain the differences. Give brief history of printing. Explain and demonstrate several printing processes.

Alternative:

Explain one method in depth, usually linoleum block printing.

Resources:

Block printing equipment, serigraphy equipment, potato printing, newspaper, wood block, intaglio

Evaluation:

Test, either verbal or written, on terminology.

Can the students differentiate between painting and printing?

Unit: Graphics

Concept: Linoleum block printing is a simple printing process.

Behavioral Objectives:

1. The student will define terminology relating to linoleum block printing after the teacher explains it.
2. The student will use safety procedures concerning printing equipment during the unit.
3. The student will create a linoleum block and print it.

Learning Activity:

Show examples of previous student work. Demonstrate the entire process. Ask them to make ten sketches. Explain that, in the sketch, lettering must be drawn backward and great care must be taken to utilize positive-negative spaces. Grays can be used; let the students figure out how. Remind them that every white area on the sketch must be cut out. Emphasize linear pattern. Help them choose a sketch if they need help. Watch as they work, helping wherever necessary. Demonstrate actual printing again. Have them vary the print by printing on different surfaces. Demonstrate how to sign a print.

Alternative:

Potato printing

Can printing

Embossing

Stenciling (great for football posters)

Brayer printing

Breakdown magazine picture into blacks and whites and use the result as a basis for a print.

Resources:

Linoleum blocks, cutters, brayers, barens, printing press, inks, papers, plastic, glass, wood, examples of prints

Evaluation:

1. Are the edges even with the border of the paper?
2. Are the letters correct?
3. Was the process completed?
4. Did the student show an understanding of the uses of positive-negative spaces?
5. Was the print signed properly?
6. Was the design appropriate for the process?
7. Did the finished print follow the original design?
8. Did the student use safety procedures correctly?

Unit: Graphics

Concept: Designs can be repeatedly printed on fabric to create a pattern.

Behavioral Objectives:

1. The student will distinguish the difference between a motif and a pattern after seeing examples of each.
2. The student will practice seeing patterns in fabrics.

Learning Activity:

Show difference between motif (one section) and a pattern (repetition of motifs). Have the student bring a piece of fabric (plain or printed) and let him print his linoleum block repeatedly, either side by side, checkerboard, or overlapped.

If the student wants to wear it, let him use an oil-based ink, otherwise, use water-based.

Alternative:

Create a wallpaper pattern

Resources:

Fabric, the student's linoleum block, printing inks, examples of fabric and wallpaper designs.

Evaluation:

1. Was the student's choice of repetition appropriate for the fabric and his block?
2. Did the student make an attempt to be creative?

Bibliography-Graphics

Moseley, Spencer, Pauline Johnson, and Hazel Koenig, Crafts Design, Belmont, Calif., Wadsworth Publishing Co., 1968.

Schinneler, James A., Art/Search and Self-Discovery, 2nd ed., Scranton, Pennsylvania, International Textbook Co., 1969.

Sources the teacher has fond useful :

Unit: Ceramics

Concept: There are ways to prepare and handle clay.

Behavioral Objectives:

1. The student will define ceramics terms after the teacher explains them.

2. The student will demonstrate how to prepare clay by watching the teacher's demonstration and then practicing.

3. The student will use the technique for keeping clay workable during the unit.

4. The student will use the technique for drying clay properly during the unit.

5. The student will utilize the process involved in re-using scrap clay during the unit.

6. The student will expand his involvement with clay by wanting to make more than one piece.

Learning Activity:

Talk about clay and where it comes from. Discuss plasticity and how clay is so unique because of it. Pass around a ball of clay and let students acquaint themselves with the texture and nature of clay. Remind them to bring shirts from home to wear as smocks. Demonstrate the wedging process, explaining its purpose, the techniques involved in keeping clay workable, and the proper way to dry a clay piece.

Alternative:

Have them make a pinch pot first in order to get the feel of the clay. Have them locate native clay and process it.

Resources:

Clay, bat, slip barrel

Evaluation:

Watch the students during the unit to see if they utilize this information correctly. When the unit on ceramics is finished, a test would be effective to check retention of definitions and procedures.

Unit: Ceramics

Concept: Function may or may not be a deciding feature in obtaining a design for pottery.

Behavioral Objectives:

1. The student will differentiate between functional and non-functional pottery after a class discussion.
2. The student will begin to judge each piece of pottery on its own merit after a discussion on function.
3. The student will appraise whether his own piece should have a function.
4. The student will visualize the end result of his pottery piece.

Learning Activity:

Work in history in showing examples of both types, discussing the use of ceramics as an art form as well as a functional type of form.

Alternative:

Study functional design in other areas such as furniture.

Resources:

Books, slides, real examples, etc.

Evaluation:

1. Discuss whether everything needs to have a function to be art. Note their reaction.

2. Show various examples of both functional and non-functional types of pottery. Have them differentiate.

Unit: Ceramics

Concept: Different techniques for working with clay

Behavioral Objectives:

1. The student will identify the pinch, coil, and slab techniques as ways of building form after a class discussion.

2. The student will identify other methods besides pinch, coil and slab after a class discussion.

3. The student will demonstrate his willingness to work on this project by showing enthusiasm.

4. The student will discover by trial and error that not all techniques will suit all ideas.

Learning Activity:

Show examples made by the three techniques and then demonstrate them. Assign a six to ten inch coil-built pot.

Alternative:

Slip casting

Resources:

Clay, bat, slip barrel, clay tools, plastic bags, boards to work on.

Evaluation:

1. Does the piece hold together during firing?

2. Does the student understand the technique well enough to help his neighbor?

3. Is his design compatible with coil building?

Unit: Ceramics

Concept: There are many different decorating techniques for pottery.

Behavioral Objectives:

1. The student will describe on paper the various decorating techniques after a class discussion.

2. The student will select a technique suitable to his piece of pottery.

3. The student will verbally explain his choice of technique.

Learning Activity:

Explain at least different textures and glaze techniques such as sgraffito, slip trailing and dipping or brushing. Assist the student in his choice or choices.

Alternative:

Impressed designs

Glaze tests

Resources:

Glazes, tools for textures, eye dropper, brushes

Evaluation:

1. Does the technique suit the pot?

2. Has the student suitably justified his answer?

3. Does he perform the technique correctly?

Unit: Ceramics

Concept: Firing changes the makeup of ceramics.

Behavioral Objectives:

1. The student will explain the firing process verbally after seeing a demonstration.

2. The student will summarize to the teacher how the kiln is stacked.

3. The student will describe the different types of pottery (earthenware, stoneware, and porcelain) and their different firing temperatures after a class discussion.

Learning Activity:

Demonstrate and explain the kiln procedure.

Alternative:

Raku firing

Evaluation:

Can be a written test which can cover the entire unit.

1. Explain the firing process.

2. How is the kiln stacked?

3. Define: earthenware, stoneware and porcelain

Bibliography-Ceramics

Moseley, Spencer, Pauline Johnson, and Hazel Koenig, Crafts Design, Belmont, Calif., Wadsworth Publishing Co., 1968.

Nelson, Glen C., Ceramics, 2nd ed., New York, Holt, Rinehart and Winston, 1966.

Sources found useful by the teacher:

Bibliography-Crafts

Harvey, Virginia, Macrame: The Art of Creative Knotting, New York, Van Nostrand-Reinhold, 1967.

Laliberte, Norman and Richey Kehl, 100 Ways to Have Fun With an Alligator, Blauvelt, New York, Art Education, Inc., 1969.

Meilach, Donna Z., Creating Art From Fibers and Fabrics, New York, Galahad Books, 1972.

Moseley, Spencer, Pauline Johnson, and Hazel Koenig, Crafts Design, Belmont, Calif., Wadsworth Publishing Co., 1968.

Rainey, Sarita R., Weaving Without a Loom, Worcester, Mass., Davis Publications, 1966.

Sources the teacher has found useful:

Unit: Sculpture

Concept: Sculpture is any three-dimensional form designed to express an idea or feeling, generally to be seen from all angles.[42]

Behavioral Objectives:

1. The student will differentiate between two-dimensional and three-dimensional form after seeing examples of each.
2. The student will accept the importance of open space in three-dimensional work after seeing examples.
3. The student will relate that different media have contrasting effects after seeing examples showing differences between media.
4. If possible, the class will survey large outdoor sculpture in the area.
5. The student will share an opinion about this type of sculpture with the class.

Learning Activity:

Show pictures of large outdoor sculpture (in Dallas-Fort Worth, if possible). Show negative space and explain that it opens up and extends the amount of space utilized by the sculpture. Different types of sculpture can have different effects. Examples: kinetic, wire, wood, marble, metal, plastic, and found objects. The handling of the material can affect the result, too. Show examples of smooth and rough wood and marble.

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[42]Houston Independent School District, Art I, p. 55.

Alternative:

Use the same format with smaller sculpture, such as jewelry.

Resources:

Pictures of large outdoor sculpture, wood, marble, etc.

Evaluation:

Discussion in class

Include the following information in some form of test.

1. What are the differences between two-dimensional and three-dimensional art works?

2. Name some ways wood can be used in sculpture.

3. What is kinetic sculpture?

4. Do you think large outdoor sculpture adds or subtracts to a building? Give reasons.

Unit: Sculpture

Concept: The additive and subtractive processes are two sculptural techniques.

Behavioral Objectives:

1. The student will differentiate between the additive and subtractive techniques in sculpture after seeing examples.
2. The student will answer questiona about media used in additive and subtractive techniques.
3. The student will join in a class discussion of kinetic sculpture.

Learning Activity:

Explain and show examples of additive (adding to: plastics,

welding, wire sculpture) and subtractive (taking away: carving). Talk with the class about negative areas and how they affect sculpture. Show more examples of smaller works. Assign additive technique, using wire as media (found objects if wire is not available). Assign a mobile or kinetic sculpture (hand-cranked pieces can be made with door springs).

Alternative:

Wood carving, plaster carving, styrofoam carving (with hot wire)

Resources:

Examples of wood and marble carving, clay building, welding, wire sculpture, found object boxes, kinetic sculpture and mobiles

Evaluation:

1. Are negative spaces used effectively?
2. Does the design fit the technique?
3. What is the difference between positive and negative space in sculpture?
4. Name three or four of the sculptural processes talked about in class.
5. What are the additive and subtractive processes?

Bibliography-Sculpture

Read, Herbert, A Concise History of Modern Sculpture, New York, Frederick A. Praeger, Publishers, 1968.

Schinneler, James A., Art/Search and Self-Discovery, 2nd ed., Scranton, Pennsylvania, International Textbook Co., 1969.

Sources the teacher has found useful:

Unit: Commercial Art

Concept: The psychology of advertising is an important part of commercial art.

Behavioral Objectives:

1. The student will give examples of the changing psychology of product advertising after studying television and magazines for examples.
2. The student will describe the responsibility of the commercial illustrator to influence public opinion after studying during the unit how public opinion can be influenced.
3. The student will also recognize the importance of television in advertising by studying it when thinking about public opinion.

Learning Activity:

The class will first take a "slogan test." Slogans will be given, and the students try to name the product. Example: "Things go better with _____." Then discuss the way the advertiser wants these slogans to stick in the mind. From here lead in to the artist's renderings which do the same thing (use current ads). From this discussion, the student can understand how advertising affects them.

Alternative:

Discuss important selling points such as fun, sex appeal, good taste, and status symbols.

Resources:

Examples of current advertising. Use television for slogans and different types of magazines and newspapers for art work.

Evaluation:

In a class discussion, or a written test, discuss how an advertising artist can affect society.

Unit: Commercial Art

Concept: Illustration is one form of commercial art.

Behavioral Objectives:

1. The student will identify contemporary drawing techniques in selected drawings after seeing examples.
2. The student will select possible media available for illustration after seeing current illustrations.
3. The student will effectively use media and techniques that he understands for illustration in his own work.
4. The student will practice choosing the best illustrating technique for a particular illustration by choosing media for several specific illustration ideas.
5. The student will discuss communicating the ideas of others such as book editor or agency head in a class discussion.
6. The student will use good work habits in the unit.
7. The student will relate meeting a deadline with good work habits after learning that commercial artists have to meet deadlines.
8. The student will create many solutions to a single visual problem by making several sketches for a specific problem.

Learning Activity:

Show many examples of illustrations from many media. Discuss how media affect the effect of the illustration. Assign a choice of stories from the English literature texts (acquire texts for those not taking English) and have students create one illustration for a story. The illustration must be explained clearly to the teacher before the final rendering. Stress use of appropriate media. The student must meet a deadline.

Alternative:

Give several words whose definitions students do not know. Have them illustrate what they think the word means.

Resources:

English texts, examples of illustrations from children's books, newspapers, magazines, and book covers

Evaluation:

Class critique

1. Does the illustration fit the composition and the media used?
2. Has the student met the deadline?

Unit: Commercial Art

Concept: Layout is another form of commercial art.

Behavioral Objectives:

1. The student will compare the influence of size of component parts of the ad on visual message by trying different sizes.

2. The student will make up two different letter styles that affect the impact of a layout.

3. The student will identify modern techniques for creating letters after seeing examples.

Learning Activity:

Show examples of layout, explaining the use of lettering and comparing styles in different layouts. Have students make words look like what they mean. Example: STAIRCASE in a staircase shape. Then have students design a layout for a school function or club. Stress relationship of shapes to lettering. Lettering style should fit activity. Student should meet a deadline.

Alternative:

Practice layouts on classified section of the newspaper

Analyze newspaper ads frequently

Make a fashion layout

Resources:

Examples of layout from newspaper and magazines, paper, the student's choice of medium from several media, information about school happenings

Evaluation:

1. Was the made-up lettering effective?
2. Did the ad have the desired impact?
3. Was the deadline met?
4. Can the student identify modern techniques?

Unit: Art History

Concept: The study of art history can help the student better understand culture in history.

Behavioral Objectives:

1. The student will explain in writing after study that artists have observed, painted and/or sculpted various subjects various ways.
2. The student will answer questions about differing styles and movements in art after study and/or class discussion.
3. The student will define a vocabulary of art terms after the teacher explains them.
4. The student will ask about great works of art and their creators after class motivation.
5. The student will identify the themes in specific works of art after class motivation.

Learning Activity:

Discuss the school building and trace its architecture back to Mondrian and the Bauhaus. Explain that all styles are dependent on previous ones. Trace a work of art back through history. Example: Surrealism-Art Nouveau-Symbolism-Pre-Raphaelites-Naturalism. Then, begin discussion of several art styles in depth: Impressionism, Expressionism, Surrealism, Non-Objective, Cubism, Abstract Expressionism, Pop Art, and Photo-realism.

Alternative:

Examples of art should be incorporated into each unit.

Resources:

Slides, books, films from the Dallas County Film Library, slide programs from the National Gallery of Art, Washington, D. C.

Evaluation:

Written test to follow each unit taught.

Unit: Art History

Concept: The study of art history can help the student better understand his own culture and environment.

Behavioral Objectives:

1. The student will answer more and more detailed questions about art works he has seen to show that his power of observation has become sharper.
2. The student will relate the art of today with the art of the past by tracing one art movement back through history to find its origin.

Learning Activity:

After tracing one art style back through history, discuss current art available to the student as well as buildings in Mesquite. Discuss how culture can affect them through advertising, housing, clothing, etc.

Alternative:

Have students redesign Mesquite, using city maps. Stress commercial areas, leisure, health, civic areas, housing and travel.

Have Parks and Recreation personnel in to speak to classes.

Resources:

City maps, photos of buildings in Mesquite, examples of good and bad advertising, housing and clothing

Evaluation:

Give them choices of art work they could have for their homes. Be careful in choosing art work; they can easily catch on to any gimmick if the teacher is careless. Example: Which building is better? Taco Bell or MacDonald's. Explain.

Bibliography-Art History

Aranson, H. H., History of Modern Art, Englewood Cliffs, N. J., Prentice-Hall, Inc., and New York, Harry N. Abrams, Inc., 1967.

Davis, Beverly Jeanne, Chant of the Centuries, Austin, Texas, W. S. Benson and Co., 1969.

Janson, H. W., History of Art, Englewood Cliffs, N. J., Prentice-Hall, Inc., and New York, Harry N. Abrams, Inc., 1967.

Morman, Jean Mary, Art: Of Wonder and a World, Blauvelt, New York, Art Education, Inc., 1967.

_____, Art: Tempo of Today, Blauvelt, New York, Art Education, Inc., 1969.

Pevsner, Nikolas, The Sources of Modern Architecture and Design, New York, Frederick A. Praeger, Publishers, 1968.

Read, Herbert, A Concise History of Modern Painting, New York, Frederick A. Praeger, Publishers, 1965.

_____, A Concise History of Modern Sculpture, New York, Frederick A. Praeger, Publishers, 1968.

Russell, John, The Meanings of Modern Art, Vols. 1-12, New York, The Museum of Modern Art, 1974.

Schinneler, James A., Art/Search and Self-Discovery, 2nd ed., Scranton, Pennsylvania, International Textbook Co., 1969.

Time-Life Books, ed., Time-Life Library of Art, New York, Time-Life Books, 1970.

Sources the teacher has found useful:

Unit: Criticism

Concept: Learning how to describe art work is a basis of art criticism.

Behavioral Objectives:

1. The student will identify the medium of a given work of art.
2. The student will practice identifying the media of specific works of art.
3. The student will express an opinion (likes or dislikes) of certain art styles after practice identifying media.
4. The student will verbally state his likes or dislikes concerning specific works of art.
5. The student will listen to the teacher talk about and criticize certain art works.
6. The student will participate in class critiques led by the teacher.

Learning Activity:

This activity can be used to help build a vocabulary. The teacher begins by describing an object completely. Then he encourages students to make descriptive statements about the object. As they begin to talk more and more about the object, the teacher begins to add different objects and art works and to ask them questions. Example: "The Olive Trees" by Van Gogh. Is it sculpture? Is it a print? Is it a painting? Is it an oil or acrylic? How do you know? Is it opaque? What is opaque? Is it transparent? What is transparent?

By being very basic with this type of questioning, a teacher can better assure success for a majority of the students.

Alternative:

The more often description and criticism can be used, the more proficient the student will become. Teacher criticisms throughout the year can help the student understand how to do it. They can follow the teacher's lead.

Check sheets: What it it: sculpture, painting, print, etc.?
What is it about?
What is it made of?

Describe local buildings

Resources:

Student work, specific works of art

Evaluation:

1. Can the student correctly identify media?
2. Can the student write about his likes or dislikes?
3. Does the student listen in class?
4. Does the student participate in class critiques?

Bibliography-Art Criticism

Aranson, H. H., History of Modern Art, Englewood Cliffs, N. J., Prentice-Hall, Inc., and New York, Harry N. Abrams, Inc., 1967.

Morman, Jean Mary, Art: Of Wonder and a World, Blauvelt, New York, Art Education, Inc., 1967.

_____, Art: Tempo of Today, Blauvelt, New York, Art Education, Inc., 1969.

Russell, John, The Meanings of Modern Art, Vols. 1-12, New York, The Museum of Modern Art, 1974.

Schinneler, James A., Art/Search and Self-Discovery, 2nd ed., Scranton, Pennsylvania, International Textbook Co., 1969.

Sources the teacher has found useful:

Glossary of Terms

Abstract: non-representational art

Acrylic: "ploymer emulsion with a fast drying property."[43]

Additive: adding material to other material to build up a three-dimensional form.

Aerial perspective: representing objects in space by means of their color.

Analogous: colors containing the same hues.

Applique: figures applied to or laid on another surface.

Architecture: the art of building.

Assymetrical: an unharmonious balance of forms.

Baren: tool to transfer ink onto paper from inked plate.

Bas-relief: figures slightly raised above the background.

Bisque: first firing of ceramics pieces.

Brayer: tool used to roll ink onto plate in printing.

Carving: removing small pieces from a block of material with a tool in order to achieve a controlled form.

Casein: has an alkaline solution as a binder; waterproof when dry.

Center of interest: area of an artwork usually seen first.

Ceramics: the process of making and firing articles of clay.

Charcoal: black, porous carbon, usually prepared from wood, and used in a refined state as a drawing tool.

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[43]New York State Department of Education, Studio in Drawing and Painting, Graphics, Photography (Albany, New York, 1974).

Clay: "a widely distributed, colloidal, lusterless, earthy substance. It is plastic when moist, but permanently hard when fired."[44]

Collage: combination of materials pasted or glued together to express an idea in a creative manner.

Commercial art: the combination of illustration, design, lettering, and layout for the publishing, advertising, display, visual education and manufacturing fields.[45]

Complementary: two colors opposite on the color wheel.

Conte: crayola-related crayon; usually brown, black or white.

Contour drawing: the outline of a figure indicating the thickness as well as the height and width of the form it surrounds.

Contrast: two elements completely opposite from each other in size, shape, etc.

Cool colors: colors which seem to recede into space.

Copper enameling: melting tiny particles of crushed glass at a temperature that will cause them to fuse to a copper surface.

Crosshatch: many parallel lines drawn at close angles.

Design: the placing of shapes and space into a pleasing arrangement.

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[44]New York State Department of Education, Studio in Sculpture, Ceramics, and Jewelry (Albany, New York, 1974), p. 42.

[45]Board of Education of Prince George's County, Art in the Maturing Years; Grades 10, 11, 12 (Upper Marlboro, Maryland, 1966), p. 274.

Drawing: recording of a rwsponse to an observation.

Drybrush: painting technique; brush with little paint on it gives loose effect.

Earthenware: pottery made from low-fired clay, usually not white.

Emphasis: accent, dominance.

Engraving: printing process in which a design is scratched on a metal plate and printed.

Etching: engraving done with acid.

Ferrule: metal part of brush holding bristles in place.

Figure drawing: drawing the proportions of a model to observe the relationship of human forms to each other.

Firing: changes clay from an unstable earth material into a desirable permanent state.

Fixative: transparent spray used to fix media such as charcoal and pastel.[46]

Form: "refers to shape, the structure, density, texture, and the arrangement of a work. It generally has a three-dimensional quality which makes it different from a line."[47]

Frame: wood or metal border added to a painting.

Freelance: commercial artist who works for himself.

Fresco: painting on wet plaster

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[46]New York State Department of Education, Studio in Drawing and Painting, p. 23.

[47]Board of Education of Prince George's County, Art in the Maturing Years, p. 276.

Genre: ordinary, everyday objects used as subject matter.

Gesture drawing: feeling and drawing the movement of the whole; it shows what the figure is doing, the action, which is responded to as a unit of energy.

Glaze: mixture of fine pulverized glass and water which is used as a surface covering and decoration for clay pieces.

Gouache: Chinese white added to watercolor.

Graphics: records impressions through pressure and ink, and involves the use of design, drawing and color application to reproduce multiple forms.

Greenware: any ceramics piece which has not been fired.

Grog: fired pulverized clay, mixed with clay to reduce shrinkage during firing.

Hue: color itself.

Illustration: concerns the visual representation of a scene, story, magazine cover, advertisements, a cartoon, or a product.

Incising: cutting out the background of the piece.

Inorganic: shapes devised by man, geometric shapes.

Intaglio: a design sunk below the surface so that an impression made from it stands out above the paper.

Intensity: brightness or dullness of a color.

Kiln: oven for firing clay.

Kiln furniture: shelves, stilts and shelf supports used inside the kiln.

Kneaded eraser: malleable gray eraser that does not crumble.

Laminated tissue: cut or torn pieces of tissue paper glued to a background with a solution of water and Elmer's Glue or Polymer medium.

Layout: arrangement of various units of copy, illustration and lettering to fulfill the requirements of the advertiser and his product.

Lettering: hand construction of letters and words.

Line: the extension of a point.[48]

Linoleum block: ordinary linoleum sometimes used in block printing as a plate.

Masking: marking off or out areas not to be painted.

Mat: cardboard frame.

Medium: term to denote one art material. Plural is media.[49]

Mixed media: one or more media combined in one piece of work.

Mobile: a planned movable form in space.

Monochromatic: color scheme with a color plus black and white.

Montage: cutout pictures pasted together to form a composition.

Motif: a theme or reason for a design.[50]

Motion: parts of an art form move in relation to one another.

Mural: large wall painting.

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[48] Ibid., p. 279.

[49] Ibid.

[50] Ibid., p. 280.

Opaque: cannot be seen through.

Organic: shapes which could come from nature, rounded, oblong, or amorphous.

Painting: the significant combinations of shapes and colors, resulting from the urge to give expression to personal experiences.

Pastel: pigment in powder form pressed into sticks.

Pattern: repetition of motif.

Perspective: system of symbolizing three dimensions onto a two-dimensional surface.

Photomontage: collage made of cut out photographs.

Pigment: powdered substance used to make paint.

Plaster bat: plaster slab used to wedge clay.

Plasticity: "quality of a medium which allows it to be manipulated and still maintain its shape."[51]

Plate: material into which a design is cut or mounted for printing.

Pointilism: small dots on a surface in close proximity.

Poster: notice put up for advertising, often illustrated.

Primary: colors from which all others are mixed: red, yellow, and blue.

Radial: type of balance which rays out from one point.

Register: proper alignment of design in printing.[52]

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[51] Ibid., p. 282.

[52] Ibid., p. 283.

Rubbing: application of pressure over a texture, recording an image.

Score: to mark with a fork to help increase friction to join clay.

Sculpture: three-dimensional process which involves the direct manipulation of materials.

Secondary: colors mixed from primaties: green, orange and purple.

Sgraffito: covering the clay piece with another color of clay slip or glaze and cutting away the top layer so the under body will show.

Shades: a color plus black.

Silkscreen printing: also called serigraphy. Ink is forced through a silk screen on which a stencil is applied by a number of methods.

Sketch: rapid drawing, may be complete in itself or a preliminary idea for a more detailed project.

Slip: clay the consistency of cream, used for joining clay pieces or decorating.

Space: a) space division-design of forms, textures and colors in two dimensions.

b) spatial organization-design of forms, textures and colors in a three-dimensional area.

Spattering: spraying or flipping color for tonal effects.

Static: opposing elements in rigid balance.[53]

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[53] Ibid., p. 285.

Stenciling: reproducing a design from a pattern upon a plain surface by cutting the shape out of a piece of paper and applying color through the resulting hole or around the cut-out.

Subtractive: taking away material to make a three-dimensional form.

Symmetry: harmonious balance of related sizes and shapes.[54]

Tempera paint: painting medium, essentially opaque in nature, that lends itself for expressive purposes.

Texture: the smoothness or roughness of an object.

Throwing: forming clay on the potter's wheel.

Thumbnail sketch: reduced drawing, used for compositional reference for artwork.

Tint: color plus white.

Transparent: layers can be seen through.

Value: brilliance of a color measured on a scale of grays between black and white.

Warm colors: colors which come forward into space.

Watercolor: painting medium essentially transparent in nature that lends itself to rapid expression.

Wedging: working clay to remove excess moisture and air bubbles.

Woodblock printing: similar to linoleum, but the design is cut out of wood.

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[54] Ibid.

Instructional Resources

1. Audio-visual equipment is available through the school library or the teacher's supervisor. Remember to return the equipment as soon as possible after using it.

2. The teacher could check with Jim Frahner in the television building about available art films.

3. Slide shows are available free (except for return postage from the National Gallery of Art, Extension Service, Washington, D. C., 20565.

4. A teacher's photograph file is an excellent source of reference for classroom activities.

5. Art and Man magazine could be requisitioned if the teacher is interested. Art and Man, 902 Sylvan Ave., Englewood Cliffs, New Jersey, 07632.

6. Inexpensive art posters can be obtained from Giant Photos, Inc., Box 406, Rockford, Illinois, 61105.

7. Locally, films can be ordered through the teacher's secretary from the Dallas County Film Library. The following list contains films of possible use.

560	ABC of Pottery Making
567	ABC of Puppets
537	Art and Life in Italy
2391	Art of the Middle Ages
3526	Art of the Potter
2390	Art: What Is It? Why Is It?
538	Arts and Crafts of Mexico
4016	Bruegel and the Follies of Men, Part 1
4017	Bruegel and the Follies of Men, Part 2
539	Brush Techniques
2393	Leonardo da Vinci and his Art

2010-A	I, Leonardo da Vinci, Part 1
2010-B	I, Leonardo da Vinci, Part 2
3318	Discovering Composition in Art
3887	Discovering Dark and Light
3885	Discovering Form in Art
3317	Discovering Ideas for Art
3889	Discovering Line
3888	Discovering Perspective
2362	Discovering Texture
2364	Eye of an Artist
548	Finger Painting Techniques
3997	Gothic Art
1854	Harlem Wednesday
3640	Indian Artists of the Southwest
2064	Introduction to Contour Drawing
2065	Introduction to Drawing Materials
2066	Introduction to Gesture Drawing
2396	Life of Christ in Art, Protestant Version
3388	The Louvre
3678	Macrame
129	Making of a Mural
3611	Maria of the Pueblos
2394	Michaelangelo and His Art
4031	New England Folk Painter: Erastus S. Field
128	Non-objective Art
543	Pottery Making
2395	Rembrandt: Painter of Man
569	Scandinavian Arts and Crafts
2363	The Story of Leather
1856	Sylvan Sketches
4018	Tevye
1869	Tops
127	Torn Paper
4030	Yankee Painter (the Work of Winslow Homer)

Films from other disciplines

2312	Alexander the Great and the Hellenistic Age
3960	The Ancient Africans
2081	The Ancient Chinese
2533	Ancient Cities of the East
1066	Ancient Egypt
1173	Ancient Greece
3611	Ancient Peru
1174	Ancient Rome
2124	Athens: The Golden Age
1250	The Aztecs
2703	Early American Civilization (Mayan, Aztec, Incan)
2392	Chartres Cathedral
1639	Stained Glass: A Photographic Essay

Ordering Supplies

After registration in the spring, most teachers have a general idea of the number of students to expect the next fall. Teachers should use this number to judge quantities when ordering supplies for the following year.

For scraps, some of the following might be useful. Mesquite Office Supply, Carpet companies, the maintenance department (for ceiling aesbestos), and the industrial arts departments (for wood or metal scraps).

Necessary expendable supplies are considered to be the following: newsprint, powdered tempera, India ink, charcoal, pastels, block printing inks, linoleum blocks, glue, clay, clay glazes, pencils, mat board, poster board, plaster, drawing paper, etc. (i. e. supplies that are consumed each year and have to be replaced).

Necessary permanent supplies are considered to be the following: clay kiln, potter's wheel, brushes of varying size, barens, printing press, brayers, inking plates, copper enameling kiln, slides and posters, art books, clay tools, sculpture tools, pliers, hammers, etc.

Supplies to be considered if the budget permits are the following: colored inks, decoupage finish, additional slides and posters, marks a lot markers, X-acto knives, etc.

Supplies the student could buy are a sketchbook, pencil, eraser, crow quill pen, small bottle of glue, tempera, watercolor, macrame supplies, etc.

Available catalogs for ordering supplies are Practical Drawing, Masterpiece, and American Desk. Usually the school has chosen one book to use. If the art teacher can find a cheaper source, such as Nichols, City Embroidery, LaVerne's, Mesquite Craft Shop, etc, the principal will probably agree to it.

When ready to order supplies, the teacher should check with the principal to find out what the art budget will be or if there is one. After the order is made (the teacher should make an extra copy to keep) the teacher should work closely with the principal and ask that if cuts in the order have to be made, then let the teacher make them. That way, the teacher will not end up with such a problem as block printing ink but no linoleum blocks.

CHAPTER V

The proposed art curriculum guide presented in Chapter IV was developed in order to solve a specific problem existing in a particular school systen--the problem of communication among various members of the art faculty of the expanding Mesquite Independent School District. A survey of current literature in both general and art education as well as current art curriculum guides from schools throughout the United States and Canada provided the philosophical and practical framework upon which the proposed guide was based. The responses of the art faculty and the Assistant Superintendent of Secondary Education in the Mesquite system were favorable. With such support, it seems likely that the guide will be implemented successfully.

Advice to Future Curricula Developers

Future developers of art curriculum guides may profit from some of the problems which arose during the writing of the present proposed guide. Securing contemporary guides for examination can prove to be a serious problem. The most recently published source list of guides of the National Art Education Association, Curriculum Guides in Art Education, was published in 1972. Letters requesting guides were, therefore, sometimes misdirected. In addition, letters sent to art coordinators were frequently answered by curriculum

supervisors. This problem suggests the need for an up-dated index of curriculum guides and perhaps the establishment of some system for maintaining currency of the index.

A problem related to that of securing the guides was one of cost. Since Curriculum Guides in Art Education did not cite prices in all notations, the developer of this proposed guide sometimes received a guide with a bill for it, leaving her with the choice of paying or sending the guide back. A more common practice, however, was that of forwarding a price list of guides for ordering purposes; prices ranged from $.12 (Saskatchewan, Canada) to $15.00 (Garland, Texas) and averaged about $3.00. This problem supports the need for a current index which will include prices.

Another problem involved comparisons of the various current art guides. A chronologically arranged chart was expected to reveal any trends; none were discovered. The chart proved ineffective in recording nuances such as the attitude of the school system toward its students or the sophistication of the guide. However, the chart successfully catalogued both organizational matters and contents; for that purpose, its use is recommended. The proposed guide contains the most frequently included and best features of the many guides which were revealed by the chart.

The modern trend toward the use of stated behavioral objectives appeared not only in current general and art education literature but also in the guides which were examined.

However, reading about the philosophical justification for using such an approach and actually implementing it by discovering appropriate and clearly stated objectives for behavior proved to be a serious problem because so many different factors such as the affective, cognitive, and psychomotor domains had to be considered. It became necessary to state some of the behavioral objectives first and then devise activities which would generate such behavior (such as the study of environment in the unit on art history) while other situations required that the activity be stated first and then the objective which would be appropriate be discovered (such as the unit on pottery). Such a procedure is recommended to future curriculum developers.

The matter of evaluation posed yet another problem. It was discovered that the evaluations at the end of each learning activity were not specific enough to determine whether behavioral objectives were being met. Current literature provided little or no solution to this problem. However, every objective was reviewed and its evaluation strategy was revised whenever necessary. Such a procedure will become a part of the art faculty's annual review of the guide, for all guides must be examined and revised periodically in order to maintain their viability.

The advocation by several writers of equalizing art history and art criticism with art production is very logical and creates a question as to why it was not done earlier.

Most guides included some art history; but few carried actual units on art criticism, although many education writers advocated its inclusion. The content of the guides reviewed fell into the same general categories: design, drawing, painting, sculpture, ceramics, crafts, and commercial art. These areas are recommended for inclusion in any art guide.

The art curriculum guide which was developed in this study is a feasible working program for a first-year art class at the secondary school level; it provides enough guidance so that it can be used by a beginning art teacher. The least effective part of the guide appears in the section containing the behavioral objectives. As the guide is implemented, those objectives should be evaluated and revised. Such revision should be the product of the entire art faculty rather than of a single member of the art faculty. In fact, the most effective guides appear to be those with co-authors. It is, therefore, recommended that joint authorship be employed in developing future curricula.

The Mesquite Art I guide (as well as any future guides) will be more effective if it is published in looseleaf form. This format will encourage art teachers to include their own notes and add, subtract, or revise information to suit their own purposes. A looseleaf publication will also be easier to revise.

Conclusions

Most of the art curriculum guides which were examined had acceptable content matter and significant behavioral objectives. However, no matter how significant the guide itself may be, teachers must be educated in the use of behavioral objectives for those objectives to be implemented successfully. Such an education for the teacher should include both negative and positive aspects of using behavioral objectives and the skills necessary to avoid the stifling tendencies inherent in the use of such objectives.

It seems evident from preliminary administrative and faculty responses to the proposed guide that its behavioral-objective oriented approach should be successful in the Mesquite school system. Even though the art teachers are basically unfamiliar with this new approach, past experience suggests that there will be a positive attitude toward trying it. In-service training to introduce the proposed guide to the Mesquite art faculty is planned, for all teachers need education in new national trends just as they need to become involved in efforts to improve the discipline of art.

The use of behavioral objectives makes evaluation more effective, especially in art, than traditional methods because specific goals which do not necessarily depend upon "talent" are set, allowing all students to move toward such goals with varying degrees of success. Thus the traditional "double standard" of art success evaluation has been resolved.

Certainly, as contemporary education literature suggests, the affective and cognitive domains are more difficult to evaluate than the psychomotor domain. The use of activities which will produce the desired changes, however, and the stating of behavioral objectives which can be evaluated secure a greater degree of accuracy in judging those two areas than previous methods had done.

Finally the use of the tri-partite subject content of art criticism, art history, and art production will increase during the next several years as art educators respond to the pressure demands for accountability and review the effectiveness of present programs which include such a three-part structure of content.

Throughout this study, the aim has been to provide an art guide which will help unify the content of Art I classes in Mesquite, assist art teachers to become better teachers, and increase the quality of education being taught to art students in Mesquite. This guide whould prove effective, and its feasibility will be proven in classroom use.

APPENDIX

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Art Course Outlines for Grades 7-12, Arlington, Virginia, Arlington Public Schools, 1970.

Art Curriculum Course Guide, Carrollton, Texas, Carrollton-Farmers Branch Independent School District, 1974.

Art Curriculum Guide for Art Teachers, Grades 9-12, Curriculum Bulletin 75, Indianapolis, Indiana, Curriculum and Supervision Division, The Board of School Commissioners, The Indianapolis Public Schools, 1966.

Art Curriculum Guide: Grades 9-12, Indianapolis, Indiana, North Central High School, Metropolitan School District of Washington Township, 1975.

Art Curriculum Guide: Secondary Schools, Bloomington, Minn., Bloomington Public Schools, 1973.

Art Education, Curriculum Bulletin 51, Cincinnati, Ohio, Cincinnati Public Schools, 1962.

Art Education Curriculum Guide: Grades 9-12, Vols. 1-3, Garland, Texas, Garland Independent School District, 1975.

Art Education, Grades 7, 8, 9, Curriculum Bulletin 50, Cincinnati, Ohio, Cincinnati Public Schools, 1966.

Art Education: Ten, Eleven, Twelve, Winston-Salem, North Carolina, Winston-Salem/Forsyth County Schools, 1966.

Art for Richmond's Children, Richmond, Virginia, Art Department, Richmond Public Schools, 1972.

Art Grade 7, Curriculum Bulletin 75CBM22, Houston, Texas, Houston Independent School District, 1975.

Art: Grades 7-12, Curriculum Bulletin 134, Fort Worth, Texas, Fort Worth Public Schools, 1965.

Art in the Maturing Years, Upper Marlboro, Maryland, The Board of Education of Prince George's County, 1966.

Art in the St. Paul Secondary Schools, Curriculum Bulletin 304, St. Paul, Minnesota, St. Paul Public Schools, 1965.

Art I, Curriculum Bulletin 74CBM13, Houston, Texas, Houston Independent School District, 1975.

Ceramics for Secondary Schools, New York, Bureau of Curriculum Development, Board of Education, City of New York, 1962.

Conceptual Approach to Art Curriculum Planning K-12, Madison, Wisconsin, Wisconsin Department of Public Instruction, Division for Instructional Services, n.d.

Course Outlines of the Art Program, Mount Prospect, Illinois, Township High School District 214, n.d.

Drawing Curriculum Guide, Phoenix, Arizona, Phoenix Union High School System, 1968.

Environment for Art Instruction, K-12, Madison, Wisconsin, Wisconsin Department of Public Instruction, Division of Instructional Services, n.d.

Graphic Arts, Central High School, Curriculum Bulletin 252, Cincinnati Public Schools, Cincinnati, Ohio, 1960.

Guide for Teaching Art 1-2, San Diego, California, San Diego City Schools, 1969.

High School Art Curriculum Guide, Davenport, Iowa, Davenport Community Schools, 1974.

Mechanical Drawing and Design, Albany, New York, The University of the State of New York, The State Education Department, Bureau of Secondary Curriculum Development, 1968.

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Senior Secondary School Curriculum Guide, Victoria, British Columbia, Department of Education, Province of British Columbia, 1965.

Studio in Art: A Comprehensive Foundation Course, Albany, New York, The University of the State of New York, The State Education Department, Bureau of Secondary Curriculum Development, 1974.

Studio in Drawing and Painting, Graphics, and Photography: Volume One, Advanced Elective Courses in Art for Grades 10, 11, or 12, Albany New York, The University of the Bureau of Secondary Curriculum Development, 1974.

Studio in Sculpture, Ceramics, Jewelry, Volume Two, Advanced Elective Courses in Art for Grades 10, 11, or 12, Albany, New York, The University of the State of New York, The State Education Department, Bureau of Secondary Curriculum Development, 1974.

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