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Standards base art curriculum for sixth grade students

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STANDARDS BASED ART CURRICULUM FOR SIXTH GRADE STUDENTS

by

Lori Llerandi

A Research Project Presented in Partial Fulfillment
of the Requirements for the Degree
Master of Education

REGIS UNIVERSITY

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ABSTRACT

Standards Based Art Curriculum for Sixth Grade Students

This research project represents an overview of how a rich art curriculum can enhance the general physical and emotional development of adolescents, thereby enriching their overall educational experience. The curriculum is based on the Colorado Model Content Standards for the Visual Arts. The lesson plans within the curriculum encompass ceramics, drawing, painting, fused glass, sculpture, and bookmaking. Many of the lesson plans in this project also incorporate mathematics, literacy and/or history, providing a well-rounded educational experience that embraces knowledge from various subjects and a variety of learning styles.

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Chapter 1

INTRODUCTION

Historically, the basic skills which have been taught in public schools in the United States were reading, writing, and arithmetic (Brouch & Kula, 1979). These skills, traditionally referred to as the three Rs, were meant to accommodate the productive requirements of society. As education continually changes to meet the demands of the future, concept skills become increasingly more important. Harris (1976, as cited in Brouch & Kula) suggested the replacement of the three Rs with the three Cs: (a) creativity, (b) competency, and (c) comprehension.

How is creative learning nurtured in schools? Lytton (1971) suggested that art educators should establish learning environments where students: (a) can learn independently, (b) can learn in unconventional ways, (c) can have flexibility in the program, (d) are offered complex stimuli to contemplate, and (e) can receive humor and playfulness. In addition, Torrance (1967, as cited in Lytton), stated:

Children learn best when given opportunities to learn in ways best suited to their motivations and abilities. Whenever teachers change their ways of teaching in significant ways, a different group of learners become the stars or high achievers. . . . Somewhere, however, we need to reassess our objectives and determine what criteria we should be interested in predicting. This would probably lead to a recognition that we need multiple criteria and that we should value a variety of different kinds of achievement. (p. 97)

Burgess and Gee (2000) defined a curriculum as: “a plan or framework for that which is taught or learned. Pupils gain access to it through the ways they are taught and the conditions in which they learn” (p. 58).

Michael and Young (2005) defined the concept of an inspired school as “a school that breathes life into the members of its community through shared values and intentional practices” (p. 2). The researchers found the following specific characteristics in inspired and effective schools: (a) attention given to the developmental and professional needs of the school community; (b) an active role in the development of leadership skills for all age groups; (c) an importance on human relationships; (d) a focus on the strengths of student learning to foster success and irrepressible assets; (e) an importance on traditions, cultures, and milestones; (f) the creation of a unique sense of belonging within the school family; (g) reliance on individual proven practices in problem solving; (h) an intentional building of inclusive belonging, equity, and worldwide citizenship; (i) a celebration of victories, awards, and events to promote pride within the school community; (j) the placement of stake holders within the school; (k) a commitment to community service; and (k) an obvious value of the integrated arts, including the necessity to establish aesthetically pleasing environments. Also, they stated that:

Even in the fiscally poorest of inspired schools, every attempt is made to create a beautiful, aesthetically rich environment, demonstrated, among other ways, in the colorful display of children’s artwork, the integration of art in the curriculum, traditions such as all-school sing, and the use of all available community resources to bring the arts into children’s lives. (p. 5)

Statement of the Problem

Often, art is viewed as a peripheral subject, unlike the subjects in which high stakes testing occurs, such as literacy, mathematics, and science. In order for art to become part of the core curriculum, an academically sound model must be developed that: (a) addresses state standards, (b) nurtures meaningful learning, and (c) integrates various styles of learning. Sternberg (2003) stated, “Teaching for creative thinking in schools can improve children’s academic performance” (p. 335). According to Meyer (2005), “In a recent poll commissioned by Americans for the Arts, more than 90% of respondents agreed that the arts are vital to providing a well-rounded education for our children” (p. 37).

Purpose of the Project

The purpose of this project was to develop a curricular unit in art that can be used to teach sixth grade students. This author constructed a curricular unit based on the Colorado Model Content Standards for Visual Arts Standards (CMCSVA; Colorado Department of Education, 1997) and the incorporation of meaningful opportunities to address all learning types. This unit encompasses a plethora of media and tools used in various art forms.

Chapter Summary

It is this researcher’s position that art must be included in the core curriculum in all public schools. Art educators must be deemed as highly qualified and integrate: (a) the CMCSVA (CDE, 1997), (b) the elements of art, and (c) the principles of design into art education. In Chapter 2, the Review of Literature, this author presents a variety of

material to support the position that art is a cornerstone in the core curriculum. In Chapter 3, Method, the procedures used to develop an art curriculum for sixth grade students are detailed.

Chapter 2

REVIEW OF LITERATURE

The purpose of this project was to develop a curriculum for teachers to use as a guide for the teaching of art to sixth grade students. In order to develop a meaningful curriculum, one must first understand the importance of art in society. Larkin (1956, as cited in Down, 1979) stated in regard to the arts, “[they] embody collective ideas, collective experience, belief, and purposes of a whole society. Throughout the ages, art has been the highest achievement of some peoples; for all of them it is one of the ways by which we come to know them” (p. 33)

The Importance of Art Education in the Core Curriculum

Often, art is viewed as a nonessential subject and, in many schools, creativity is undervalued (Sternberg, 2003). During a time when achievement in mathematics and literacy is a priority for most educators, often, other subjects, such as the arts, are viewed as a distraction from students’ ability to focus on those subjects deemed as priorities (Bloom, 1979). In contrast, as the means of generation, transmission, storage, and the retrieval of words continually grows more advanced, it is obvious that most people prefer images (Feldman, 1979). In regard to a return of art to the core curriculum, Feldman argued: (a) for a logic of visuals to be learned by all students in the early stages of development; (b) for standardized instruction in making and reading visual images, with the integration of these visuals and words in precedence of formal education in literacy

and mathematics; and (c) that all educators include art criticism in the curriculum. Art criticism was defined by Feldman as “the description, analysis, and interpretation of visual materials” (p. 94)

Also, the complex nature of administered standardized tests in the arts has made it difficult to evaluate measurable achievement efficiently (Sylwester, 1998). While most states have assumed standards in the arts, only a few have included the arts in their state accountability systems (Meyer, 2005). Consequently, educators have had to justify arts programs continually over time.

Many claims have surfaced in support of the notion that participation in the arts improves achievement in other subject areas. Broudy (1979) reported that test scores in mathematics and literacy increased when art was integrated into the core curriculum. Overall, students showed an enhanced interest in school, which resulted in higher academic motivation. Bloom (1979) observed that, in art rooms where students were involved in painting and where connections were made between the arts and other areas of academia, a feeling of enthusiasm, positive action, and focus on the task at hand were present. In general, participation in the arts have been shown to be a vital motivational force in students’ attitudes toward school (Bloom). The benefits of art in other areas of study was further noted by Feldman (1979), when he reported that art aided students to obtain the languages of vision, motion, and gesture that facilitated their ability to manipulate and represent the world in a symbolic manner. Further support of the added benefit of the arts in other areas of study was evident when Feldman stated:

If I am right so far, art is a basic subject because it serves as a pre-lexical, pre-grammatical mode of learning. It enables children to cope with life by using a form-language that their incipient syntactical powers can handle. The reality of the world is rather more complex than children can talk about. This is not entirely due to an inadequate vocabulary of words; it is also due to the fact that children cannot deal with the richness of their experience with the imperfect syntactical equipment they possess. Happily, the economy of art, the result of the artistic simplification and the generalization of complex visual data, gives the child access to his experience in a form that (a) reduces the “static,” the sensory overload of life; and (b) enables him to enlarge his repertoire of symbols and syntactical relations. That repertoire is transferable; it can enhance any child’s facility with verbal language. Through art criticism especially, children become conscious of improved verbal capacities; as they search for and discover suitable verbal analogies to the visual forms encountered in artistic images, they give public utterance to their private perceptions and strengthen their sense of language as a system of correspondences between one set of symbols and another. They learn, moreover, that the process of translating from one symbolic language to another generates poetic opportunities. And it is in poetry, not prose, that language is born. (p. 91)

A similar view was presented by Steveni (1968, as cited in Lanier, 1979) when he stated: “Why should one have a separate thing called art education. Why indeed? - no other area of knowledge that is instigated as a form of thinking is so all-embracing as the art lesson” (p. 98). In the National Art Education Association (NAEA) Commission Report (1977, as cited in Lanier, 1979), the authors stated: “Art Education, the commission believes, can be regarded as THE MOST FUNDAMENTAL ASPECT of a child’s intellectual development, a development concerned with moral as well as academic values” (p. 98). However, as Bloom (1979) pointed out, it would be difficult, if not inconceivable, to credit gains in academic achievement directly to the arts. Multiple factors must be taken into consideration in the measurement of student learning.

This cause-and-effect claim has been met with resistance. Sylwester (1998) stated: “The arts, language, and mathematics have important biological values in

themselves, beyond their marvelous interactive properties. Must math enhance music to remain in the curriculum?" (p. 33). According to Down (1979), the value of the arts should stand alone and not be placed in a curriculum as a vehicle to promote achievement in other subjects. Engel (1979), in his apparent defense of art being viewed as merely a supplemental subject, wrote:

Learning to make and to read the arts - music, dance, drama, sculpture, and the like - is to learn to comprehend. Comprehension of printed text must not be the insulated, isolated activity now found in the schools. The arts are more than enrichment. They provide a nurturance to the development of comprehension skills which are a function of our cognitive capability. (p. 48)

Earlier, Arnheim (1969, as cited in Engel) stated, "the arts are the most powerful means of strengthening the perceptual component without which productive thinking is impossible in any field of endeavor" (p. 49). Dobbs (1998) maintained that, based on theory and statistics, the multiple justifications for art as part of the core curriculum were that: (a) art fosters the inquiry processes in students, (b) art teaches students various ways in which to communicate, (c) art allows students to access various cultures and civilizations, (d) art supports problem solving and strengthens skills in making choices, and (e) art reinforces student appreciation and opens the power of human imagination. In order for art to become a sustainable part of a core curriculum: (a) schools, educators, and the public must have a clear understanding of the positive implications of art education, (b) art educators must develop applicable instruction to the age level of students, (c) lesson plans must meet the state standards, and (d) learning must be meaningful and applicable to students' lives. Day (1979) described a basic art education as an instruction in art that integrates viable elements from the real world of art. In a

basic art education, students develop their own style of expression with improved proficiency through a multiple range of artistic media.

For creativity to occur, freedom to take risks and experiment are essential. A vital characteristic of the creative process is self-discipline (Parker, 2005). Policastro and Gardner (1999, as cited in Parker) defined a creative person as “someone whose work has a significant impact on the domain in which they specialise and that creative works significantly influence future work within the domain they were realised” (p. 190).

Wallace (1926, as cited in Parker, 2005) claimed that the creative process consisted of four stages: (a) preparation, (b) incubation, (c) illumination, and (d) verification. During the *preparation stage*, freedom of thought occurs through the search and collection of information. The student uses the *incubation period* to elaborate and organize the collected material without consciously thinking of the problem. The moment at which the individual realizes a solution is the *illumination period*. This stage is attained through insight, intuition, or continued effort. The *verification stage* is a period of affirmation when the validity of the theory is analyzed, and the ideas are finalized.

The prevalent view is that creativity and intelligence are overlapping sets, although psychologists do not concur on this point (Parker, 2005). Children can be intelligent in a variety of ways, but most educators tend to acknowledge only one way of being intelligent (Sternberg, 2003). In regard to the theory of successful intelligence, intelligence consists of: (a) analytical, (b) creative, and (c) practical abilities (Sternberg). Sternberg found that: (a) creative thinking is comparatively distinct from analytical and

practical thinking, (b) teaching students to think creatively can increase their academic achievement, and (c) creativity is an important element of a person's attitude toward life.

Art can be compared to literacy, in that, both consist of: (a) organized rhythm, (b) cadence, (c) harmonies, (d) space, and (e) time (Engel, 1979). To make and read the arts requires comprehension. The value of the arts is more than enrichment, as it is essential to the development of comprehension skills which generate cognitive capability.

Arnheim (1969, as cited in Engel) pointed out that "the arts are the most powerful means of strengthening the perceptual component without which productive thinking is impossible in any field of endeavor" (p. 49).

Speaking in terms of the importance of art in human life, Broudy (1977) wrote:

It is a grave mistake to see the arts as nothing more than ornament, entertainment, cultural enrichment, emotional expression, or the arcane objects and experiences of an elite connoisseurship. The fact is that the arts are about what we know; they are about knowledge. They are symbolic forms which say very important things to us. It is not their pleasantness which makes them essential to our lives. It is their essence; that is, the information which they contain. I do not mean only the representational art of Leonardo's *Mona Lisa*, *Whistler's Mother*, or Michaelangelo's *Last Judgement*. I do not mean only *Peter and the Wolf*, charming as that story may be. I do not mean only the annual attendance at ballet performances of the *Nutcracker*. I mean the arts at their most obscure and difficult as well as most obvious and popular. I mean the arts strange and remote, as well as the arts which bombard us from TV and magazines. We are surrounded by the arts to such an extent that were all the arts miraculously lifted from our world and our experience, we would be cast into a mental and physical solitary confinement worse than any prison. We would be reduced to mindless ignorance about ourselves, our society, our world, our reality, our beliefs, faiths, and our imagination. (p. 53)

Also, Broudy identified another benefit of the arts as part of a core curriculum, that is, an improved attitude among students toward school. The arts are more concrete

than conventional subjects, and therefore, improved student motivation occurs toward school overall. Motivation, in turn, improves discipline.

Eisner (1976) maintained that the inclusion of the arts in a core curriculum provides some semblance of balance in the curriculum. Goleman (1995, as cited in Sylwester, 1998) stated:

Emotion and attention are thus critically important brains systems that must be nurtured beyond their innate initial survival levels into the limits of human capability. They're the unconscious doorway into a cortical room abuzz with conscious conversation and problem solving. Unfortunately, schools currently tend to value the conscious conversation and solutions, not the unconscious doorway to the solutions. (p. 35)

Sylwester believed that emotion and attention, which are a central nucleus in the arts, often lead to important logical behaviors that would not surface without the process of problem solving skills that are associated with the arts. Emotion fuels attention, and attention motivates learning, problem solving, and performance.

Timeline of Adolescent Cognitive Student Development

When a child reaches the age of 8, it is the role of art education in schools to nurture the essential transition from child art to realistic art (Day, 1979). Barrett (1979) pointed out that, by the sixth or seventh grade, generally, students possess a basic understanding or experience of art. Eisner (1979, as cited in Day) described the 9 or 10 year old student's restlessness with his/her best endeavors to create art. This period is referred to as the beginning of the *representational stage* when students aspire to build their technical skills and increase their range of depiction mastery. Dudek (1976, as cited in Day) described qualitative changes in children's mental development around 9 years of

age and accredited these alterations in art compositions to the development of maturation. Adolescent children attempt to develop a more realistic approach as they challenge their increased cognitive ability. Gardner (1973, as cited in Day, 1979) pointed out that, with the development of a student's critical skills at approximately 11 years of age, the child becomes keenly aware of the characteristics of his/her artwork. In his description of the crucial artistic development in students from 8-11 years of age, Gardner wrote:

He must make enough progress during this period so that, when he becomes capable of self-criticism, he will not find his own work too wanting. If the child is to continue artistic production during adulthood, the 8-11 year old child must work with exceeding diligence, mastering technical skills and studying the examples of the past, so that he will have achieved genuine competence by the age of 11 or 12. (p. 125)

What Constitutes Meaningful Learning

Lytton (1971) suggested two ways in which educators could enrich a student's learning process: (a) introduce special experiences to promote problem solving skills, such as brainstorming in class; and (b) foster creativity in schools with the encouragement of experimentation and open ended approaches to learning. Torrance (1967, as cited in Lytton) identified five criteria in the development of creative attitudes and abilities in education: (a) an openness and respect of unusual questions asked in class, (b) a respectfulness of unconventional ideas of students, (c) show students their ideas are valued, (d) provide opportunities for self-directed learning, and (e) provide periods of free time for practice or learning. Lytton observed that student achievement had a direct correlation with the rewards that were given. "When rewarded for originality, sixth-grade children produced about twice as many original ideas as when they were rewarded for

quantity regardless of quality” (p. 106). Policastro and Gardner (1999) stated in regard to meaningful learning: “Talented individuals generate creative work in the context of prolonged, meaningful, and intrinsically motivating pursuits, which demand total immersion” (p. 215).

Colorado Model Content Standards for the Visual Arts

In Visual Arts Standard One, it is stated that: “Students identify and apply the visual arts as a form of communication” (Colorado Department of Education [CDE], 1997, p. 6). In order for students to meet this standard, they must: (a) recognize and interpret the visual images, subject matter, and ideas in works of art; (b) convey and express themes and ideas through the use of visual images in the production of art; and (c) assess the effectual use of the language of art in communication. The foundation for the Visual Arts Standard One is based upon art as a global language that incorporates all forms of expression to communicate a multitude of opinions, ideas, and feelings. Success in the age of information necessitates that students make knowledgeable choices in the expression of hypotheses by the use of: (a) observations, (b) critical thinking, and (c) problem solving.

According to Visual Arts Standard Two, “Students must understand and apply the elements of art, principles of design, and sensory and expressive characteristics of the visual arts” (CDE, 1997, p. 7). For students to attain this standard, they must: (a) discern and apply the elements of art (e.g., line, shape, texture, color, value, and space) through various mediums; (b) distinguish and implement the principles of design (e.g., rhythm, movement, balance proportion, variety, emphasis, and unity) in a miscellany of mediums;

and (c) use a diverse set of critical thinking and decision making skills in the application of the elements of art and principles of design within a work of art. Students improve comprehension with the evaluation of works of art, including the effective use of the appropriate components.

For Visual Arts Standard Three, “students understand and implement the visual arts materials, tools, techniques, processes, and technology” (CDE, 1997, p. 8). The requirements to meet this standard include: (a) the identification of materials, processes, and tools; (b) the application of materials, processes, and tools in the production of quality crafted pieces of art; and (c) the use of materials, processes, and tools in a safe and responsible fashion. The examination and implementation of materials, processes, tools, techniques, and technology are vital to the visual arts. The education of the aspects that encompass strong craftsmanship are a crucial step in the creative procedure.

In Visual Arts Standard Four, “students connect the visual arts to diverse historical and cultural rituals” (CDE, 1997, p. 9). For students to meet this standard, they must: (a) identify and critique works of art from various cultures, periods, and places; (b) study the roles and functions that art and artifacts played in various cultures; (c) produce works of art based on diverse cultures or time periods; and (d) critique the significance and impact that periods of art and cultures have had on the world. Art is one of the most valuable endowments throughout history in all cultures.

For Visual Arts Standard Five, “students analyze and critique the attributes, distinction, and meanings of works of art” (CDE, 1997). For students to meet this standard, they must: (a) define the properties in works of art, (b) critique the arrangement

and relationship of the art properties within works of art, (c) form an interpretation of the meanings of works of art, using comprehension obtained from definition and analysis, and (d) develop an evaluation of the distinction of works of art based on critical exploration and aesthetic inquiry (CDE, 1997). Art education aids in the development of critical thinking skills. Critical exploration and aesthetic inquiry are tools which help students to differentiate between various works of art.

The Incorporation of Various Mediums into a Curricular Unit

Barrett (1979) suggested that the following materials should be used in the teaching of art for sixth grade students: (a) painting, (b) drawing, (c) printmaking, (d) clay work, (e) construction, and (f) textiles. Students should have the opportunity to manipulate: (a) color, (b) line, (c) texture, (d) composition, (e) form, and (f) design within an art curriculum.

Although the federal government has identified only general guidelines and sample assessments in art education (Stokrocki, 2005), in the National Standards for Arts Education (NSAE), it is specified that students need to learn to generalize about the impact of visual functions and compare and contrast these effects in their own artwork. Most states offer standards for visual arts, but the curricular content is left up to each individual art educator.

Stokrocki (2005) reported that teachers must use materials that model understanding with the use of: (a) continued instructional activities, (b) formative assessment skills, (c) rubrics, and (d) built in summative assessments. Parker (2005) maintained that students who continually worked through problems in sketchbooks

produced: (a) more substantial investigations, (b) more complete methods for the production of ideas, and (c) a better canvas in which to extend ideas and personal expression. Also, sketchbooks can be used to record and organize personal reflections and stimuli.

Building an Art Curriculum for Sixth Grade Students

Barrett (1979) stated that, in regard to a secondary art curriculum:

Personal perception based upon direct sensory experience should be the foundation of all art education. Through continual response to sensory experiences the pupil must become increasingly aware that relationships, differences, similarities, order and chaos are part of the world. He should be able to respond with increasing thoughtfulness to his perceptions and as he becomes more sensitive he also becomes more discriminating in his own activity and in his response to the work of others. Each aspect of art education sharpens certain faculties, and these in turn sharpen other. (p. 15)

Amabile (1996) held that a number of environmental stimulants must be present to foster creativity: (a) each student must feel an individual sense of freedom over his/her work; (b) art educators must serve as strong project managers; (c) ample resources must be present; (d) encouragement and freedom to take risks must be consistently modeled; (e) an atmosphere where innovation is recognized and failures are not perceived as devastating; (f) the practice of taking pieces of artwork and giving students feedback, recognition, and rewards; (g) allow students adequate time to think creatively about the problem and to explore different perspectives and approaches; (h) a sense of individual challenge; and (i) a sense of internal student motivation. In regard to the artwork of Wassily Kandinsky, Arieti (1976) wrote:

Even a rapid examination of his work reveals a refined calculation, a mathematical, almost scientific precision, which is superimposed on the inner

impulses. He often compared painting to poetry and even more so to music, to notes without cognitive content. . . . Art cannot be exclusively symbolic; that is, it cannot stand for something totally not present. The work of art itself is present; it stands for itself, as artistic reality. Like literature, it becomes “a second reality.” Its potentiality is also its power to evoke in us an aesthetic response, an aesthetic pleasure. (p. 234)

Chapter Summary

As demonstrated in this review of literature, there are many reasons to include art in the core curriculum. Lytton (1971) stated: “We may judge a creative product by its power to transform the traditional constraints of reality and to yield a radically new perspective. Some original thoughts bring about a whole field of knowledge” (p. 3). The process of learning, building, and creating art is especially beneficial to visual and kinetic learners. Art encompasses all learning styles: (a) auditory, (b) kinetic, and (c) visual.

The major topics covered in Chapter 2 include: (a) the importance of art education in the core curriculum; (b) effective teaching skills in the cultivation of the creative thought process; (c) the timeline of adolescent cognitive student development; (d) the constitution of meaningful learning, (e) CMCSVA (CDE, 1997); (f) the incorporation of various mediums in a curricular unit; and (g) building an art curriculum for sixth grade students.

Sims and Sims (2006) pointed out that the educational process needs to embrace diverse learning styles, which include the mind, body, spirit and imagination. Learners must experience education as relevant and applicable to their lives in order to reach full achievement.

The target audience for this project, goals, procedures, and peer assessment are described in Chapter 3. Peer assessments of the art curriculum include suggestions for further research.

Chapter 3

METHOD

The purpose of this project was to provide secondary art educators with a meaningful art curriculum based on the Colorado Model Content Standards for Visual Arts (CMCSVA; CDE, 1997). Also, project goals, procedures, and peer assessment are highlighted.

Target Audience

This art curriculum is designed for application with sixth grade students, but should be easily adaptable for use in seventh and eighth grade classes. Secondary art educators who: (a) need thoughtfully designed lesson plans, (b) want to incorporate art projects that meet the CMCSVA (CDE, 1997), and (c) would like to include various art mediums, tools, and forms in a curricular unit, will be interested in this project.

Goals and Procedures

The goal of this project is to provide art educators with a resource to facilitate meaningful art projects in the core curriculum. In Chapter 4, the author includes a 9 week unit of short term and ongoing art lesson plans that address: (a) the principles of design, (b) the elements of art, and (c) the CMCSVA (CDE, 1997). Examples of each of these standards are integrated in the lesson plans.

Peer Assessment

Assessment of the art curriculum was obtained from four colleagues through informal feedback, recommendations, and suggestions for further research. Each art educator was given a copy of the curriculum and asked to review it for relevancy, art foundation requirements, and ease of use. Their feedback is discussed in Chapter 5.

Chapter Summary

The inclusion of art education in the core curriculum is the subject of much research. Through this project, this researcher uses knowledge gained from an extensive review of the literature and personal teaching experience to provide art educators with a meaningful art curriculum specifically designed for sixth grade students. In Chapter 4, this researcher presents the lesson plans and the specific standards covered within each lesson plan. A discussion of the completed project follows in Chapter 5.

Chapter 4

RESULTS

Introduction

Historically, the basic skills which have been taught in public schools in the United States were literacy skills and mathematics. These basic skills were meant to meet the productive demands of society. As education continually changes to meet the requirements of the future, instruction for various learning styles and comprehension becomes increasingly important.

Creative learning may be nurtured in schools by allowing students the freedom of learning in various ways. Maintaining flexibility within the curriculum is essential for children to explore their motivations and various skills.

There are many types of achievement, which may be measured by numerous methods. In terms of art criteria, achievement may be measured by a rubric, a portfolio, a quiz, construction of an art form, or a presentation, to name a few.

In this chapter, the author includes an art curriculum for sixth grade students, based on the Colorado Model Content Standards for Visual Arts.

Instructional Plan
Days One and Two Lesson Plan

Georgia O'Keefe Chalk Drawings

Duration: Two 49-minute sessions

Learner Outcomes:

Students will be able to recognize the work of Georgia O'Keefe.
Students will be able to identify the complementary colors found on the color wheel.
Students will select a flower and magnify the image on to paper.

Transition:

Students will need 1 to 2 minutes between instruction time and sketching time to select a flower and gather their art materials.

Standards:

Colorado Visual Arts Standard 1 – Students recognize and use visual arts as a form of communication.

Colorado Visual Arts Standard 2 – Students know and apply elements of art, principles of design, and sensory and expressive features of visual arts.

Colorado Visual Arts Standard 3 – Students know and apply visual arts materials, tools, techniques, processes, and technology.

Daily Materials Needed:

24 x 30" black construction paper
Drawing chalk in assorted colors
Georgia O'Keefe books and posters
Fresh flowers
Laminated floral photographs
Spray fixative

Instructional Strategies:

Visual learners will benefit from the instructor's sketching demonstration.
Auditory learners will gain knowledge from the instructor's presentation on the life of Georgia O'Keefe.
Kinetic learners will aid from sketching a large-scale flower with drawing chalk.

Anticipatory Set:

A bouquet of fresh flowers will be displayed in a vase on the main table. Laminated floral photos will be divided among the art tables.

Pre-Assessment:

Students are encouraged to participate in an open discussion regarding the work of Georgia O'Keefe. Is the class as a whole able to identify O'Keefe's signature style and subject matter?

Are the majority of students able to identify the complementary colors from the color wheel?

Teaching the Lesson:**Input**

With the use of visuals and books, outline the work and life of Georgia O'Keefe. The instructor should point out some historical background of O'Keefe, her life lived in New York and later, in New Mexico, and her unique subject matter.

Modeling

A specific flower is selected. The class is asked to identify the flower by name. Have an open discussion on what students see when viewing this flower. Encourage students to observe the details within this flower. Begin sketching the selected flower in a large-scale format. Discuss color use, blending, and detail.

Checking for Understanding

Encourage students to discuss the techniques used in the demonstration that proved to be successful.

Guided Practice:

Students begin by selecting a flower or a floral photograph. The class then begins sketching a large-scale flower using drawing chalk. The instructor constantly walks around the classroom, checking for individual mastery. Help is given to students with questions.

Independent Practice:

Encourage students to create artwork at home by sketching an object found in nature, using drawing chalk and paper.

Post-Assessment:

Did students use the complementary color of the flower for the background?

Did students sketch their flowers in a large-scale format?

Did the sketches reveal details of flowers?

Did the class as a whole use the blending technique demonstrated by the instructor?

Closure:

Ask the class to name the complementary colors found on the color wheel.

Encourage the class to name three unique aspects of Georgia O'Keefe and/or her style of art.

Reflection:

This assignment incorporates life science, history, and art. This is a fun project that allows students to produce amazing images using simple materials. Chalk is a very forgiving medium that allows beautiful blending techniques to be used. The use of complementary colors allows the flowers to visually stand out against the background of each piece of artwork. Students consistently obtain self-mastery in completing this project.

**Instructional Plan
Day Three and Four Lesson Plans**

Collage Art Journals

Duration: Two 49-minute sessions

Learner Outcomes:

Students will be able to create a collage, using numerous found objects and materials.

Students will be able to identify the works of Romare Bearden.

Students will be able to express themselves through designing the art journal covers using the collage technique.

Transition:

Students will need 1 to 2 minutes to collect their art journals and materials used in creating collage.

Standards:

Colorado Visual Arts Standard 1 – Students recognize and use visual arts as a form of communication.

Colorado Visual Arts Standard 3 – Students know and apply visual arts materials, tools, techniques, processes, and technology.

Daily Materials Needed:

Visuals of collages created by Romare Bearden

Computer with internet access

Assorted papers

Comic strips

Yarn and ribbon

Wire

Magazines

Scissors

Paper cutter

Beads

Photographs

Found objects such as: bottle caps, ticket stubs, baseball cards, old compact discs, etc.

Mod Podge

Old paintbrushes

Anticipatory Set:

A collection of collage artwork created by Romare Bearden is displayed throughout the room for students to view.

Pre-Assessment:

Students are asked to define collage in their own terms. Students are encouraged to list objects, which can be integrated into a collage.

Teaching the Lesson:

Input

Romare Bearden, one of the most prominent collage artists in history will be studied. On day three, students will view an introduction to “The Block 1971” created by Romare Bearden through The Metropolitan Museum of Art found on the internet: _____

Reflection:

This project is a favorite among most middle school students! Many times students feel more comfortable in expressing themselves through art than through writing at this age. This project is a great outlet for students to evaluate whom they are at this point in their lives, without the fear of being isolated or rejected by their peers.

Instructional Plan
Days Five and Six Lesson Plans

Figure Drawing

Duration: Two 49-minute sessions

Learner Outcomes:

Students will be able to sketch the human form by breaking it down into stages. In the first stage, students will determine the lines of the skeletal structure. Next, students will focus on the muscular system of the model. Finally, the class will sketch the details of clothing, hair and facial details.

Transition:

The class will need 1 to 2 minutes to gather graphite sticks and newsprint. During this time the first model will take his/her position on the table. The model is free to sit, stand, or kneel.

Standards:

Colorado Visual Arts Standard 1 – Students recognize and use visual arts as a form of communication.

Colorado Visual Arts Standard 2 – Students know and apply elements of art, principles of design, and sensory and expressive features of visual arts.

Colorado Visual Arts Standard 3 – Students know and apply visual arts materials, tools, techniques, and processes.

Colorado Visual Arts Standard 4 – Students relate the visual arts to various historical and cultural traditions.

Daily Materials Needed:

An assortment of sketches drawn by Michelangelo
Sketchbooks
18” x 24” newsprint
Graphite sticks and/or graphite pencils
Volunteer models

Instructional Strategies:

Visual learners will gain information by watching the instructor’s demonstration and by viewing the forms of the models.

Auditory learners will benefit from listening to instructions on how to visually break the human form into simple lines and shapes.

Kinetic learners will aid from moving around the room and sketching various views of the models.

Anticipatory Set:

The class will hold a critique of Michelangelo's line drawings. What elements make a successful line drawing? What steps did Michelangelo take in sketching a human form?

Pre-Assessment:

The instructor will ask the class to define figure drawing. The class is asked to define proportion. How can the exercise of figure drawing develop artistic skills using other mediums?

Teaching the Lesson:**Input**

The instructor outlines the stages of figure drawing. The artist begins by establishing lines that depict the skeletal system. During the next phase, the artist adds the muscular system to the skeleton. In the final phase, the artist draws clothing, hair, and facial features to the sketch.

Modeling

The instructor asks for a student volunteer to model for the class. After the student is in position, the instructor sketches the form in the skeletal, muscular, and detailed stages.

Guided Practice:

The instructor moves around the room checking for individual mastery from each student. The instructor aids students in need of help, and offers constructive feedback to students.

Checking for Understanding

The instructor may check the figure drawings for evidence of proportion, skeletal structure, the muscular system, and details.

Independent Practice:

Students are encouraged to actively use sketchbooks in their daily lives to record subjects around them. Ideas could include a family member, a friend, and/or a pet.

Post-Assessment:

What was the most challenging aspect of this exercise for students? What did the class as a whole discover in regards to proportion? Does the class as a whole have a better visual understanding of how the body structure is integrated?

Closure:

The instructor points out the main steps taken in sketching a successful figure drawing. The first step includes establishing the skeletal position, followed by adding the muscular system, and completed with the addition of details.

Reflection:

This is a strong exercise in developing students' drawing skills. The common goal is for students to achieve proportion and balance in their sketches. By working in large-scale and without the use of erasers, students learn to loosen up and sketch in a more natural style.

Instructional Plan
Days Seven and Eight Lesson Plans

Determining Light and Shadow

Duration: Two 49-minute sessions

Learner Outcomes:

Students will be able to determine the location of a light source and the corresponding shadows in relation to the objects on display. Students will be able to define and determine grades of value within a given sketch.

Transition:

The class will require less than 1 minute to gather their sketchbooks and graphite pencils and select a seat around the displayed objects.

Overview:

Objects such as vases, cones, and balls will be set up in a central location in the art room. A bright light will be hung above, and will shine down directly upon the objects. All other lights will be turned off in order to create shadows around the displayed objects. Students will sketch the objects and shadows, based upon their individual viewpoints.

Standards:

Colorado Visual Arts Standard 2 – Students know and apply elements of art, principles of design, and sensory and expressive features of visual arts.

Colorado Visual Arts Standard 3 – Students know and apply visual arts materials, tools, techniques, and processes.

Materials Needed:

Portable, bright light
Various geometric objects
White paper as a backdrop
Sketchbooks
Graphite pencils

Instructional Strategies:

Visual learners will study the displayed objects and where shadows fall on the backdrop. Auditory learners will benefit from listening to the opening discussion regarding shadows, value and dimension. Kinetic learners will aid from moving around the room and sketching various views of the displayed objects.

Anticipatory Set

Students arrive with various objects and vases displayed on the demonstration table. The only light illuminating the room will be the portable light hung directly above the objects.

Pre-Assessment:

The instructor will ask the class questions determining how light and shadow are influenced by varying angles of the light source. How do shadows change from the midday sun to the position of the sun in the late afternoon? How does the top of a vase change from a circle to an ellipse based on the height of the viewer? How can one create the illusion of dimensionality on a flat surface?

Teaching the Lesson:**Input**

The instructor profiles how the location of the light source directly affects the shading found on the object and the shadow depicted on the table.

Modeling

The educator demonstrates how to sketch the basic shapes from a specific location. Shading and shadows are added to the displayed objects. An open discussion occurs simultaneously regarding how the artist can transfer visual information on to paper.

Guided Practice:

The instructor moves around the room checking for individual mastery from each student. The instructor aids students in need of help, and offers constructive feedback to students.

Checking for Understanding

The art instructor checks the students' sketches for elements of shape, shadow alignment, shading and correct proportion.

Independent Practice:

Students are encouraged to practice a similar setting at home, using a single light source and various object found in the home.

Post-Assessment:

What was the most challenging aspect of this exercise for students? What did the class as a whole discover in regards to proportion? Does the class as a whole have a better visual understanding of how dimensions of objects are portrayed within sketches?

Closure:

The instructor points out the main steps taken in sketching objects using a light source. The first step is obtained by establishing the main shapes of the objects. Next, shading is added to the sketched shapes. Finally, the shadows established.

Reflection:

This proved to be a successful lesson plan in terms seeing significant student gains during two class periods. The class as a whole became more comfortable establishing the direct correlation between light and shadows within a drawing.

Instructional Plan
Day Nine Lesson Plan

Formal Class Critique

Duration: 49-minute session

Learner Outcomes:

Students will understand the format of a formal, class critique. Students will be able to give constructive feedback using the elements of art and the principles of design as a guide. Students will offer constructive criticism, with ideas for improvement. Students will gain group feedback on their artwork. The class will be able to complete a rubric.

Transition:

Students will need approximately 5 minutes to display their best figure drawing and their most accomplished light and shadow sketch.

Standards:

Colorado Visual Arts Standard 1: Students recognize and use visual arts as a form of communication.

Colorado Visual Arts Standard 2: Students know and apply elements of art, principles of design, and sensory and expressive features of visual arts.

Colorado Visual Arts Standard 3: Students know and apply visual arts materials, tools, techniques, processes, and technology.

Colorado Visual Arts Standard 5: Students analyze and evaluate the characteristics, merits, and meaning of works of art.

Daily Materials Needed:

A handout including the principles of design and the elements of art
A formal critique sheet

Anticipatory Set:

One question will be written on the board when students arrive. “What is a formal, class critique?” Class will begin with an open discussion in attempt to answer this question.

Teaching the Lesson:

Input

The instructor will pass out the formal critique sheets and discuss the steps taken during a formal critique. Students will be informed that the goal of a formal critique is to gain a broad range of feedback on artist work. By gaining feedback, an artist is able to take valuable steps in reaching self-mastery.

Modeling

A neutral sketch from a former student (name non-disclosed) is placed on display. The instructor uses the formal critique guide combined with the principles of design and the elements of art to critique the sketch. The instructor offers solutions for how the sketch could be enhanced and compliments the strengths of the drawing.

Checking for Understanding

A new sketch from a former student (name non-disclosed) is placed on display. The class is given the opportunity to exercise a formal, class critique. The art educator guides the class where help is needed.

Guided Practice:

Students are asked to place their best figure drawing and light and shadow sketches on display. We begin our class critique by starting at one end of the sketches and working down to the opposite end. Each student identifies his/her artwork prior to the critique. Each student has the opportunity to tell the class what went into the artwork before it is critiqued. Next, the class is open to begin giving feedback to the artist. Each student is responsible for recording class feedback on his/her critique form.

Independent Practice:

Students are encouraged welcome feedback on their artwork outside of class. The instructor offers to give formal critiques when requested. Further critiques could be given by classmates, other teachers, family members and/or members of the community.

Post-Assessment:

Was the class as a whole able to conduct a formal class critique in a constructive manner?
Was the class as a whole able to remove their personal feelings from feedback given?
Were students able to gain valuable feedback with specific ideas of how to improve their techniques in future projects?

Closure:

Remind the class that a formal, class critique is an exercise in aiding an artist by obtaining specific tools to strengthening their skills as artists. Constructive criticism should be viewed as steps toward mastery. The class is asked to name feedback that will be helpful to them as artists.

Reflection:

This is a strengthening exercise for students in many ways. First, students have the opportunity to talk about their artwork, which allows them to focus on their artwork in a cognitive manner. Secondly, a class critique allows students to gain knowledge regarding how others see their work. The communication gap between a student's intent and the views from the class as a whole are established. Lastly, students must use the elements of art and the principles of design to guide the class critique. This allows students to become more familiar with these art cornerstones.

Instructional Plan
Days 10 and 11 Lesson Plans

Complementary Color Reflection Paintings

Duration: Three 49-minute sessions

Learner Outcomes:

Students will be able to identify the complementary colors of the color wheel.
Students will be able to distinguish warm colors versus cool colors on the color wheel.
Students will recognize negative space from positive space.

Transition:

The class will need 1 to 2 minutes to collect the appropriate materials before sketching.

Standards:

Colorado Visual Arts Standard 1: Students recognize and use visual arts as a form of communication.

Colorado Visual Arts Standard 2: Students know and apply elements of art, principles of design, and sensory and expressive features of visual arts.

Daily Materials Needed:

Sketchbooks
Pencils
Colored pencils
Art books for visuals
Color wheel
18 x 24" paper
Acrylic paint
An assortment of paintbrush sizes

Anticipatory Set:

When students arrive for class, graphic designs will be displayed on the board for reference and discussion.

Pre-Assessment:

Encourage students to define positive and negative space.
Ask students to name the complementary colors found on the color wheel.
Ask students to determine the primary and secondary colors found on the color wheel.

Teaching the Lesson:**Input**

While referencing the idea of reflection, discuss how the process of producing an image with one side having the positive space painted in a warm color next to the other half painted in a cool color produces a visual reflection. Students will be shown visuals of previous paintings from this lesson plan.

Modeling

The instructor will begin by drawing a simple, organic form, such as: a tree, plant life, or flowers on paper. A line is placed across the page, dividing the image into two sections. The line may be diagonal, vertical or horizontal.

A demonstration is given showing students how to create infinite colors by mixing the three primary colors. The instructor then selects one set of complementary colors and places the warm color as the focal point on one side of the separation line and the cool color as the primary color on the other side of the line.

Checking for Understanding

Students will first work in their sketchbooks to accomplish a strong visual design. Next, each student will select a set of complementary colors and use colored pencils to sketch in the pattern. All details must be finalized before beginning the final draft.

Guided Practice:

The instructor will walk around the room offering help to those who are in need. A color wheel will be displayed for reference.

Independent Practice:

This project could be completed using tempera paint, watercolors, or colored pencils, rather than acrylic paint.

Post-Assessment:

Did the class as a whole produce strong visual images?

Were students able to reverse colors on each side of the dividing line without compromising the image?

Were students able to identify negative space versus positive space within their finished painting?

Closure:

A brief overview of the color wheel, specifically the complementary colors, is reviewed. An open discussion takes place, allowing students to share what they learned when mixing custom colors from the three primary colors.

Reflection:

This exercise is a strong tool for the implementation of integrating the complementary colors. The class as a whole was able to grasp the value of using complementary colors in design. The designs that showed best were the paintings with the greatest detail.

Instructional Plan
Days 12 Through 18 Lesson Plans

Clay Sculptures

Duration: Four 49-minute sessions

Learner Outcomes:

Students will be able to identify the works of Alberto Giacometti.

Students will be able to define basic clay terms.

Students will be able to sculpt clay, carve clay at the leather hard stage, and glaze the sculpture after it has been bisque fired.

Transition:

Students will need approximately 3 minutes each day to collect their supplies and tools.

Students will need approximately ten minutes at the end of class to spray their sculptures with water, wrap them in plastic, and clean their workspace.

Standards:

Colorado Visual Arts Standard 1: Students recognize and use visual arts as a form of communication.

Colorado Visual Arts Standard 2: Students know and apply elements of art, principles of design, and sensory and expressive features of visual arts.

Colorado Visual Arts Standard 3: Students know and apply visual arts materials, tools, techniques, processes, and technology.

Colorado Visual Arts Standard 5: Students analyze and evaluate the characteristics, merits, and meaning of works of art.

Daily Materials Needed:

DVD: “Alberto Giacometti”, 2001

Television and DVD player

Worksheet of clay terms

Sketchbooks and pencils

Rulers

Clay

Clay tools

Spray water bottles

Kiln and cones

Glazes and paintbrushes

Visuals of sketches and sculptures by Alberto Giacometti

Anticipatory Set:

The first day of this unit, students will watch the movie “Alberto Giacometti”, 2001. On days 12 through 14, students will have the opportunity to view famous sculptures from a variety of sculptors via books and posters.

Pre-Assessment:

An open discussion is held regarding the elements that define sculpture. Topics may include, but are not limited to three-dimensional works in clay, the human form, abstract art and structural components in building sculpture.

Teaching the Lesson:**Input**

Clay terms should be covered in reference to the worksheet. Each part of the clay process should be briefly described as the class is shown the kiln room, the slab roller, and the various clay tools.

Modeling

On day 11, the instructor will illustrate how the human form is sketched, including dimensions of the form. On day 12, the instructor shall demonstrate how clay is properly cut from a Pug, worked to eliminate air bubbles, and flattened using the slab roller. On days 13 and 14, students will be shown various techniques in forming and carving a sculpture. The class will be shown the correct process of loading a kiln on day 15. On day 16, after the kiln has fired, the instructor will compare and contrast a clay piece that has yet to be fired (greenware), and a sculpture that has been initially fired (bisqueware). The instructor will then take an example of bisqueware, and demonstrate the process of glazing. On the final day, students will be shown how to properly remove any glaze found on the bottom of the clay base displaying the sculpture, before loading their sculptures in the kiln.

Checking for Understanding

Each day, the instructor will circulate around the various clay stations, assisting students who have questions or are in need of support. Time for questions and class discussions will take place each day.

Guided Practice:

Students will work in a studio format throughout this unit. Students will be working independently in a group setting. The class will be encouraged to share ideas, questions, and discoveries among peers.

Independent Practice:

Students are encouraged to take local pottery classes when available. Pottery classes offered throughout the community are posted outside the art room.

Post-Assessment:

Was the class as a whole able to follow the various steps in the process of sculpting clay? Were the ceramic sculptures structurally sound? Were students able to use the appropriate clay terms in their daily work?

Closure:

A brief review will be given outlining the input information given for each specific day.

Reflection:

This unit offers students to become fully engaged in the various clay processes. Students are able to integrate literacy, pottery, sculpture, math and science in one unit. The class as a whole was very engaged in sharing ideas and working in a self-paced environment. The end result was a collection of Giacometti style sculptures on display in our school.

**Instructional Plan
Day 19 Lesson Plan**

Fused Glass Pendants

Duration: One 49-minute session

Learner Outcomes:

Students will be able to determine the different properties between cathedral, dichroic, and iridescent glass. Students will gain an introduction to the history of glassmaking. Students will create individual glass pendants and adhere sterling silver bails to the pendants to create a finished jewelry piece.

Transition:

Students will be offered 1 minute to get their sketchbooks and colored pencils.

Standards:

Colorado Visual Arts Standard 3: Students know and apply visual arts materials, tools, techniques, processes, and technology.

Colorado Visual Arts Standard 4: Students relate the visual arts to various historical and cultural traditions.

Daily Materials Needed:

Cathedral, dichroic, and iridescent glass pieces in a variety of colors
Glasscutters
Sketchbooks and colored pencils
Glass kiln
Sterling silver bails
Jewelry adhesive
Toothpicks
Craft glue

Anticipatory Set:

A collection of handmade glass pieces may be displayed around the room. The pieces may include vases, serving plates, jewelry and photo frames. Students shall be given the opportunity to study the displayed pieces.

Pre-Assessment:

Our guest speaker, Carol Burkett, is a local fused glass artist. Ms. Burkett begins by asking the class specific questions about the history of glassmaking. The class is asked how glassmaking was first discovered and what environmental conditions still produce glass today (volcano activity, lightning and meteorite impact).

Teaching the Lesson:**Input**

Students are given a brief history of glassmaking and are shown the differences between cathedral, dichroic, and iridescent glass.

Modeling

Carol Burkett demonstrates how to cut glass using a glasscutter and layer glass pieces on to a glass base using a toothpick with craft glue.

Checking for Understanding

Students are asked to take two pieces of each type of glass to create their pendants. The class is asked to describe each type of glass.

Guided Practice:

Ms. Burkett and the art instructor assist students as they create the pendants. The students who need support are assisted with the placement of the glass pieces.

Independent Practice:

Students must produce a detailed, colored sketch of his/her pendant in order to claim it once it has been fired.

Post-Assessment:

Students must be able to name and describe each type of glass used in this project. Were most students able to produce detailed, colored sketches of their pendants?

Closure:

The class is given a brief review of the properties of glassmaking, firing glass in a glass kiln, and the environmental factors that naturally produce glass.

Reflection:

This was a project that incorporated science, art and history in one lesson plan. The result was gallery quality glass pieces that each student had the opportunity to create and keep.

Instructional Plan
Days 20 through 22 Lesson Plans

Card Printmaking for Charity
“Art for Heart”

Duration: Two 49-minute sessions

Learner Outcomes:

Students will be able to design custom greeting cards, sell them during a school function with all profits going towards helping local families in need.

Transition:

Students will need less than 1 minute to obtain sketchbooks and pencils.

Standards:

Colorado Visual Arts Standard 1: Students recognize and use visual arts as a form of communication.

Colorado Visual Arts Standard 2: Students know and apply elements of art, principles of design, and sensory and expressive features of visual arts.

Colorado Visual Arts Standard 3: Students know and apply visual arts materials, tools, techniques, processes, and technology.

Colorado Visual Arts Standard 4: Students relate the visual arts to various historical and cultural traditions.

Daily Materials Needed:

Sketchbooks

Pencils

Linoleum tiles 5”x5”

Linoleum carving tools

Block ink in multiple colors

Brayers

Inking trays

Blank cards with envelopes

Anticipatory Set:

The class is shown a variety of art produced by the process of printmaking.

Pre-Assessment:

Encourage students to examine the qualities of printmaking. An open discussion takes place regarding the gradation of colors produced when using a brayer, and positive versus negative space produced when block inking.

Teaching the Lesson:**Input**

The instructor discusses the four main areas of printmaking: lithography, serigraphy, intaglio, and relief. Each step of the linoleum block printing process is thoroughly explained. An open discussion takes place regarding the importance of community service and the positive impact youth can have in any given community.

Modeling

The art instructor demonstrates how an image created in a sketchbook, may be duplicated on a linoleum block, using pencil. Next, a linoleum cutter is used to carve out the pencil lines, creating negative space. Once all the lines have been carved, two primary colors of block ink are put into an inking tray (red and yellow, blue and yellow, or blue and red). The class is reminded of how rolling the two chosen primary colors together will produce a secondary color (orange, green, or violet). A brayer is used to roll the ink back and forth in one direction, until the colors blend into three distinct colors on the tray. The linoleum tile is then inked using the brayer and turned over and pressed on to the blank card. Finally, the linoleum tile is carefully removed from the card, revealing the inked image.

Checking for Understanding

One student from each table takes turns walking up to the board and writing out the appropriate steps taken in the linoleum block process.

Guided Practice:

On day 19 students begin sketching images in their sketchbooks. Students are given a subject matter of giving back to their community. Each student is responsible for designing an image that best describes what giving means to him/her. Once students have their sketches approved by the art instructor, they may then begin to duplicate their sketches on to linoleum tiles. On day 20, students begin to carve out their designs from the linoleum blocks. On day 21, students begin to print their images on to cardstock.

Independent Practice:

Students may continue the printmaking process at home by using etched Styrofoam and paint to produce a similar effect.

Post-Assessment:

The class as a whole is expected to carve neat images into the linoleum. The colors should be vibrant and blended well, without a “muddy” appearance of over blending.

Closure:

Encourage students to continue their exploration with the various types of printmaking. Ask students what they learned regarding printmaking by completing this project.

Reflection:

This project was successful in offering students to sell their artwork for a local charity. Many students realized that they could make a positive impact in their community through their artwork.

Instructional Plan
Days 23 through 28 Lesson Plans

Matisse Inspired Accordion Books

Duration: Four 49-minute sessions

Learner Outcomes:

Students will be able to identify the work of Henri Matisse.

Each student will be able to construct an accordion-style book.

Students will combine text and paper cut outs in the form of symbols, used by Matisse.

Students will combine literacy, art and mathematics skills within this project.

Transition:

Students will need 2 to 3 minutes each day to gather art materials.

Standards:

Colorado Visual Arts Standard 1: Students recognize and use visual arts as a form of communication.

Colorado Visual Arts Standard 2: Students know and apply elements of art, principles of design, and sensory and expressive features of visual arts.

Colorado Visual Arts Standard 3: Students know and apply visual arts materials, tools, techniques, processes, and technology.

Colorado Visual Arts Standard 5: Students analyze and evaluate the characteristics, merits, and meaning of works of art.

Daily Materials Needed:

Television/DVD player

DVD: "Henri Matisse in Patterns and Paper", 2003

Mat board scraps

Cardstock in 36" x 6" wide

Colored and decorative papers

Magazines

Ribbon, yarn and raffia

Grommet gun

Grommets

Pencils

Metal rulers

Scissors

Glue sticks

Utility knives

Anticipatory Set:

Each day a new poster displaying artwork by Matisse will be displayed, with an open discussion regarding the meaning of the artwork.

Pre-Assessment:

Students are encouraged to hypothesize what the various symbols in Matisse's artwork meant. Matisse used cut out paper symbols to tell stories. Students can work as a group to decode Matisse's stories.

Teaching the Lesson:**Input**

As an introduction to the work of Matisse, students will watch "Henri Matisse in Patterns and Paper". Following the viewing of the movie, the instructor will cover some of the common symbols Matisse used for storytelling. Each day during this project, the instructor will read an accordion book created by a former student and a class discussion will take place regarding the unique qualities of that particular book.

Modeling

On Day 23, the instructor will demonstrate how to create abstract symbols, transferring sketches to colored paper. The symbols are cut with scissors from the colored paper. It will be pointed out that each student will create his/her own unique symbols.

On Day 24, the instructor will construct the accordion book pages. To begin, the 36" x 6" cardstock is scored in 6" increments. This is accomplished by using rulers to measure and pencils to draw a light line where the paper will be scored. The paper is scored by gently running a utility knife down the seam of the line, using a metal ruler to keep the utility knife running down the paper in a straight line. The paper is then folded in half on the score line. Next, the paper should be unfolded. A new fold line can be made by taking the end of the paper on one side and folding it to the centerline. This step is repeated on the other end. The paper should be unfolded to see all the fold lines. Fold the left side over to the first score line, and repeat this step for the right side, folding it over to the first fold on the right. Finally, unfold the paper, and fold the whole sheet back and forth in an accordion fold.

On Day 25, the instructor will demonstrate how to create the book covers, using two pieces of 6" x 6" mat board. Each piece of mat board will be covered with decorative paper. The decorative paper should measure 7"x7". The decorative paper should be placed face down on the table. Glue should be applied to the mat board and then centered on the decorative paper. The book cover should be turned over and all wrinkles should be smoothed. The cover should be placed face down once again. A small "V" should be in the decorative paper at each corner, using scissors. Finally, glue should be applied to each of the four tabs of decorative paper, folded over, and adhered to the mat board. These steps shall be repeated for the other cover. The end pages of the folded paper are then glued to the unfinished sides of the mat board.

On Day 26, the instructor will demonstrate how to transfer the colored paper symbols and page foreground, middle ground, and background to the book covers and pages. The various papers used for illustration will be layered.

On Day 27, a demonstration will take place on how to cut out letters, words, and phrases from magazines and glue them in the accordion books to make up the text. Each artist may choose to write a poem, a short story, or a rhyme to tell his/her story.

On Day 28, the instructor will demonstrate how grommets are placed on each side of the book covers (a total of four grommets per book). Each grommet location will be measured at three inches down from the top of the cover and one fourth of an inch from the edge of the cover. After all four grommets are in place, a ribbon, a piece of yarn, or a piece of raffia is strung through the grommets on each side to hold the book in a closed position.

Note: As an alternative to using grommets, paper clips may be glued to the inside book covers, leaving only the ends of the paper clips exposed outside the book covers. This will create a loop from which the ribbon may be strung.

Checking for Understanding

On day 23, students begin to sketch their symbols, text and designs in their sketchbooks. The instructor will walk around the room checking for understanding.

Guided Practice:

On day 23, students will view a “Henri Matisse in Patterns and Paper”: This will be followed by a class discussion on symbolism. Finally, students will begin to sketch symbols, text and illustrations for their stories.

On day 24, students will complete their rough draft designs of their accordion books.

On days 25 - 28, students will construct their accordion books, cut out their paper symbols and assemble the final copies of their books. These accordion books will be displayed in the school library for all to see.

Independent Practice:

Students will be encouraged to create their own accordion books with materials found at home.

Post-Assessment:

Were students able to convey their stories using symbols?

Were the accordion books constructed correctly and neatly?

Were the accordion books created using the style of Matisse?

Closure:

Students are reminded that many artists, such as Matisse, were able to express themselves through various mediums. When Matisse's health declined in his later years, he was no longer able to paint, and therefore developed his cut out symbols. These cut out symbols became equally as famous as Matisse's former paintings.

Reflection:

This is a successful project for students of all ages. Making accordion books may be modified to accommodate all students. Most students felt empowered at the accomplishment of becoming authors and illustrators of their own books. This lesson plan is academically rich, weaving art, mathematics and literacy into one project.

Instructional Plan
Days 29 - 32 Lesson Plans

Architectural Repousse' Metal Tiles

Duration: Four 49-minute sessions

Learner Outcomes:

Students will become aware of various types of architectural elements.
Students will implement the technique of repousse' in thin, metal tiles.
Students will form a three dimension piece of art from a two dimensional metal tile.
Students will mat their tiles and center the appropriate hardware on the back of the mat board for hanging purposes.

Transition:

Students will need less than 1 minute each day to gather their metal tiles and repousse' tools.

Standards:

Colorado Visual Arts Standard 1: Students recognize and use visual arts as a form of communication.

Colorado Visual Arts Standard 2: Students know and apply elements of art, principles of design, and sensory and expressive features of visual arts.

Colorado Visual Arts Standard 3: Students know and apply visual arts materials, tools, techniques, processes, and technology.

Colorado Visual Arts Standard 4: Students relate the visual arts to various historical and cultural traditions.

Daily Materials Needed:

Art journals
Architectural books
Pencils
5" x 5" thin, metal tiles (available in silver, gold, or copper tones)
7" x 7" mat board squares in various colors
Repousse' tools
Wire scraps
Wire cutters
Glue
Rulers

Anticipatory Set:

Examples of repousse' artwork are displayed around the room for students to view.

Pre-Assessment:

Challenge students to think of the many ways metal has been adorned historically. Some of the most famous classical pieces of repousse' artwork are bronze Greek armor plates dating from the third century B.C. Historically, the repousse' technique has been used to sculpt jewelry, shields, and hollowware. Students are encouraged to discuss the various types of architecture, diving the two groups into commercial and residential architecture.

Teaching the Lesson:**Input**

The instructor will discuss the properties of thin, metal foil used for this project. The term repousse' is used to describe relief modeling in thin metal. Students are challenged to design a specific type of architecture and implement this image into the metal tile, using the repousse' technique.

Modeling

On day 29, the instructor will demonstrate how to sketch the façade of an architectural image. Elements such as materials, windows, doors, columns, chimneys, entries, and the environment surrounding the dwelling will be depicted in the sketch.

On day 30, students will be shown the various repousse' tools used to model the metal. Each tool serves a unique purpose in modeling the metal. The instructor takes an architectural sketch made previously and demonstrates how to lightly begin to carve the design on to the metal, using the repousse' tools. The instructor models the metal deeper once the design has been established. The metal tile is modeled from both sides (repousse' and chasing) creating a three dimensional design.

On day 32, after the repousse' process has been completed, the instructor will demonstrate how to properly measure the mat board, mat the metal tile, sign and date the mat board, create the hardware for hanging, and gluing the hardware on to the mat-board.

Checking for Understanding

The instructor will walk around the room, assisting students who need help with the repousse' process, matting the tile, and measuring the proper location for hardware on the mat board.

Guided Practice:

On day 29, students will begin sketching architectural façade images in their art journals. Each student is responsible for designing three different images. The strongest image will be duplicated into the metal tile.

On days 30 and 31, students will begin to model their architectural image into the metal tile using the repousse' tools.

On day 32, students will mat their tiles on to mat board, sign and date the mat board, and attach hardware on the back of the mat board for hanging.

Independent Practice:

This project is easily adapted at home by using heavy tin foil. Pencils and popsicle sticks may be used as repousse' modeling tools.

Post-Assessment:

Did each architectural design reflect a specific type of architecture?

Were students successful in using the repousse' and chasing techniques on both sides of the metal tiles?

Were the metal tiles matted straight and neatly?

Was each mat signed and dated by the artist?

Was the hanging hardware hung in the center of the mat-board?

Closure:

The main elements of architecture are reviewed. What aspects of the project were challenging for students? What did students learn from engaging in the technique of repousse'?

Reflection:

This is an appropriate beginner's lesson in repousse' and in learning the importance of measuring when matting and hanging a piece of artwork. Many students at this level are unaware that if the hardware for hanging is not centered, the artwork will not hang straight.

Instructional Plan
Days 33 through 36 Lesson Plans

Watercolor Landscapes

Duration: Four 49-minute sessions

Learner Outcomes:

Students will be able to establish foreground, middle ground, and background within a landscape.

Students will establish the principles of perspective drawing.

Students will learn how to blend watercolors.

Transition:

Students will need 1 minute to gather watercolor supplies at the beginning of class.

Standards:

Colorado Visual Arts Standard 1: Students recognize and use visual arts as a form of communication.

Colorado Visual Arts Standard 2: Students know and apply elements of art, principles of design, and sensory and expressive features of visual arts.

Colorado Visual Arts Standard 3: Students know and apply visual arts materials, tools, techniques, processes, and technology.

Daily Materials Needed:

Watercolor books

Landscape visuals

Art journals

Pencils

Rulers

Heavy weight watercolor paper

Watercolors

Various sizes of paintbrushes

Paper towels or sponges

Iodized salt

Anticipatory Set:

Landscape and watercolor painting examples are displayed around the art room.

Pre-Assessment:

Students are asked to describe the specific properties of watercolor painting in comparison to other types of paint they have used.

Teaching the Lesson:

Input

Point out how each of the displayed landscape pictures depicts foreground, middle ground, background, and a horizon line. Discuss each of these elements and how they may be established when constructing a landscape layout.

Discuss the characteristics of painting with watercolor and how to blend colors using a paintbrush. The instructor will explain how excess water or paint may be soaked up using the corner of a paper towel or a dry sponge.

Two-point perspective will allow students to establish vanishing lines located on both ends of the horizon line. All lines will converge to these vanishing points to create a perspective drawing.

Modeling

On day 33, the instructor will construct a simple landscape using pencil and paper. The landscape will include a horizon line, foreground, middle ground and background. Two-point perspective will be established by placing a point on each side of the horizon line. All convergent lines will lead to the vanishing points. The instructor will use a ruler to line up the convergent line with the vanishing point when drawing the perspective sketch.

On day 35, the instructor will demonstrate how to lightly transfer the sketch on to watercolor paper. A demonstration on how to paint with watercolor will occur. A body of water may be sprinkled lightly with iodized salt to create realistic texture.

Checking for Understanding

The instructor will walk around the room and observe student work. Students will be given feedback, constructive criticism, and support where needed.

Guided Practice:

On day 33, students will begin to produce thumbnail sketches in their art journals of possible landscape designs.

On day 34, students will enlarge their thumbnail sketch to full size in their art journals. The instructor will check for perspective accuracy and students will work out all details of the drawings.

On day 35, students will duplicate their sketch lightly on to watercolor paper. Next, students will begin to paint.

On day 36, students will complete their watercolor paintings.

Independent Practice:

Watercolor paints are inexpensive and easily accessible. Watercolor paints may be used at home and travel well. Students are encouraged to keep a set of watercolors on hand to use at home and during travels.

Post-Assessment:

Were students able to establish a horizon line, foreground, middle ground, and background within their landscape paintings?

Did students blend colors, creating custom colors found in landscapes?

Did students apply salt to bodies of water, creating texture?

Closure:

On day 33, students will briefly point out the foreground, middle ground, and background in the displayed landscape visuals.

On day 34, students will guide the instructor in establishing two-point perspective on a drawing on the chalkboard.

On day 35, students will review how to blend watercolors.

On day 36, students will review how warm colors advance in a picture and how cool colors recede.

Reflection:

This is a good introduction to perspective drawing for students who have yet to be exposed. Developmentally, many students have not yet thought of creating foreground, middle ground and background to their drawings. This lesson plan allows students to think about what they see in their everyday environment and make the connection.

Instructional Plan
Days 37 through 40 Lesson Plans

Handcrafted Masks

Duration: Four 49-minute sessions

Learner Outcomes:

Students will be able to make a custom mask.

Students will learn the history of mask making in numerous cultures around the world.

Students will be able to create a pattern from a sketch.

Transition:

Students will need 2 to 3 minutes per day at the beginning and end of class to gather and put away their materials.

Standards:

Colorado Visual Arts Standard 1: Students recognize and use visual arts as a form of communication.

Colorado Visual Arts Standard 2: Students know and apply elements of art, principles of design, and sensory and expressive features of visual arts.

Colorado Visual Arts Standard 3: Students know and apply visual arts materials, tools, techniques, processes, and technology.

Colorado Visual Arts Standard 4: Students relate the visual arts to various historical and cultural traditions.

Daily Materials Needed:

Plastic mask molds

Vaseline

Newspaper

Tag board

Rolls of white casting material

Straws

Tape

Glue

Scissors

Containers of water

Acrylic paints

Feathers

Decorations

Mod podge

Old paintbrushes

Anticipatory Set:

When students arrive, masks depicting various cultures and festivities will be displayed around the room.

Pre-Assessment:

Students are asked to name occasions where masks are worn. What do students know about the history of Mardi Gras and/or Carnival?

Teaching the Lesson:**Input**

On day 37, an outline of masks made from various cultures is given on tribes in Africa, Carnival in Brazil and Mardi Gras in Louisiana.

On day 38, a synopsis is given covering the steps taken in creating a custom mask pattern.

On day 39, the instructor covers the steps taken in layering the mask mold with Vaseline, wet newspaper strips, and finally, the strips of white casting material. Building mask features is covered, as well as creating dimension.

On day 40, the instructor discusses the properties of acrylic paint and Mod Podge.

Modeling

On day 38, a demonstration is given on how to take a sketch of a mask and create a mask pattern from the sketch. The mask pattern is created on tag board, cut out, and taped to the mask mold.

On day 39, the instructor illustrates how to layer the mask mold with Vaseline, wet newspaper strips, and finally, strips of wet casting material. The wet casting material is layered directly on to the tag board pattern, without the layering of Vaseline or wet newspaper strips. Straws may be taped to the back of the masks for handles of holding half masks to the face. The straws should be covered with strips of the wet casting material for strength purposes. Once the mask is adequately covered with wet casting material, it is set on a drying rack to harden.

On day 40, a demonstration of painting a mask is given. A Mod Podge application is demonstrated on a finished project for students to see.

Checking for Understanding

After the modeling segment each day, the instructor will walk around the classroom, checking to make sure that each student is on track. Student help is given where needed.

Guided Practice:

On day 37, students begin to sketch various thumbnail sketches of masks in their art journals. Each mask must be original in design and have some symbolic significance to the artist.

On day 38, students will enlarge their best mask sketch to life size. Students will then begin to create their mask patterns on tag board, cut out the patterns, and attach them to the mask molds.

On day 39, students will begin the layering process of covering the masks with Vaseline, wet newspaper strips, and finally, strips of wet casting material.

On day 40, students will remove the dry masks from the mask molds, paint and decorate the masks.

Independent Practice:

Students are encouraged to create masks for future occasions. Masks may be made out of newspaper and a flour and water mixture at home. Strips of newspaper may be dipped in the flour and water mixture and applied to any mold.

Post-Assessment:

Were students able to follow the appropriate steps in mask construction?

Did the mask designs reveal symbolic importance?

Closure:

Review the importance of masks throughout various cultures. Masks have historically been an important device in communication, hierarchy, and traditions in numerous cultures throughout the world.

Reflection:

This is a strong lesson plan that incorporates sculpture with art history. Each student is able to take away a custom designed mask with his/her own significance. An extra day may be needed for designing elaborate masks.

Chapter Summary

An art curriculum based on the Colorado Model Content Standards for the Visual Arts was presented in this chapter. In Chapter 5, the author presents a discussion of the completed research project.

Chapter 5

DISCUSSION

Contribution of this Project

This project contains an art curriculum specifically designed to enhance the development of sixth grade students. This art curriculum provides flexibility in learning, covers all learning styles, and may be easily modified. Not only are the Colorado Model Content Standards for the Visual Arts met, but the integration of mathematics, literacy, science, and history are all woven into the lesson plans in this curriculum. This curriculum was designed to assist secondary art educators with lesson plans which are sensitive to various learning styles and provide tools to allow students to learn in a flexible environment.

Limitations

There were two limitations to this project. First, a time constraint became a limitation. There was a substantial amount of research found on this topic. The author was only able to research a fraction of the resources available. Secondly, designing an art curriculum for 9 weeks became difficult to implement since each quarter varies in terms of the author's lesson plans, depending on the season, holiday, and local art exhibitions.

Peer Assessment

This curricular unit was reviewed by four art educators for formal feedback. Although changes to the art curriculum were not suggested, the majority of the assessors

believe art should remain a cornerstone in education for the benefits of art alone. The selected peer assessors stated that art used to improve academic success in other areas undermined the value of the creative dimension for the individual, as well as for social and political forces.

All of the peer assessors concluded that, for an art program to be a successful, the art educator must serve as a solid project director. All peer evaluators agreed that the outcome of student results are greatly influenced by how the project is presented and explained. When visuals, historical reference, and rubrics are presented, project expectations become more clear for students.

Recommendations for Further Development

Further development may consist of research regarding how adolescent children process information and apply knowledge in their everyday lives. It would also be helpful to gain research results on what types of art programs have enhanced education overall. Were the art programs flexible? What types of art were included in the curricula found most effective? How was achievement measured? How were subjects integrated?

Project Summary

For this research project, the author reviewed a vast amount of literature regarding the bridge art curricula can provide in student learning. Art provides a rich learning experience for visual, auditory, and kinesthetic learners. A strong art curriculum not only is based on the visual art standards, but also integrates mathematics, science, literacy, and history. The art curriculum designed for this project is based on the Colorado Model Content Standards for Visual Arts. Although the lesson plans in this curriculum were

developed for sixth grade students, they can be easily modified to fit seventh and eighth grade students.

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