

FACTORS AFFECTING DEVELOPMENT AND IMPLEMENTATION OF AN
INTERMEDIATE GRADE ART CURRICULUM IN A SOUTH-CENTRAL
BRITISH COLUMBIA SCHOOL DISTRICT

by

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Abstract

Those factors that positively and negatively affect curriculum development and curriculum implementation were identified through a literature review and a field study in which a sequential intermediate grade art curriculum was developed and taken through the initial stages of implementation. An attempt was made to restrain the negative factors and to utilize the positive factors in a field study involving volunteer intermediate grade teachers in a south-central British Columbia school district. The process of development involved planning a curriculum that had 'possible' learning outcomes rather than intended learning outcomes. This curriculum proposed alternative lesson and unit components so that teachers in their planning could consider different purposes, pupils, and situations. Not considered perfect, the curriculum facilitated observation of the factors affecting development and implementation. Introducing the human factor to theoretical plans necessitated responsive adaptation in practice. Of all the factors affecting this study the district supervisor responsible for curriculum was found to be one of the most important. Communication, time, energy, stamina, and perseverance were also seen as being critical to success. Without perseverance success may not be given an opportunity to evolve. As a result of this field study, implementation was determined to be an on-going process when a curriculum is continuously adapted, added to, and modified. Implementation involved teaching teachers and attempting to provide for teacher success. A broadened definition of in-service was partially explored. One major recommendation of this study is that both the curriculum and an implementation plan should be approved by the local curriculum advisory committee and the board of school trustees before im-

plementation begins. This study noted the need to link the district level strategy for curriculum implementation with the professional development plans of individual schools. The curriculum development and implementation model explored, and the accompanying interpretive criticism are provided as a data base for other school district personnel who want a point of reference from which to plan and implement lasting curriculum changes that allow for continuing modification.

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Recognition for assistance in this field study is given to my colleagues in the district in which this work was undertaken. Particular appreciation is extended to those who participated in the development of the art curriculum around which this study focused. All individuals have been given fictitious names, as our real interest is in the revelation of insights that improve teaching and learning in art. I wish to thank Dr. James Gray for providing considered advice in channeling several of my seeming diverse interests into this one coherent direction.

CHAPTER 1

INTRODUCTION

The Problem

Experts have spent tremendous amounts of time and energy in developing curricula with the purpose of improving instruction and learning, but these programs have made little lasting impact upon classrooms and schools (Wiles, 1965).

The nature of elementary schools demands that an intermediate grade teacher be a person with diverse interests and skills in many subjects. Although teacher training programs provide introductory methods courses in all subject areas, a lack of time prevents teachers from becoming adequately prepared in all aspects of each subject's curriculum. In addition, while teachers work hard to effectively teach the language arts, arithmetic, social studies, and science, they are usually unable to find time to think about and plan for art. An art class may become a time when children explore a wide variety of media, materials, and projects in relative freedom. In fact, art may even not be taught. Children do not learn to be skilled in, or articulate with art, and a sequential development of skills, processes, and content usually does not occur. Those teachers who do find time to develop programs are often frustrated in their attempts to translate goals into practice, to find written and visual resource materials, and to deal with inadequate physical facilities.

Significance of this Problem

Because art is considered an important element of the curriculum, there is a need to find ways through which the development and subsequent implementation of an art curriculum for the intermediate grades

can be facilitated. This need is further amplified by recent directions from the British Columbia Department of Education which have sanctioned current elementary fine arts curriculum development.

For many students their elementary school art education is the only art program that they encounter in school (see Table 1). Indeed, for most of those who do continue taking art beyond the elementary level the elementary curriculum comprises the greater part of their total program (see Table 1). When attitudes and values toward art and beliefs about art are developed through an elementary school art program that either terminates or is a dominant part of a total art education, that program's success is essential.

Limitations

This field study was restricted in these ways:

Time. This field study took place over a period of sixteen school months. The curriculum development phase involved six months, while the implementation phase was undertaken during one complete school year.

District size. During the implementation phase, September, 1981, to June, 1982, the district was composed of 1317 intermediate grade children and fifty-five intermediate grade teachers. The district in total was responsible for educating 4019 full time equivalent students with 248 teachers and five district staff.

This field study drew upon nine elementary schools, one satellite school enrolling students to grade six, and a junior secondary school enrolling approximately one-third of its students in grade seven.

Authority roles. The initiator/coordinator of the field study was employed as a regular classroom teacher with a full teaching assignment.

Source of impetus for change. Although this art curriculum pro-

TABLE 1

STUDENT ENROLLMENT IN ART

Survey of grade 11 and 12 students in district -	YEARS	N= 412	%
Students who took no art beyond the elementary grades		157	38
Students who dropped art after one year in secondary school:	1	244	59
Students who dropped art after two years in secondary school:	2	301	73
Students who dropped art after three years in secondary school:	3	363	88
Students who dropped art after four years in secondary school:	4	386	94
Students who took art continuously through secondary school:		26	6

The students surveyed were in grades 11 and 12 in the district involved in this field study. As the survey was taken in mid-June, 1982, and course selections had been made, grade eleven students were asked to complete the questionnaire as though they were in grade twelve.

ject was initiated by one individual in the spring of 1980, support was readily given by the supervisor of instruction on behalf of the district.

Extent of teacher involvement. Teacher participation throughout both phases was voluntary. Schools were encouraged but not required to become familiar with the curriculum through staff meetings and professional development days.

Geography of the district. Within the district schools were scattered linearly for a distance of 28 kilometers.

Budget. Within the total district budget no special allotment was made for this curriculum project. Money was taken from the district office's general account.

Support services. Common district resources included a local distribution centre that was responsible for re-directing films, acquiring videotapes, and filing miscellaneous printed materials such as pamphlets.

Competition. In recent years several curriculum development and adaptation projects had occurred with teachers selected by the district office. During the time of this field study a keen interest in the use of personalized computers was developing.

Specific resource personnel. Although the district employed a performing arts coordinator on a part-time basis, no visual arts coordinator existed.

District staff included a superintendent, a director of instruction, a supervisor of instruction, a special services consultant, and a coordinator for elementary instruction and reading.

Assumptions

The inherent assumptions of this study are that:

1. Teacher involvement in the planning and adaptation of an art

curriculum will increase the ultimate impact of that curriculum.

2. Teachers can only effectively teach what they know. They must have the same knowledge, skills, and attitudes that the curriculum attempts to teach children.

3. Feelings of accomplishment and success will be reflected in teacher interest and involvement.

4. Product oriented art lessons are seen by teachers as more practical and can more readily be incorporated into their present programs.

5. Teacher and student competency and satisfaction with the productive aspect of the curriculum will increase opportunities for introducing other components such as the development of perception, an awareness of heritage, and critical abilities.

6. Teachers will try an innovation when they see its relevancy and usefulness and sense the excitement of others using it.

7. Because a significant number of students never take art after grade seven, an intermediate art curriculum must cover basic art processes, media, skills, concepts, and related vocabulary.

8. A sequential intermediate grade art curriculum can ensure an ordered progression and will help articulate a larger curriculum.

9. The general discussion of curriculum development and implementation that is found in educational literature can be applied specifically to art education.

CHAPTER 2

FACTORS AFFECTING DEVELOPMENT AND IMPLEMENTATION

Thesis

This study was conducted to support the thesis that factors affecting curriculum development and curriculum implementation cannot be considered separately if and when curriculum changes are attempted, and that any innovational attempt to restrain the negative factors requires effort to utilize positive factors. A key element in support of this thesis is the judgment that of all the factors that affect implementation it is the teacher who is the key, the critical factor, to innovation and change (Gillis, 1968, p. 45; Michaelis, Grossman & Scott, 1975, p. 459), because "the curriculum changes only as the teacher changes it" (Moffit, 1963, p. 12). There is an essential need to involve volunteer teachers in planning a curriculum with possible learning outcomes as opposed to imposing a curriculum with intended learning outcomes (Ben-Peretz, 1975, p. 151). This study accounts for the importance and the influence of this element.

Literature Review

A literature review of research and journals in education reveals that there is little discussion of the subject of curriculum implementation. Instead, most writing discusses curriculum development projects, curriculum guides, and descriptions of art activities and resource materials. Many curricula are being developed, but there are few studies that either analyze their long-term impact or observe and interpret any related implementation efforts.

Virtually all other writing found within textbooks reflects this scarcity. Any discussions on curriculum implementation are of a general

nature and fail to direct their attention toward art.

Literature strongly indicates that successful curriculum implementation requires the involvement of the teacher in planning the curriculum (Ben-Peretz, pp. 153-154; Mahan & Gill, 1972, p. 4; Richert, 1966, p. 18). Implementors must certainly recognize the fact that individuals will interpret and adapt a curriculum (Brugelmann, 1979, p. 140). Teachers should be seen as decision makers rather than as technicians achieving a goal set by someone else. Such involvement considers the curriculum as having the means to develop possible learning outcomes and not just prescribed, intended learning outcomes (Ben-Peretz, p. 151). Because those using a curriculum have relative autonomy in interpreting and modifying it, curriculum development would be more effective if strategies were developed that allowed for consideration of different purposes, pupils, situations, and ways of using curricular items (Ben-Peretz, p. 157). In this way, "Instead of trying in vain to make curricula 'teacher proof,' it might be better to provide teachers with curricular possibilities as a basis for choice and action" (Ben-Peretz, p. 158).

If teachers are ignored in curriculum decision making they may appear unenthusiastic and even apathetic (Richert, p. 19). Initially, "the direction for change, the value element in change, must come from the teacher and not be imposed by leadership personnel" (Macdonald, 1966, p.7). A curriculum that is imposed will lack both involvement and professional commitment (Orlikow, 1967, p. 28). Imposition will create hostility and inconsistency in practice (Mahan & Gill, p. 4). Such attitudes are seen in teachers who verbally accept change but are not personally committed to the curriculum or its implementation. Planned changes become ineffective.

To develop essential commitment teachers must be adequately involved in the planning and selection of the program (Gillis, p. 46; Mahan & Gill, p. 4; Orlikow, p. 28; Richert, p. 20). Such involvement develops a positive attitude toward change, a desire to explore new ideas (Richert, p. 18), and an identification with the program (Mackenzie, 1964, p. 138). "Most teachers want to participate in the making of decisions that will vitally affect them and their daily teaching schedules" (Cay, 1966, p. 143). Highly directed change through indoctrination and coercion is relatively ineffective when compared to planning by equals (Doll, 1978, p. 205).

Curriculum development and implementation, then, involve more than designing a guide and presenting it to teachers. Teachers need to be involved in either planning or adapting a curriculum framework which, as a resource, allows modification of accompanying alternatives and strategies according to unique circumstances, pupils, facilities, previous experiences, and unplanned possibilities (Ben-Peretz, pp. 155, 157; Richert, p. 18). Adapting and designing programs not only helps teachers recognize the design and purpose but allows them to see the philosophy and assumptions which is something they may otherwise never see. Teachers who help initiate programs have a greater commitment to the important precepts of the programs than to the materials themselves (Edwards & Wright, 1975, p. 13). "Our findings . . . seem to support previous authors' contentions that commitment to the philosophical position that underlies change is indeed critical" (Edwards & Wright, p. 20).

Motivated teachers are necessary if there is to be involvement in planning and subsequent change. Motivation begins with the development of dissatisfaction with the present when it is compared with what could

be (Doll, p. 199). Teachers may have resisted changes simply because they have not recognized the problems that led to the curricular change (Moffit, p. 59). Reasons leading to the change must be given. "Unless diffusion mechanisms allow for providing potential implementors with the rationale for change as well as the prescriptions for it, change has a greatly diminished chance of enduring" (Edwards & Wright, p. 21).

If dissatisfaction does not exist it should be created as a problem to be solved and used to motivate individuals. When dissatisfaction precedes or parallels change it makes change easier (Moffit, p. 17). Further, discontent seems to be required for intentional change, and its degree will determine the urgency for change (Miel, 1946, p. 40).

Changing the curriculum involves social change in people and their attitudes, beliefs, behaviors, knowledge, and skill (Miel, pp. 10, 14). Even though teachers may recognize inadequacies in a current program, the required shift in individual and group values, attitudes, and beliefs may exceed their capacity. Modifying attitudes, beliefs, and values is difficult to do. The more a curriculum conflicts with those of the people involved the more difficult it is to create an acceptance of the curriculum (Rogers, 1962, p. 5). In discussing how the change process is best facilitated, Macdonald emphasizes the need for using the clarification process to develop rational thinking and valuing (p. 7). Common values, according to Miel, unify a group and help develop shared goals (p. 36). As a result, a group working as a team needs to set common goals, because those self-set goals have greater motivation than those set by others (Miel, p. 49).

There are many sources of the attitudes, beliefs, and values of students. In his discussion of the explicit, implicit, and null curri-

cula, Eisner (1979, chap. 5) states that schools teach a great deal more than they intend and that they also neglect to teach a great deal. In doing so, schools teach vital attitudes, beliefs, values, knowledge, and skill. While some relate to school in general, others apply to specific subject areas.

Older siblings and parents also have a major influence upon younger family members (Lippitt, 1966, p. 50). The extent to which they accept, reject, or ignore a subject area influences the attitudes of students (Michaelis et al., p. 462).

Students play a major role in determining to what extent a curriculum is implemented (Lippitt, p. 46). Teachers measure student response in determining how and to what extent they will use a curriculum (Lippitt, p. 46). Positive feedback is likely when students see relevance and experience success. Demonstrated student competence, shown through the achievement of skills, provides inner support to the curriculum (Lippitt, p. 47). As well, motivation maintains positive feedback when students experience an active search, closure in action, and fun in the learning process (Lippitt, p. 47). To accurately measure student response teachers need to be able to diagnose their own class situation (Macdonald, p. 8).

Equally as important, teachers must also experience success. "In general, the stronger the belief of the classroom teachers in their own sufficiency as purveyors of the arts, the more likely they were to recommend the program to other teachers and continue its use in their own classroom" (Edwards & Wright, p. 21). Success can be encouraged by setting short-term goals and choosing small manageable parts of the curriculum to try before larger change is attempted. By stressing success

the possibility of failure is reduced.

Concurrently, the psychological threats of condemnation and negative judgment must be removed so that teachers will be risk takers (Macdonald, p. 5) and accept failure. Freedom to experiment must not be restrained by fears that crystallize in the forms of evaluation, judgment of worth, and concern for the unknown (Macdonald, p. 5). There is a consequent need to develop interpersonal relations among teachers that are supportive and positive (Macdonald, p. 5).

Teachers feel successful when they see their students experiencing success. Therefore, a scheduled time for the program will give students a better chance to experience success by allowing them to participate on a regular and meaningful basis (Mahan & Gill, p. 33).

Curriculum change requires teacher involvement and social change. The factors that effect planned change must be controlled; restraining forces must be reduced and driving forces must be strengthened.

Achieving positive change. Creating dissatisfaction and changing attitudes, beliefs, values, and goals can help effect change. In doing so, teachers can be educated and re-educated in three ways: pre-service, self-directed study, and in-service.

Pre-service is the responsibility of the university.

Self-directed study is a way in which a teacher can independently grow by exploring new ideas and materials. Although some teachers grow and change continuously on their own, most need to be sparked by in-service (Macdonald, p. 2). In discussing independent teacher learning and growth, Macdonald wrote:

If all teachers could grow in this way there might be no need for in-service programs. The reality of the situation is that the ma-

jority of our teachers do not display a noticeable built-in professional growth mechanism. Like the population at large, there seem to be relatively few self-educating people in teaching (p. 2).

In-service, the most frequently discussed way of stimulating and guiding professional growth of teachers, realizes that continuous teaching is insufficient as the only source of growth. Unfortunately, there is no widespread use of the idea that "curriculum development deals primarily with the creative re-education of the teacher" (Koopman, 1966, p. 65). In preparing teachers for a change in instructional roles, in-service does have an important function (Michaelis et al., p. 461). "We have discovered that if teachers have the opportunity they will engage, on their own initiative, in learning activities to achieve skills needed to master the use of new curriculum that they have come to understand, to be excited about, to be free to adapt" (Lippitt, p. 54). Through in-service the school system can stimulate growth in everyone involved with education.

Although in-service can make education for the teacher exciting and infectious (Richert, p. 18), it must go beyond providing an introduction (Orlikow, p. 27). In-service must be an on-going activity in which the teacher becomes involved in developing, discussing, and adapting a curriculum.

One aspect of in-service is the workshop. To prevent the insignificant from dominating depth in thought and learning, workshops require clear goals and an ordered plan. Workshops can be used to adapt and discuss a curriculum, prepare teaching materials, and learn competencies. Even though wasted time creates frustration, time loss can often be expected when a group attempts to plan a curriculum. Nevertheless, "plan-

ning by equals seems to have the greatest long-term and desirable effect" (Doll, p. 205). Action research that involves teachers in a process of change can develop a real desire to change and is "now recognized to be one of the best methods of in-service education" (Moffit, p. 45).

For change to occur a positive and stimulating social setting is essential (Macdonald, p. 4). Those who influence and control decisions must openly support and consciously build a feeling that the innovation is advocated and supported. The superintendent, the supervisor, the principal, and the school board are all capable of providing resourceful, strong leadership and intelligent direction. The social system over which they exert so much control must encourage and accept growth and change in its teachers (Macdonald, pp. 4-5). "A school system that encourages research and experimentation among its teachers is always growing" (Cay, p. 175). Cay also stated:

Research projects and pilot studies or surveys help to bring about change in an orderly, evolutionary way. Change accomplished in this way is usually of longer duration and has a greater degree of acceptability than does revolutionary progress. (p. 175)

"The boundaries of the system must be flexible and the system must function as if the phenomena of teacher change are natural and desirable" (Macdonald, p. 4).

Administrators can give impetus to change. They can provide much needed time, supplies, and open support (Mahan & Gill, pp. 10, 13). Moreover, a principal can have a tremendous influence upon a staff, because he/she symbolizes the educational setting and acts as a lens through which teachers observe and perceive the system (Macdonald, p. 4).

The coordinator or change agent also plays a significant role. In curriculum implementation there is a need to provide continuous assistance in helping teachers discover the curriculum's potential when teachers lack time and resources (Richert, p. 19). The coordinator can put teachers into contact with resources, clarify directions, and assist in adapting and developing materials (Doll, p. 216). Further, this person can provide a variety of in-service activities that ensure both group and individual contact and use literary and mechanical media (Doll, pp. 230-231). In general, a coordinator can give support by helping teachers locate, understand, adapt, and use new resources with skill.

Unfortunately, a forceful leader or teacher may initiate or be associated with a strong program and leave. Whether this occurs in isolation or in combination with teacher turnover, the newly implemented curriculum may be modified or lost (Wiles, pp. 6-8). To some the status of the coordinator may be threatening and, in the end, impede change.

As a contributing part of the climate for change, the community must understand and support the curricular change (Michaelis et al., p. 462). Essential to this understanding are sound relations between the school and the community which rely upon administrators who promote communication (Cay, p. 140). Community members particularly need to know how the curriculum will benefit their children. The degree of support or non-support on the part of the community is reflected in the attitudes transmitted to their children (Michaelis et al., p. 462). Commitment can be developed through in-service that shows the community how to support both learning activities and students in their special role as learner (Lippitt, p. 50).

Restraining forces. Restraining forces, resistance to change, may

be psychological in origin. Innovations may require new ways of thinking, and there is frequently resistance to the unknown (Richert, p. 19) and veneration of tradition (Cay, p. 141).

Security and satisfaction may create resistance to change. The traditional ways provide security for some (Miel, p. 22), and that security is threatened when routines are upset or lost (Mahan & Gill, p. 15). Generally, the greater the satisfaction with the traditional the greater will be the difficulty in initiating change (Moffit, p. 16). In other words, "Proposals for change that cause the least disruption within the system usually have the greatest chance for being accepted and therefore of succeeding" (Doll, p. 208). To avoid threatening security, change must proceed no faster than people are prepared to go (Doll, p. 228; Miel, p. 183). To ensure that such changes are not too sudden, minor concepts or insights should be introduced gradually (Moffit, p. 16).

Both principals and teachers may be reluctant to implement changes, because there may be a loss of power or a need to adjust to a shift in roles. For teachers it may also mean a movement away from the central role in the classroom (Doll, p.215). It is easier to change a curriculum than to change teaching methods (Doll, p. 214).

Conflict can develop when perceptions of the need for teacher involvement and the need to maintain a social system clash. Harris (1966) wrote that, "the administrative structure is almost exclusively geared to maintaining activities, resisting change, and avoiding controversy or conflict" (p. 93). Similarly, "when access to power is not available to those with talent and a willingness to accept the inherent responsibility that accrues, then the goals of the school are seen as a front for the real purpose - the giving and maintaining of status and role

situations" (Macdonald, p.4).

Psychological resistance can be diverse. Restraining forces appear within the relationships of individuals and groups. For example, trust may not exist between teachers and administrators or consultants. "Teachers will resist curriculum changes if they feel they are being used" (Cay, p. 143). Further, Cay wrote:

Again and again, teachers indicated that they felt the need of loyalty and support from those with whom and for whom they worked if they were to feel interested in curriculum change. Otherwise, they were not interested in working extra hours and expending additional energies to assist in curriculum change. (p. 144)

Trust may also be lacking in those individuals who were not asked to participate (Doll, p. 208).

Resistance within a group can result from "a variety of inhibitions to sharing" (Lippitt, p. 51). The need for teachers to be creative in using materials, to actively share practices as they learn together, and to realize a need for new skills may never be realized (Lippitt, p. 51).

Further restraining forces within a group may surface when a group is asked to work together when they are not used to doing so (Doll, p. 207). The shared power within such a group may mean that final control and responsibility are unclear (Doll, p. 207). Uncertainty threatens security.

Groups or cliques can dramatically hinder or help curricular innovation. Cay discusses unprofessional conduct and attitudes as barriers. "Teachers . . . tend to form cliques within a faculty of some size, and this often plays one segment of the faculty against another" (Cay, p. 143).

"Undisciplined criticism that is motivated more by emotion than by facts" (Cay, p. 143), is found in most staff rooms and can develop attitudes that work against change. A small established group within a staff can thwart plans, because younger, less experienced teachers may participate according to the acceptance given by experienced teachers (Moffit, p. 55).

Other critical factors. In addition to all of these concerns there is a seeming endless list of other factors that affect curriculum implementation. For example, perceptions may include seeing the new curriculum as another 'bandwagon' that is viewed with suspicion and avoided until screened (Doll, p. 208). As well, the project may actually be too complicated and large and therefore unmanageable (Doll, p. 228).

Funding, time, energy and stamina, resources, and textbooks also affect curriculum development and implementation.

Funding can be used to free teachers from the chore of gathering and maintaining equipment. The use of funds, though, must be natural so that their use for professional growth is expected (Macdonald, p. 5). Projects that involve curriculum improvement should be provided with special allocations of money within the annual budget that go beyond any minimal support (Cay, p. 139).

Money can provide equipment, facilities, and teaching-learning resources. When these either do not exist or are lacking, energy can be quickly drained and teachers become discouraged. Adequate equipment and materials need to be collected, ready, and maintained for teachers (Mahan & Gill, p. 13). Facilities and storage space should be adequate as well (Mahan & Gill, p. 13). Professional libraries and teacher resource centres are needed (Cay, p. 168). "The mere fact that . . . a professional resource centre is available encourages teachers to improve

themselves and their teaching practices" (Cay, p. 169). Finally, prior to actually initiating a curriculum project, guides and related materials should be available (Cay, p. 168). In other words, everything should be organized so that chances for success are optimal. Such organization, however, requires time.

The availability of time and its efficient use are important to maintaining interest. However, when intermediate grade teachers must prepare in numerous subjects and are involved in extracurricular activities time may be at a premium. Cay wrote:

Many schools expect teachers and administrators to tackle the job of curriculum improvement after four o'clock in the afternoon. To add to an already full day of demanding responsibility the additional task of creating better learning situations is more than one should ask. (p. 137)

Teachers may resent the time and energy required for extra preparation. Not wanting to give what the change demands, they can become discouraged (Doll, p. 202). Participation may be seen as yet another job (Moffit, p. 4) when present duties already need to be relieved. Simply, the time spent is seen as wasteful (Moffit, p. 4). Moreover, if similar studies have been taking place too frequently, teachers may resent the continued demands (Doll, p. 202). Finally, there may be just too many activities taking place, and the teacher's attention is diverted elsewhere.

Demands upon time, energy, and stamina need to be considered and placed into perspective. As well, ways must be found "to free teachers for preparation in curriculum-improvement activities at times when they are not devoid of energy and enthusiasm" (Cay, p. 138).

Demands for time, organized content, sequenced materials, and secu-

rity make a textbook welcome by teachers (Eisner, p. 27). Eisner stated:

Regardless of what one might want to create with respect to curriculum materials, at present the textbook holds a place of unparalleled importance in influencing what shall be taught in the schools. (p. 26)

Whether curriculum implementation is being supported by a text, is occurring in spite of one, or is working to replace one that is already accepted, consideration of the textbook's influence must be given.

Summation. This literature review has surveyed many of the factors that influence curriculum development and implementation. Careful management of these factors can create an optimal educational environment. However, as already noted, the attitudes, beliefs, and values of teachers, administrators, and students critically affect implementation. Good interpersonal relationships and receptive attitudes - the key to changing beliefs and values - can temper the impact of the array of factors and provide for growth and change. As previously observed, teachers have a greater commitment to a curriculum when they are included in the process of development and implementation. After confirming this idea, Cay wrote:

It is apparent that teachers do feel keenly about the way other persons work with them and that warm supportive relationships tend to eliminate barriers while nonsupportive or antagonistic relationships tend to erect them. (p. 152)

Attitudes that are initially encountered can determine the degree of subsequent progress. To this end, Cay noted:

A large portion of successful curriculum improvement lies in the

state of mind with which a school system approaches it, and an open mind and a willingness to experiment can do much to overcome limitations. (p. 175)

This review, in examining and summarizing the literature of the field, has discussed factors such as teacher involvement, open support and advocacy, attitudes, time, and energy as they relate to this reported field study. What follows in the next two chapters is a description of how those factors surfaced in actual practice.

CHAPTER 3

THE DEVELOPMENT OF AN ART CURRICULUM

This field study was designed to restrain the negative factors and to utilize the positive factors in the field development and implementation of an art curriculum with volunteer intermediate grade teachers in a south-central British Columbia school district. During the development and implementation phases of this study journal notes recorded significant events, intentions, consequences, and my interpretations and personal responses. Throughout, direction was monitored through responsive evaluation. From these observations and notes an attempt has been made to relate the events by describing what was done and how it was done. This chapter and the next one have drawn upon this journal and recount highlights of these two phases. An interpretation and appraisal of the activity that occurred over sixteen months have been accompanied with paraphrased comments, direct quotations, and narrative. Although the writing is not value free, an attempt has been made to extract what is of significance in disclosing the character of the work, successes, and necessary skills, as well as the kinds of traps, difficulties, and failures experienced. As a result of this comparison between the hoped-for and the experienced, there has been an effort to present a summary that may help others who want to effect lasting curricular change in intermediate grade art education.

Of the two phases that composed this study the curriculum development phase lasted six months and formally began when a memorandum requesting a meeting of interested intermediate grade art teachers was circulated by the district's supervisor of instruction on January 20, 1981. From this point a series of meetings structured a curriculum for

grades four through seven. By May 25, 1981, this curriculum had been approved as a locally developed course by the Board of School Trustees.

Initiatives toward the second phase, the implementation of this curriculum, began on September 10, 1981, and concluded on June 28, 1982, after the curriculum had been printed and distributed and many attempts had been made to involve teachers and provide in-service education. As part of the implementation process, provisions were made to encourage effective communication by providing teachers with opportunities to share ideas, problems, concerns, and successes. Further, a form that was designed to promote on-going teacher input and sharing was utilized. As well, introductions to the art program and workshops were held at various times and locations. Implementation was preceded by the development of the curriculum and that, in turn, was the result of planning.

Prior to January 20, 1981, when teacher participation was requested in the development of the art program, many hours were spent on my part laying the groundwork. After having initiated the project in May, 1980, I realized that more than a developmental plan and outline of the curriculum itself could be needed. The possibility existed that volunteer teachers could be neither prepared nor knowledgeable about art. If this situation existed in any measure then some previously planned material would be required, and the responsibility for this presumably rested with me, the initiator. In other words, unsure as to who would volunteer and how much they would contribute, I saw the need to have some detailed ideas and direction clear in my mind. So, with this thought, preparation through the fall of 1980 devoured many hours.

By January 1980 a variety of resources had been gathered and several art curriculum components had been roughly drafted and typed. The develop-

mental phase was ready for committee involvement.

January 10, 1981, Saturday

Allan, a teacher and friend, shared his concern that proper curriculum development procedures as outlined by the district needed to be followed.

January 12, Monday

As a result of Allan's comment I talked with Ted, my principal, and was made aware of the existence of a curriculum advisory committee that had been created in the district to oversee curriculum development projects and to make recommendations to the school board.

Two historical highlights also surfaced. In the past several years numerous elementary grade curriculum projects have involved teachers chosen by district staff. These teachers have expended many hours of their own time on committees and at home. Their projects have included language arts, science, physical education, and a current mathematics project. Second, two years ago the local teachers' association was miffed over the lack of consultation they had been receiving from the school board regarding the selection of teachers for these committees.

One further significant point was mentioned. Ted noted that principals were concerned about the number of workshops held last fall and the resultant workload placed on teachers.

Briefly, approval from the Curriculum Advisory Committee is needed before a start is made on the intermediate art curriculum. Additionally, some teacher resistance to further demands on time could be experienced.

January 19, Monday

Over the phone last Thursday I asked Price, the supervisor of instruction, if we could discuss the curriculum development project.

Today, as promised, he arrived at the school. Unfortunately, throughout the conversation my attention was divided between Price in the hallway to my right and my class with my assignment on my left. Price wondered if I was ready to start. Knowing all too well that I needed more time but would in reality probably never be ready, I said that I was.

The two of us appeared to have a communication gap over what was being organized. I intended to have a framework around which we could build a curriculum, while, in contrast, Price appeared to think that a curriculum was already packaged for presentation and implementation.

The need to develop teacher commitment through involvement had been cited as critical to success in program implementation, and I was determined that our first move was in the correct direction. Teachers would be involved in the developmental phase.

We discussed some of my concerns, and most were resolved. Once volunteers are identified, a timetable of meetings will be made to suit their convenience. Ten copies of the Ohio art guide and one of the related resource kits will be ordered for the committee. Release time for those working on the curriculum was given a 'no problem' answer. In the end, I forgot to ask about typing and copying assistance. Next time! Yes, next time I hope we can meet when my attention is not diverted.

January 20, Tuesday

A memorandum requesting voluntary teacher participation was sent from the district office to schools.

January 27, Tuesday

Our first meeting was held in the library of a centrally located school, Waterside Elementary. Five of us started at four o'clock, and

two others arrived later. Other than myself - with grade seven, eight, and nine art classes - there were Price Milton, Supervisor of Instruction; Warren Johnson, a grade four teacher; Neil James, a head teacher with a grade five/six class; Arlene Green, a grade five/six teacher; Allan Planter, a vice-principal with a grade six/seven class; and Dave Pearson, a principal with grade seven.

Price provided the factual background to the project, incorrectly stated a few facts, and generally led the initial discussion.

Following this, the meeting focused upon my overview of the Ohio guide's structure, and our proposed curriculum project was shown to be part of this larger possibility. Lively questioning developed.

Although a subsequent attempt was made to outline a possible framework for our own curriculum, very specific questions dominated the discussion. For example, Dave wanted to know where the teaching of content was going to fit, especially the colour wheel. Price wanted to know if the Ohio guide was organized according to difficulty. Then the perennial worry over split classes arose. How are they accommodated? In an effort to avoid specific questions these and other concerns were only briefly answered.

Although these questions were trying to clarify a logical structure for the participants, they were indicative of more general questions. How will the new curriculum help me? Will it make my job more difficult? Can some of my personal expectations be incorporated?

In an attempt to provide direction, the rationale for the new curriculum and rough lists of possible projects, media, and activities were presented. However, the discussion failed again to centre around the proposal and shot off on another tangent.

Warren was very concerned about an apparent lack of handicrafts, particularly moulded ceramics. Most of us had something to say, and some firm positions were quickly taken against what Warren wanted. Even though most agreed that the topic of moulded ceramics was not excluded but left to the six months that were not expected to be part of the core curriculum, Warren was neither happy nor satisfied with the result. What Warren valued other committee members did not.

The meeting became more directed as we examined the sequential development of projects and skills within the areas of drawing, painting, printmaking, and clay. I had previously outlined, typed, and copied four pages that listed possible projects and media for grades four through seven. Several minor adjustments were requested, discussed, and made to drawing, printmaking, and clay. I avoided defending what was outlined and tried to accommodate individual and group reactions through consensus.

After an erratic beginning, agreement was reached on the concept of a sequenced four-month program involving core areas of drawing, painting, printmaking, and clay.

Briefly, the program will ask teachers to teach six to eight lessons - three to four weeks - in each of the four areas from grades four through seven. In not claiming the other six months, teacher/student interests and present areas of teacher competency can be accommodated. As well, the remaining six months will be available for seasonal projects and provide room for expanding any of the core areas. In principle, the program will be voluntary, brief, easy to follow, and non-restrictive. The curriculum's major goal will be to ensure that by the end of grade seven students are more articulate about and skilled in art than

they are at present.

Discussion of the vocabulary section was left for another meeting, as we needed to finalize the assignment of media and projects within grades before the correlated vocabulary could be listed.

Time between today and our next meeting will provide opportunities to consider possible media and projects.

Since Warren's request the discussion had been lively but accommodating. Without warning, Price unintentionally disturbed some values, beliefs, and attitudes. Simply, he wanted a 'cookbook' for teachers and the curriculum written with behavioral objectives.

I believed that the 'cookbook' would only provide teachers with what they already had so much of - the newest and latest easy-to-do art projects - and see the essential development of skills, vocabulary, and concepts ignored. If attitudes had been roused before, Price's idea of a 'cookbook' bared a few wires connected to my values and priorities. No agreement was reached, and further discussion was left for another meeting.

The bared wires almost caused a few short circuits when we began negotiating our way through the issue of behavioral objectives. Over the past three years teachers have been asked through their principals to prepare annual overviews, term previews, and behavioral objectives for lessons. Other district curriculum projects were based on behavioral objectives, and, as a result, their printed forms were voluminous. Several of our committee felt that art was the last place in which more of this trend was needed. Dave was particularly vocal. However, in the end, another issue was left for a future meeting.

Emotions settled when we moved through less controversial content.

The need for a materials list received no response. The section on concepts and major understandings was given a brief look but left for another day. Price suggested breaking into small groups to classify these concepts by grade, but with so few of us that seemed impractical. Doing so would have seen curriculum articulation neglected in the infancy of our project. We agreed to individually categorize the concepts and major understandings before our next meeting.

Consensus was reached on some topics! We agreed that any project from an earlier grade could be used by a teacher, but that projects belonging to a grade following the grade taught by a teacher were to be avoided. This gave all youngsters something to anticipate each year. Although enrichment (extra) activities might involve a few selections from later grades, they were primarily seen as involving media unique to the core.

When I asked committee members if they would take on the planning and presentation of short in-service events, scandalized faces stared back. Obviously that route was either a dead end or one that required further delicate exploration.

In trying to keep the meeting brief and to maintain interest in future meetings, I suggested quitting at five o'clock. However, interest took us to an adjournment at 5:20. Because every afternoon next week has been scheduled for meetings aimed at implementing the science curriculum, we will meet on February 11 and 18.

As we left, Price promised typing time. He also said that the Curriculum Advisory Committee had given us their blessing.

Originally I had planned to implement the curriculum as it was developed. In this way teacher feedback would have guided planning and

meetings would have provided ideas relevant to teacher exploration in the classroom. As well, I had expected excitement to have been generated over the curriculum when committee members tried ideas and teachers in neighbouring classrooms became interested. Subsequent involvement by the neighbouring teachers would have promoted the implementation process.

But, a small group severely restricts this approach. Therefore, I have agreed with Price, and implementation will follow development.

In one hour and twenty minutes we had unleashed some issues, come to know one another better, surveyed virtually all of the components, and made some pivotal decisions. Many decisions had been avoided. At first, that was disappointing. However, with the discussion taken to a point and suspended, both the topic and personal opinions were revealed, but individuals were prevented from taking positions from which it could have been difficult to retreat with integrity. Such was the case of the moulded ceramics.

Certainly the time between tonight and our next meeting will provide an opportunity for everyone to consider the issues raised and to make thoughtful decisions.

January 28, Wednesday

I have been considering yesterday's meeting.

Those who came did not seem to have strong art backgrounds. As such, I am pleased that I had so much prearranged material. Without the direction it gave we would have floundered hopelessly.

The small attendance was worse than I had expected. Another announcement might help, but I am doubtful. I thought that at least eight teachers would have come, and I was particularly disappointed that

Debbie Arnold and Ross Rosser did not attend. Both are talented art teachers and could contribute so much. Perhaps they can be persuaded to attend on the eleventh.

Dave was eager!

Arlene, a first year teacher, was exceptionally quiet, and I had the impression that the meeting was not what she expected. Perhaps she was looking for ideas for her day-to-day lessons. She was certainly unable to remain anonymous in such a small group. Whatever, she looked overwhelmed.

Other than during the debate over moulded ceramics Warren was quiet for most of the meeting. Warren's feelings could have been hurt. Then again, he may have felt that what he wanted was not compatible with what the group wanted. Part way through he looked as though he wished he had never come.

Two members, Allan and Neil, are taking graduate work with Gonzaga University in Spokane, Washington. I expect that both will be busy with that. Allan has commitments with science meetings as well. Neil is concerned with his own competency in art.

Allan, in speaking with me today, was annoyed that Price had taken control of the meeting and tried to manipulate the group. Allan felt that I should claim the leadership role.

February 3, Tuesday

Over the phone Price and I agreed that most of the next meeting will be used to assign concepts and major understandings to grade levels. The intention is to assign by grade most of the statements that have been roughly drafted and to keep the significant ones, the applicable ones, and those that work well together.

February 5, Thursday

Debbie's school burned. I have been forgetting to phone her about the next meeting. In all probability her situation will be very unsettled.

February 9, Monday

Since our last meeting, more of my time has been spent at the kitchen table comparing the initial list of concepts and major understandings with other art texts. Anything important has been added. Night shift typing in the school office has become too much of a routine. I should be getting the typing done at the district office, but it is ten miles away and so much of what needs to be typed appears to be fragmented and insignificant at the time.

February 11, Wednesday

Dave was anxious to begin our meeting before Price arrived. He openly stated that he wanted to discuss what I intended rather than what Price did. As I saw it, Dave was not enthusiastic about another set of objectives, especially in art. I agreed but did not say so. Price never did arrive anyway.

Warren, I was told, had had a busy day and was taking an evening course in computer programming tonight. Arlene did not arrive either. Although the others had promised to swell our numbers by bringing someone, only Dave had persuaded one of his staff members, Harry Mitchell, to come.

As usual, Dave was keen and had categorized the major understandings on his sheets. No one else had. I had thought that doing homework would make the meetings move more quickly and give everyone a chance to carefully consider the proposals in advance.

Although Neil deferred to others most of the time, both Allan and Harry participated.

As we categorized major understandings for line, shape, texture, colour, and form there was occasional confusion over terminology. Real concern was expressed that teachers would not know what was meant in many cases. For example, how is texture shown through line, shape, and colour? Examples need to be given. So the project grows!

As we concluded categorizing major understandings our dialogue started examining what teachers actually would want from an art curriculum. Those present thought that the need was for specific projects and activities which would teach what we had tentatively outlined. As we worked through to this conclusion, I was pleased. The solution was a compromise that related the ideas teachers were seen as wanting with the skills, concepts, and so on that we had discussed and I felt were important.

At 4:55 I suggested stopping, but the others wanted to continue. After making many rapid cuts to the list of major understandings, we concluded at 5:25. The deadline in my mind was important in preventing people from becoming tired of yet another long meeting and not wanting to participate further. Giving a choice developed a commitment to stay.

Before leaving, Dave suggested that we meet next Wednesday as planned. He commented, "The sooner we get finished, the better. Things are going to get busier."

Overall, the meeting made good progress. Considering that this was only our second meeting Dave is in a rush to finish. His opening comment makes me wonder if he felt, as Allan did, that Price tried to control the direction of the group at the first meeting.

February 17, Tuesday

Warren was in the grocery store this afternoon, so I asked him if he was coming to tomorrow's meeting. He was hesitant, and I am not sure why. Perhaps he felt at odds with the committee. Then again, he is usually quiet.

I phoned Debbie at her home tonight and asked if she would like to come to our next meeting. She seemed interested. Her participation is important to me, as her involvement and her example in the classroom will not only help promote the implementation process but will relieve me of some of the workload.

Tomorrow's major jobs include setting further goals and completing the assignment of major understandings. We should also discuss resource texts, workshops, explanations for some of the major understandings, and the media which have been tentatively assigned to each of the grades.

I am worried that the others defer to me so much.

February 18, Wednesday

Dave and Neil arrived shortly after I did. Allan was late. Debbie failed to attend, and Harry, committed to Project Teach tonight, was unable to come. When I asked about Warren, Allan answered. He sensed our committee was just not suited to Warren and that the first meeting had little to do with his nonattendance.

The recently classified concepts and major understandings were reviewed, and two were clarified.

A good discussion and some compromise took place as we continued sorting the media and projects for drawing and painting. Deciding upon the sequence and choosing appropriate media and projects took much of our time.

In choosing suitable media and projects two ideas guided us. First, we assumed that primary teachers were not following a coordinated program and could not be relied upon to teach specific media and projects by grade three. Second, because so many students take no art beyond grade seven our program would have to cover basic media and projects by the end of elementary school.

As such, our range of media and projects was open-ended. We concluded that any future primary program could necessitate a re-assessment of the intermediate curriculum.

From our list of possibilities, we then chose a range of media and projects for which schools should be expected to provide equipment and materials. This list was further refined as we selected a number that could be covered in four weeks. Finally, we considered my proposed graded order.

In deciding upon this graded sequence we discussed necessary lead-up skills, and the dexterity and interests of students at each grade level. Decisions were based on our past classroom experiences.

Uncommitted media and projects were left for possible use in the enrichment section.

Although much of this meeting involved choosing and sequencing media and projects, the decision-making process was efficient. Dave felt that having a small group made the classifying much easier. But, more teachers need to be involved. Allan was the one who felt that others must experience a process similar to the one the committee was going through in developing the program. Teachers would then thoroughly understand the curriculum.

If everyone cannot be involved to that extent then what we produce

must be particularly clear. Dave felt that including lessons could help make the guide self-explanatory. He suggested having 'strangers' react to what we had created and proposed bringing at least two of his staff members next week. I was still concerned about providing opportunities for leading teachers through the guide as they planned a lesson or series of lessons.

"If we continue at this same pace," Dave said, "we will never finish." Neil and Allan agreed. To this extent they appeared willing to spend more time. But, Dave did not want an entire day to work on the curriculum, because the content was 'too heavy'. Our choices included having more meetings, longer meetings, or more defined components presented. Because members were involved and learning so much, I considered further meetings.

Our present committee is enthusiastic but their preparation time at home is apparently limited. If we had started development without my roughly planned components the workload would have been excessive and discouraging.

There are a few teachers in the district who are capable in art, but they have not come to any of the meetings. Specifically, I am thinking of Debbie and Ross.

February 20, Friday

The night school classes that Ross Rosser teaches have been on the same day as each of our meetings. I promised Ross a copy of what we have prepared so far and encouraged him to join us if possible.

February 24, Tuesday

Jack Farmer, principal of Rock Hill School, apologized for not sending staff members to our meetings. His staff is involved in

producing a musical with their classes.

Mr. Farmer asked me to give his staff some instruction on their new pottery wheel. How would innovative schools find assistance? Secondary teachers are a possibility, but they cannot be expected to spend hours of their own time guiding either individuals or a staff.

February 25, Wednesday

Allan, Neil, and Dave attended today. No one had done homework.

The rough drafts of a title page and introduction were discussed. A few minor changes were made. Fine points in meaning and sentence structure were adjusted on other explanatory pages that I had drafted.

Once again, examples of projects that will teach the major understandings were seen as being needed. Examples need to be given to explain some statements in the concepts section.

The vocabulary lists were adjusted once more to match the media and projects that we had shifted. Every shift in one caused movement in the other.

Finally, the last of the major understandings was grouped! This had been a long demanding chore. So many required defining, discussion about how they could be taught, and consideration of the intellectual ability of the children at each grade level.

All said that they had profited by their involvement. Each of us sensed a feeling of accomplishment!

At least one more meeting is needed. Sample lessons need to be organized, support texts determined, and workshops planned.

Strong signals indicate that committee members have had enough, want to finalize the planning booklet, and want me to prepare a sample booklet of art ideas. Much of the workload has already fallen to me.

A pattern has been established in which I draft possibilities and they adapt, delete, and add.

February 26, Thursday

On my way to school I gave Ross a copy of our work to date. At the same time I asked him to outline some ideas on the topic of texture. He said he would see what he could do.

Somehow he will be involved.

March 11, Wednesday

Today's meeting was cancelled. Allan had a practice with his basketball team. Dave had arranged a staff meeting, and, considering he is the principal, I was surprised it occurred today. When I phoned Neil to cancel the meeting, he told me that he had forgotten about it anyway.

In some ways it would have been so much easier to have been given six afternoons.

Price does not seem particularly interested.

March 19, Thursday

Dave and Neil were late for our 3:30 start. Allan attended an Elementary Athletic Council meeting. Price was asked to come, but his district staff meeting had been moved from Wednesday to today.

To help teachers easily define unfamiliar terms Dave suggested a glossary as part of the guide. As a solution we decided to copy and include the glossary from Emphasis Art. For me, the decision was a good one, as I anticipated the job of sorting through a stack of books.

Price approved my request for support texts earlier in the afternoon. I brought numerous books for consideration. After hearing my reasons, Dave and Neil approved using Emphasis Art and Art in Depth.

Sound in philosophy, they are easily read, colourful, sturdy; and, as a bonus, they intersect our own curriculum.

We then tackled the idea handbook. After some time we agreed that it should be linked to the planning handbook and provide ideas that will teach the assigned vocabulary, concepts, media, and so on. Dave suggested providing alternative activities in our own printed material when the idea handbook refers to the support texts. In this way, teachers will not be lost when the textbooks are unavailable.

With those guidelines I was asked to outline a possible idea handbook.

As the end of the meeting approached, we discussed alternative ways of finding contact time with teachers. Our ideas included using professional days, staff meetings, evening meetings, after-school workshops, and early dismissal for individual schools, groups of schools, and the district. Daytime workshops involving a limited number of teachers registering on a 'first-come' basis were also suggested. A final idea proposed a form through which teachers could contribute ideas to the handbook of activities and projects.

Whatever we do, a survey determining what teachers want in the way of in-service must be taken.

March 20, Friday

A few random thoughts have been bashing through my mind concerning yesterday's conversation with Price. He gave the very distinct impression that he wanted to postpone any workshops. I am not sure why, but an afternoon involving early dismissal for teachers from grade one to eight is being planned for introducing the math curriculum project. Price and his committee have taken two years to get this project ready.

Perhaps he wants to avoid diverting attention. Then, there is the possibility that he does not appreciate our speedy effort.

We have been given no release time as other projects were, and Price has attended only one meeting. Now a chance to involve teachers through in-service situations looks a little distant. Have we been neglected?

March 22, Sunday

Many hours have been spent this weekend trying to create a structure that relates the planning handbook to the idea handbook. A numbering system that correlates the media and projects and concepts and major understandings to the idea handbook appears most practical.

March 24, Tuesday

Dave asked me to introduce the art curriculum to his staff at Ridgeview Elementary between 1:15 and 2:50 on April 3. I suggested that he do that, but he insisted.

Dave is enthusiastic. I wish he would start taking on some of the load.

April 3, Friday

An introduction to the art curriculum was given to Dave's staff this afternoon. The entire effort was a rush: sorting pages, planning for the substitute teacher, getting some lunch, loading the car with art samples, projector, and papers, and arriving on time. Then I had to unload, unpack, and set up!

The entire staff from kindergarten to grade seven was joined by the teachers and the aide from the autistic and retarded classes. The program applied to only a few, but the others were happy to have had an opportunity to participate.

May 8, Friday

A memorandum was sent to all members of the Curriculum Advisory Committee requesting their attendance at a meeting on May 20.

The meeting will consider approving three locally developed curriculum materials. The Intermediate Core Sequential Art Program will be included.

May 20, Wednesday

The presentation for the art program was given to the Curriculum Advisory Committee at the district office. Price had copies made for the committee members.

Following my explanation, committee members voiced these concerns:

- a) How much material has been taken from other sources?
- b) What are the financial implications?
- c) Do we need an art consultant to carry this project through?
- d) Where will the money for the texts be found?
- e) Who will lead the workshops?
- f) How will it be implemented?
- g) If schools that do not have kilns are given one, will those schools that bought their own be compensated?

The questioning was rigorous. Further concern was expressed over the number of programs being implemented and the quality of such implementation.

The response from the Curriculum Advisory Committee was very positive. Ted Hamber felt that the program was long overdue. The professional look was noted by Cynthia Quadra; while the senior secondary principal said the curriculum was well done. Harold Gordon, another principal, commented that the guide and the presentation were in great-

er detail and were better organized than most projects they received.

The committee passed the art program for school board consideration. At the end of the meeting the director of instruction thanked both the art curriculum committee for their contribution to art education in the district and me for giving a thorough explanation; more complete than usual.

Had I talked too long? I did want them to understand!

In answering questions I avoided confirming any need for an art consultant. Without one interested teachers would have unrestricted access to involvement and there would be a more typical look at the factors affecting art curriculum implementation.

Tonight I am excited and pleased, although a little amazed at the ease with which the art curriculum was approved.

May 21, Thursday

My principal and a fellow teacher separately passed along comments made to them this morning and last night by Harold Gordon. Harold thought that the art curriculum presentation was excellent. This made me exceptionally delighted, as Harold is very critical and extremely demanding.

May 26, Tuesday

The Intermediate Art Program was approved as a locally developed course at last night's meeting of the Board of School Trustees.

June 25, Thursday

Before dismissal for the summer, I phoned Price and reminded him to order the resource texts and to have copies of the art guide made for September. I was assured that this would be done.

CHAPTER 4

THE IMPLEMENTATION OF AN ART CURRICULUM

As September of 1981 approached and I reflected upon the developmental phase, I realized that tremendous amounts of time and energy were going to be needed on my part if implementation was going to occur to any extent.

The committee that developed the curriculum had initially been small. Although their insight, effort, and guidance given through the spring of 1981 had been essential to the development of the curriculum, they had failed to permanently assume any of the responsibility. Because of their presumed inadequacies and other commitments, they were content to remain active at the committee level. So, with a small group that would not or could not assist in the curriculum implementation process, I looked to others. Through the fall I relied upon Price, the supervisor of instruction, and attempted to involve Debbie Arnold and Ross Rosser.

September 10, Thursday

School has started with the usual sense of excitement and anticipation. I phoned Price. The resource texts have not arrived, and the curriculum guides have not been printed.

I was sure that the guides would have been printed over the summer and ready by now. Keen and enthused before I called, I was somewhat disappointed afterward. My hopes had been for an early start before teachers committed themselves to teams, clubs, and so on.

September 21, Monday

Expecting that the texts must be in by now I phoned Price, but he was already on the phone. So, I asked to have my call returned. He

did not return my call.

September 22, Tuesday

Today I phoned Price, but he was on the phone again.

September 23, Wednesday

Price arrived at the school. Our conversation was friendly and productive. I sensed that he was being very supportive.

Price will distribute a memorandum to schools advising that I am prepared to introduce the program within forty-five minutes either at staff meetings or after school. I told Price that I preferred not being at the end of a staff meeting when everyone wants to go home.

These introductions will be followed by a workshop series. If by then teachers have not received an introduction an evening to provide an introduction will be arranged.

Workshops will be organized at several locations and on various days to accommodate teachers with other commitments. Through these workshops teachers will become familiar with and somewhat skilled in the content of each of the four areas: drawing, painting, printmaking, and clay.

I promised Price a list of materials for the art supply kits. He will order most of the supplies from district money, and I will buy locally for the drawing kit and be reimbursed from district petty cash.

These kits for drawing, printmaking, and silkscreening will provide supplies and equipment for those teachers who are in schools that do not have some or all of what is needed. The drawing kit will contain samples of all the drawing media for the four grades and will be useful in making both teachers and students aware of the total range in the program. Those teachers with upper grades could actually have their classes

use and share the materials in an exploratory lesson.

Some supplies will be found within the district. Plexiglass squares for printmaking will be requisitioned from maintenance. Price is certain that Maple Creek School will loan brayers. Workshops will use the art supply kits and supplies left from a workshop held in 1979.

The guides have not been printed. Neither of the texts has arrived. I definitely want both before introducing the program to school staffs. While the texts create interest and provide direction, the guides are simply essential to any explanation. According to Price, the guides will be made.

When I told Price that I had seen a sale of binders suitable for the guide and offered to get fifty, he gave no response.

Price promised to think of anyone who could help. He suggested John Penny, principal of J.A. Macdonald, Debbie Arnold's school.

I phoned Debbie at 3:30. Although she gave the impression of being hesitant about providing help, she did sound pleased that I had phoned. We agreed to meet tomorrow at her school to review what has been done and to see where she can help.

September 24, Thursday

Debbie and I reviewed the program. At my expense her copy of the art program was in a binder. I had hoped this would make her feel valued and encourage her. She was pleased with the binder but sensed I had a reason.

I do not want Debbie to feel isolated but need her involvement. Certainly, negative feelings must be avoided. When I gave her a free choice of developing and presenting any aspect of the program, she preferred drawing and colour. She was willing to plan a workshop!

However, Debbie explained that the French course she is teaching required considerable planning, and, as a result, she would be unable to do anything until later in October.

Even so, we talked about the best way of arranging a workshop and considered sharing the planning and presentation of an area such as drawing. I thought that such a cooperative effort would not only involve Debbie but keep her from being overwhelmed.

During our conversation one major problem resurfaced. On her part, Debbie wanted relief time for any workshop planning or presentation. In addition, she expected to see teachers released from their classes to attend any in-service. Debbie said that she would not personally come to an evening meeting and doubted that too many others would either. Then, Debbie was, by her own admission, not hard pressed for ideas.

Although I agreed with her and promised to push Price yet again, I do not expect a positive reaction in this direction. Nevertheless, the problem of finding time for preparation and presentation has to be solved!

Just one or two in-service sessions is inadequate, especially during the evening. Such brief contact with only a few teachers who, in fact, want ideas to survive their next week's lessons can not pass on the idea that projects and activities are vehicles capable of teaching concepts, knowledge, and skills as well as values and attitudes.

Even though Debbie seemed interested, she appeared disappointed that the idea handbook was not already overflowing. If Debbie was looking for a package of the newest-and-latest ideas then others must not have a glimmer of possible goals.

A principals' meeting was held this morning, and the art curricu-

lum was discussed. That pleases me! Following my visit with Debbie, I had gone to see Price. He had gone home for the day. The superintendent and the director of instruction saw me and mentioned the principals' meeting. They said that the program was well received and Price was enthused. Both thanked me for the work done.

Their 'thank you' has made me feel great tonight and leads me to think that we are off to a great start! Having both the superintendent and the director of instruction aware and supportive gives the project even more of an official sanction.

The ease with which the project passed the Curriculum Advisory Committee and the Board of School Trustees still surprises me.

September 25, Friday

If schools have not had an introduction by October 20 an evening should be arranged to introduce the guide and have teachers plan a lesson.

Then we will be ready to offer four workshops covering the content related to drawing, painting, printmaking, and clay.

If teachers are not released from classes, we will need to know preferred days and times for out-of-school in-service.

September 27, Sunday

Planning takes place even on the weekend! I have listed what is needed for the art supply kits and tried to note any resources that would provide support.

September 28, Monday

When I phoned Price today I got through right away!

I reminded him to be sure that the numbers linking the assigned media and concepts to the idea handbook clearly show in the copies of

the guide.

When we discussed preparation time for Debbie, Price said, "I'll think about it."

Pushing somewhat, I again asked, "Is there any chance that teachers can be released during the daytime?"

To this Price replied that the substitute budget was 'shot all to hell' and that releasing teachers during the day was 'a toughie'. "We would," he said, "have everyone knocking at our door."

Then a torrent of alternatives came tumbling through the telephone. Professional days can be used by staffs. The art curriculum presentation could be part or all of an intermediate professional day. An art day for all elementary grades could include using the resource package offered by the University of Victoria.

One promising idea, the fall conference, has been cancelled.

I sensed a gap in commitment today. A tremendous amount of time and energy has been given to this project so far. Now that some release time is asked for alternatives are put forward!

In the spring of 1980 Price promised substitute teacher time for preparing an art curriculum. At that time, he bounced figures and dollars off my chalkboard. I should know better than to let people write promises on a chalkboard!

Obviously, if funds are used by the fall then workshops need to be held early in the year. Or, an allotment needs to be made for individual programs.

September 29, Tuesday

Price phoned. Waterside Elementary School requested that I outline the program at their staff meeting on Monday, October 5. Price

was away when the request was made, and his secretary did not think to call me.

In any event, my principal will not let me go. We also have a staff meeting Monday, and Ted wants me there to join the discussion on 'clubs in the school'.

Although I am disappointed, I do think that Price is more baffled over the situation. He sounded so happy when I first spoke with him. His memorandum had generated some interest.

Future planning will have to consider the fact that Monday is a popular day for staff meetings.

September 30, Wednesday

Some nibs, pen holders, art gum and kneaded erasers, and a variety of pencils were bought for the drawing kit. After the trip into town, I cast a plaster block to hold a container of India ink. These materials are for the drawing kit.

Tonight I cut and mounted samples of paper for a fold-out display that should demonstrate the variety of papers available for use..

October 13, Tuesday

Things are slow - too slow! Nothing seems to be happening. I must see Price. Maintaining momentum requires a constant interest and a willingness to constantly ask others what they are doing. Copies of the curriculum guide must be ready soon. Where are the guides to the Ohio program?

October 15, Thursday

I phoned Price to plan the workshop series. He is away until Monday.

October 19, Monday

Price phoned just as classes were to begin. Because I wanted to get to class, the dialogue was one-sided. He wanted to know if I had been told that the Newton School staff wanted an introduction to the program on Wednesday, October 21. I had not and will go.

The presentation is two days away!

What did Price think I did at 8:30?

In the afternoon I called Price to see if copies of the guide were available for Newton School. "Yes," Price said and then added, "That's the first time I've been able to say that."

Don't I know it! I wonder what Price thought I was going to take to the meeting?

Neither of the support texts is in. They were ordered in June and reordered on September 30.

This implementation effort certainly requires time and perseverance. I am not pleased about constantly phoning in an effort to see what is happening. There is a need for a budget of some type or a way to directly order supplies. A district supply centre might help.

October 20, Tuesday

During my spare Price and I had a productive talk.

Neither of the support texts is in. Price told me that he never ordered the Ohio art guides and the resource kit last January. I could hardly believe him!

There is no money left for binders. Duo-tang covers will have to do.

The curriculum guides have not been copied yet, but Price will get them done.

I passed along the list of supplies to be ordered. To make ordering easier, suppliers' addresses were included.

No other schools have requested an introduction, but Price was sure Waterside Elementary would be planning for another one. He had not sensed any negative response in the schools. That was not surprising to me as no one has seen the guide yet!

Although report cards could interfere, he thought that November 9 was a possible starting date for the in-service. Places and times required a survey of teacher preferences before mapping. Price promised to have the survey finished before October 30.

In addition to the earlier memorandum on September 25, a list has been circulated to principals suggesting possible resource persons for the professional development component of staff meetings. My name was listed as a resource person for art.

The receipts for the drawing supplies were given to Price. The drawing kit is ready, and Price will have silkscreen frames made in the senior secondary school's workshop.

October 21, Wednesday

This was a hectic day! Newton School had asked for an introduction. After I gathered charts, booklets, and samples of student work last night and during today's spare, I checked that I had everything. The dismissal bell had barely stopped by the time I was out to the car. The keys were in my classroom! Piling some of the art samples on the roof; I went for the keys. Finally, I arrived at Newton School, calmly unloaded, and went in. Don Johnson immediately asked me to phone my school's secretary. I did and was told that the artwork left on the car's roof had been found scattered across the parking lot. One of the

teachers would bring the work - tire tracks, gravel, and dust!

The program took forty minutes to run through, and I actually felt as though I had run through it. The time available barely allowed for an explanation and definitely left no time to have teachers prepare a lesson with the guide. With one exception, the staff was receptive and asked a few questions. Jean commented that more workshops were needed, as she had forgotten much of what she had learned from the in-service in the spring of 1979.

October 22, Thursday

Tentative dates for the in-service could be four consecutive Tuesdays from November 10. Anything later than December 1 might start conflicting with Christmas.

October 28, Wednesday

I did not see Price, but he left the supply list in my tray in the school office. An attached note said that everything had been ordered. Great!

Some time ago I was asked to make two presentations - one primary, the other intermediate - at a fine arts professional day in a neighbouring district. Even though there has been ample time, dozens of hours have been used making sure that everything is packed and that I have enough ideas to share. Planning for the day, October 30, has organized my thoughts and will definitely help with my part of the in-service for our district's program.

November 5, Thursday

Since October 20 I have not heard from Price, and I need some time with him to arrange for supplies, texts, and in-service. Everything depends upon sporadic contact with Price! How do I make direct contact

with the intermediate teachers? Delays in communication impede progress. If I had time to visit other teachers I could make contact, develop communication, and share ideas. Perhaps some of this could be done over my lunch hour; an impractical thought when distances between schools are considered.

This week the teachers' association has been involved in annual contract negotiations with the school board. Teachers have been unhappy about the fact that they are expected to spend time sponsoring extra-curricular activities. Among teachers an attitude is developing against spending time beyond the regular school day.

November 8, Sunday

The crux for implementation is teacher involvement.

November 9, Monday

I phoned Price, but he was busy. He returned my call.

The art curriculum guides have not been copied. Although no date was set, they will be done. I have heard this before! How can I get him moving?

The survey to determine teacher preferences for workshop times and places has not been done. The promise was October 30. Three weeks have been lost!

Some supplies are in.

Does anyone - Price especially - really care? If questions were not asked and pushes were not given the implementation process would sit like a neglected car and rust.

I am always the one who phones, prods, and asks, or so it seems. Information is never volunteered!

November 10, Tuesday

At today's meeting of the local teachers' association a work-to-rule motion was passed in reaction to an impasse in contract negotiations. There is a sense of intense animosity between the teachers and the board.

The restrictions that were passed take effect on Monday, November 16. The ones that most directly affect the implementation of our art curriculum follow:

Members of the association will no longer undertake the following activities:

- 5. Screening new texts, records, films, and other materials.
- 11. Participating in, presenting, and attending workshops and clinics and activity meets outside assigned class time.
- 17. Visiting other classrooms to observe and improve instruction.
- 20. Participating in Pro-D activities.

Even implementation within schools hours is doubtful. Just how long this work-to-rule situation will last is uncertain, but, if the impasse continues, escalation through further action is planned for Monday, November 23.

Price's failure to get the booklets ready and the survey completed is discouraging. He seems to lack any genuine interest.

I cannot see how he was able to order the art supplies but unable to buy the binders for the guides.

As I presently see the situation, the difficulty lies in working through a person who forgets, is busy, or is preoccupied with other priorities. For Price, the preoccupation is introducing personal computers into classrooms. The coordinator of a project needs to have some authority, some autonomy.

November 17, Tuesday

Regular communication between Price and myself and reliable follow-up on commitments are needed. Others can not be effectively involved if plans are not kept on track. To date, most intermediate teachers probably do not even know that a new art curriculum exists.

On my part, priorities include phoning Price about printing the guide, ensuring that the guides are distributed to teachers, and locating the support texts and making teachers aware of their existence.

The possibility now exists that many teachers will not receive an introduction to the program. Is the guide self-explanatory? If it is not, how can it be adapted further to give a cloudless explanation?

Teachers must know the basic intent:

- a) participation is voluntary
- b) the core program involves four months of the school year
- c) the curriculum is flexible, adaptable
- d) the curriculum outlines what vocabulary, media, projects, and concepts are to be taught
- e) the core program is designed to provide some understanding as to what art and artists are about
- f) the handbook of activities, projects, and starting points is dependent upon their active participation
- g) input toward revision will be required in September 1982.

Teachers, though, at least need to have a copy of the program!

November 18, Wednesday

Price phoned this morning. Although the texts have not arrived, some supplies are at the district office.

We discussed the guides. Imagine what will be made and distributed!

November 23, Monday

The work-to-rule has been lifted.

November 25, Wednesday

Price arrived at the school with silkscreen squeegees and acrylic paint for screening. He seemed so pleased. If teachers knew they were to teach silkscreening they would have these supplies to borrow.

November 26, Thursday

Price was at the school again. Today he was concerned. He thought that the attitude generated by the work-to-rule might result in a poor response to evening workshops. He suggested that Cynthia Quadra arrange an intermediate professional day for January.

With December lost, an arrangement for January is the only practical alternative. Waiting for guides and materials has backed me against the Christmas holiday. Christmas concerts and other activities preclude involvement.

December 1, Tuesday

I have never been reimbursed for the money spent on drawing supplies.

December 3, Thursday

Brayers, printing ink, and conte crayons arrived with Price. Six copies of Emphasis Art have arrived, and one hundred copies of the art curriculum are ready! All of this is difficult to believe.

Even though Christmas holidays start two weeks from tomorrow I will start distributing guides and visiting principals of some schools.

Supplementary sheets for the idea handbook can be distributed. Along with actually having a guide, receiving idea pages should help develop awareness.

Last April 14, the mathematics curriculum project was explained to all elementary and grade eight teachers. These teachers were released one hour early to attend a meeting in the gymnasium at Waterside Elementary. They were handed a guide in a binder, given a lecture, and provided an opportunity to ask questions within small groups. As soon as possible, teachers started leaving. Nothing more has ever been heard of the mathematics project. Art is not going to vanish like some spectre in the dark!

Price told me that he has been out creating support in the schools.

December 8, Tuesday

Students always want to see me when I try to leave early. Is this one of Murphy's Laws? Following dismissal, I went to the district office to find the guides and the support texts. Because Price was not there, Harry helped me find what I wanted, and I left a note. The guides actually were copied and stapled. Stapled! Stapled, with a green coloured paper for a cover. From binder to duo-tang to a sheet of paper. At least I had the guides.

Although I had made a hurried attempt to reach principals before they left, rattling the doors at Ridgeview Elementary was a useless effort. Hard-working Rolly Speaker was still at Poplar Lane School, however, and when he guessed the number of teachers teaching art I gave him eight guides and one copy of Emphasis Art.

On my way home I stopped at Newton School, but Don, the principal, was gone.

Taking the guides to each school should not only assure their arrival but give me a chance to see what is happening and what individuals are thinking.

December 9, Wednesday

I again missed finding Don at Newton School. Because the Newton School staff was introduced to the program earlier, I left one text and two more guides.

December 11, Friday

At Maple Creek School I spoke with the principal, Glenn Martin. Glenn did not know who taught their own art either and guessed at needing nine guides. His secretary understood what I said. I hope he did.

Copies of Emphasis Art are only being left with schools that make some commitment to the program. When the other copies arrive every school will have a copy.

December 12, Saturday

As part of his coursework, Allan presented a summary of the developmental phase of the curriculum to his graduate classmates. He told Robert from Debbie's school to give a copy of the guide to two principals, John Penny and Nancy Murphy. Allan asked Robert to tell them that they will get further copies when I visit and introduce the program. Now that is a supportive committee member!

I was concerned about Allan presenting the guide to his class and mentioning its relationship to my own graduate work. I anticipated the development of tremendous resistance to any implementation efforts if teachers felt they were being used. Allan promised not to mention this relationship.

December 14, Monday

Crawford Creek School, although several miles away, is relatively close to my own school, so I was able to easily get there after school. Five guides were left with Guy Watson, the principal. Guy was interest-

ed and said that he wanted me to speak to his staff in January.

Because this school is close and the staff is familiar to me, communication should be easier.

December 17, Thursday

If Price wanted a professional day for the intermediate teachers then a little information should be available now.

With that in mind, I asked. Price replied vaguely. He was not sure what was happening. He would have to see.

January 4, 1982, Monday

Firmly convinced that Price must be relied upon far less, I am determined to assert some authority that I do not legitimately have. After having guided the development without Price, waited for texts that only arrived in part, persisted in asking for the guides, and expected workshops that never materialized, I am finally going to circumvent both Price and his approval as much as possible.

As soon as possible following dismissal, I left to distribute more guides.

Six guides were left with Mr. Duncan at Waterside Elementary. He recognized the booklet as the one the committee had prepared last year. Unsure as to who taught art, he felt six would be enough.

Mr. Farmer was pleased to see seven copies and promised to distribute them at Thursday's staff meeting. Although Mr. Farmer wanted in-service for his staff, he said that primary teachers needed to be included. He was curious about where the money for the textbooks was coming from. His comment reminded me of the meeting with the Curriculum Advisory Committee when it approved the program.

January 5, Tuesday

To see the curriculum project vaporize all I have to do is sit and watch. So, with a frustrated sense of vigor a series of workshops will be planned. I had originally wanted to survey teachers about convenient days, times, and special areas of interest, but that attempt was short-circuited earlier, and I am not about to wait another month. Even then the survey may not be done.

As such, eight workshops of one and one-half hours will focus upon printmaking and clay. As Debbie has already been promised an opportunity to direct a workshop on drawing and colour, painting and drawing will be left until a response to this set is seen, needs are clarified as teachers are met at workshops, and Debbie and I can detail her role.

Teachers of grades six and seven will have sessions on Tuesday of one week and Thursday of the next. Thursday of the first week and Tuesday of the second will be assigned for grade four and five teachers. Afternoon and evening sessions on the same day will be identical. In this way those with either afternoon or evening commitments or Thursday or Tuesday obligations will be able to take in at least one meeting. In theory this seems to provide an opportunity for most teachers, and it certainly avoids waiting for a survey.

For the idea handbook, which is often referred to as the handbook of activities, projects, and starting points, several pages on glazing, wedging, and stencilling have been typed and copied. They will be distributed with announcements on the workshops.

January 6, Wednesday

Preparing and typing the three pages for the idea handbook has taken many hours during the past week. I find it difficult to know exactly

how printed lines will relate to illustrations until the typing is either in process or done. Having secretarial time for this would be helpful in one way but difficult to efficiently organize when first outlining ideas.

January 9, Saturday

Poplar Lane School is completing a self-assessment this year, and like Rock Hill Elementary is producing a musical. Are these enough diversions for those teachers?

January 11, Monday

The remaining support texts have not arrived.

Announcements for the workshops have been typed - by me! I was concerned that the rough copies might never be typed at the district office, so I did them. Typing staff needs to be accessible and, for this, would have been useful. Because of time limitations, the announcements are factual and not eye-catching. If their distribution takes place one week prior to the day of each workshop teachers should have ample notice and not forget.

January 12, Tuesday

As usual, Price arrived while I was teaching, and the resultant conversation was frenetic. Actively talking to my class, I halted, turned, and listened while Price took two paces into the room and said, "The silkscreen frames are ready, but I did not bring them as the bases are being cut." As hurriedly as he roared in, he started backing out.

"Wait. Wait just a minute," I said rummaging through papers.

Fortunately, the papers were not in the art room, and, with my class delightedly listening rather than working, I explained what I wanted. Then I gave him the workshop announcements, the pages on glazing,

wedging, and stencilling, and enough guides for the two schools yet without them. I asked about the promised intermediate professional day but received a vague and confusing answer in which Cynthia Quadra, the coordinator of elementary instruction, was now planning another professional day on the topic of 'recent brain research'. In other words, 'no'.

As he left, Price promised to arrange for a school in which to hold the workshops, to see Debbie about providing her with release time, and to get my request as straight as he could.

After having said earlier that I would avoid Price, I have again relied upon him to complete critical jobs. Have I done the right thing? Better yet, why did I ask him?

Price will distribute the last of the guides. Getting to these two most distant schools in the snow has not appealed to me. Even though Allan, through Robert, told the principals of these schools that they would not get their guides until I had given an introduction, I am not prepared to wait.

A copy of Emphasis Art has been sent to Dave's school, Ridgeview Elementary, via the district's inter-school mail service. Both Dave and his staff have shown previous interest.

January 13, Wednesday

Ross Rosser was asked to outline some ideas on the topic of texture. Even though he did not participate in the development of the program, the idea handbook has the potential to involve both Ross and his ideas now.

January 15, Friday

Because several questions needed answering, I phoned Price on my spare. "Have any of the workshop information and ideas pages been dis-

ributed?" I asked, "Has a school been arranged?"

Price replied smoothly, "The schools have been very busy."

Nothing has been done, and I cannot help but wonder if Price has become annoyed with my initiative or simply forgotten.

January 17, Sunday

The idea that talented art students should be given some special opportunities and recognition reached a dead end last year with the secondary art teachers. I have been thinking that the idea could be used to promote awareness of elementary art and interest in the program.

January 18, Monday

Even though I intend to phone individuals during my spare or the noon hour I am invariably distracted by chores and students and forget. Somehow I remembered to phone Debbie after school, but she had left.

January 19, Tuesday

Once again I phoned Price. I was becoming persistent and determined about the workshops! In answer to my questioning, he said, "The schools have been very busy, and both the notices and the workshops will have to be one week late. The silkscreen frames are ready, and the bases are being cut."

I told Price that because my school's skiing schedule has changed my class would not return until after five o'clock and the afternoon workshop on Thursday, January 28, would have to be cancelled. The announcements distributed by Price will be chased with another cancelling that session. Anticipating my rush between the time we return from skiing and the 6:30 start, I almost cancelled the evening session as well.

January 22, Friday

Debbie returned my call at 3:15, but this time I had left school.

January 25, Monday

Debbie phoned this morning, but I was teaching.

I wonder where tomorrow's workshop is being held?

I phoned Price and was not only told where the workshop would be but that he would come! I wonder where he thought I was going to go?

January 26, Tuesday

This was a demanding day. Although everything was well planned, all of my work and time-consuming preparation over the past two weeks ended with more than enough exercise loading and unloading the car and balancing bundles and boxes into the basement art room of the junior secondary school. Then I found the classroom door locked! Finally, I found Jack, the art teacher. Before I arranged what I had brought, Jack and I talked and shared ideas. With charts, samples, and work areas ready, I waited through the late afternoon. And I waited! With the evening attendance equalling that of the afternoon, reading the newspaper was the highlight. No one came. Price never arrived, and he had promised.

January 28, Thursday

After a long cold day on the ski hill our classes returned to the school at 5:10. By 6:30 I was hungry but again unpacked in the art room ten miles away. Although the afternoon session had been cancelled, the janitor told me that one person had arrived. The evening turnout was worse. Frustrated and discouraged by a dismal response, annoyed that Price had never come, inwardly angry about not directly distributing the handouts, I became particularly disgruntled when I remembered that the silk-screen frames had never been finished!

Tonight the secretary of Maple Creek Elementary School and I had

what was for me an enlightening talk. At Maple Creek School one copy of both the announcements and the handouts were received, and, to her knowledge, no attention was drawn to the posted announcements. I had assumed that each teacher would be sent a copy of all the papers, but in this school, at least, that did not happen.

Had this happened elsewhere? Who got what? A different way of distributing information is needed.

January 29, Friday

I needed to discuss what had been happening with someone who had an objective perspective of the district. I chose Ted, my own principal. In confidence, I shared some frustrations, while he recommended alternatives for making teacher contact. Ted's first suggestion was using the Intermediate Teachers' Association as a vehicle. Overall, though, he thought that I should ignore the supervisory staff. Particularly, he thought that Price should be confronted with the failures, the problems, the inadequacies, and the reasons for my annoyance. Price, Ted felt, had good intentions but failed to see that much happened unless the project had a high profile. We discussed the problem of accommodating both primary and intermediate staff on professional days. This had been the source of Mr. Farmer's reluctance in involving the intermediate art program. Ted thought that the problem was an excuse and non-existent. Schools can be combined for a professional day with primary and intermediate divisions handled separately. In his opinion, Ted felt that inter-school communication was lacking.

January 30, Saturday

Since yesterday's conversation with Ted I have discovered that the Intermediate Teachers' Association is defunct.

Ted suggested that I distribute any information on my own. This was the same idea I had been approaching. Yes, although I felt that the heading of the district office provided authenticity, future distribution will not rely upon the district office. The need for effective communication outweighs the benefit of this implied authority.

January 31, Sunday

Report cards are due into the school office tomorrow and on my part they are not getting their usual attention. Gathering marks and assignments on Friday and preparing for the idea sheets and workshops have prevented me from getting around to preparing a second notice for this week's workshops.

February 2, Tuesday

After last week my keenness has diminished somewhat. As a matter of obligation I look toward today's workshop. For this set on clay there seems to be just as much to haul. Even though I am becoming used to the routine, the planning and preparation are just as demanding: plan the session, gather and make examples, pick and pack supplies and equipment, find resource materials, and continue to teach! Then load, unload, unpack, sort!

Today I did not sort. I am a slow learner! In that state, I sat in the basement art room and read the newspaper during the afternoon session. After I ate dinner and time had eaten into the evening, I was still unpacked and resigned to being ignored when a lone, late individual was heard asking for directions in the hallway.

Archie Thomas strode in, and I was surprised. Although I did not feel like unpacking, I did. Archie had heard about the workshop accidentally as he talked with Price just a few days earlier. Even though

tired and tempted to stay home with his feet up on this winter night Archie had come. He felt that anyone who put time into planning a workshop should be given support. I think he was as amazed that no one had come last week or tonight as I was that his school had not been informed. As we explored clay and talked I was astonished to learn that the guides, handouts, and workshop information had not been distributed at his school, J.A. Macdonald. Open to ideas, fascinated with the clay and its potential, Archie thoroughly enjoyed himself. I gave Archie one of the support texts for his school and asked that he share it once he had read through it. As well, I suggested he find the guides. Before leaving, he said he saw a need for his school to have a professional day in art.

Price had promised to tell Debbie that she could have some release time to prepare a workshop on drawing and colour. However, Archie said that to his knowledge Debbie had never been told. Debbie, Archie added, had a tiring class this year and truly needed such time to organize her thoughts, particularly as she was not used to speaking to adults.

February 3, Wednesday

Today I am puzzled and tired but much wiser after talking with Archie. Has Price distributed the guides to those last two schools? If he has where are they?

The drawing kit that I retrieved from Newton Elementary this afternoon looked untouched even though the principal relayed the message that the staff was familiar with most items except the bamboo pens, scratchboard, and conté crayon.

Following my visit to Newton School I found Price in the district

office. He asked me about the attendance at the workshops. According to Price, we still needed to send the survey on its way. In this way, we would see what teachers wanted and when they wanted it. He implied that the poor turnout was caused by a lack of prior inquiry. The survey Price promised by October 30 flashed through my mind, but the thought remained unspoken. The opportunity to confront him as Ted had suggested was there, but I did not. Price had no comprehension of the effort I had expended and the frustration I was feeling.

I proposed sending a questionnaire to determine the reasons for the poor attendance. Sending the questionnaire through the teachers' association staff representatives would guarantee a return. But, Price, after lengthy consideration, said that if more than one principal fell into the same trap as John Penny, Archie's principal, this approach might be seen as 'spying'. After some time we agreed that I would send Price a copy of my questionnaire so that he could distribute it with his own.

The rest of our discussion briefly touched many topics. Along with his suggestion of planning multi-school professional days, Price again mentioned having an intermediate professional day! The guides had been sent to the last two schools. Oh yes, the silk-screen frames were ready at the high school, but Price forgot to pick them up. After using my school's paper for the past year, I bluntly asked Price for a package. Unable to find an excuse, Price looked around the empty office to see who was watching and found a package in a cupboard.

Reality finally found air when I asked if the overdue copies of Emphasis Art had arrived. Only six copies were ever ordered! Those, as Price reminded me, were for those schools that made a commitment.

"Could we order six more of each?" I prompted.

"Yes," said Price.

Tonight I have been mulling over this afternoon's talk with Price. Our conversation was certainly the most direct one we have ever had. Perhaps the tone was a result of my frustration and Ted's encouragement to become more outspoken. Where have those other guides gone? We discussed so much that I forgot to ask about my essential question, Debbie's release time.

February 4, Thursday

This was the day of the last two workshops. After school and on my way into town, I took the drawing kit to the principal of Crawford Creek School, Guy Watson. Guy had asked to borrow the kit. He wanted to sit and talk, but I told him that I had to get into town for the workshops.

"What workshops?" he asked.

To make an ugly story short, but nevertheless ugly, Guy had shelved all the information. Neither he nor his staff knew anything.

The attendance at both sessions was zero.

Tonight I saw Allan.

He asked, "Why do you continue to work through Price?"

Why do I? I have tried avoiding him, but in some way he becomes entangled.

February 5, Friday

The day was quiet, but the night on the ski hill was lively. By chance, I met Debbie and Neil in the lodge. As Debbie and I discussed her drawing and colour workshop, she told me that she would not consider a workshop before her marriage in April. She was far more definite about receiving release time than before. Price had not told her about the promised time. According to Debbie, Archie had not found the guides

in the school, but he did enjoy working with the clay.

After speaking with Debbie, I saw Neil. Neil had come to the cancelled afternoon workshop. He wanted to know where I had been! Neil said that he would like to observe some of my art classes.

February 6, Saturday

I am slowly clarifying my next step. My continuing frustration with Price and the failure of the workshops require reassessment and, in response, a probable new direction. District workshops are past, and, at this time, I do not feel obligated to plan similar ones. If other workshops are held schools will need to make a request, provide a guaranteed attendance, and use a professional day.

Involvement and commitment can be developed in many ways. An exploration of these other ways is needed to accomplish my initial intent: make contact with teachers, determine further direction through informal discussion, and generate dissatisfaction, curiosity, and enthusiasm. Although face-to-face communication in workshop situations would help prevent barriers, the route I am planning to explore will likely bump into some. Barriers may be met in introducing the program's content and structure, having teachers plan lessons with the guide, and developing competency with skills and processes. But, I still expect my initial intent to be pursuable through other aspects of in-service education.

Furthering education while in service involves more than workshops; one band on the spectrum of in-service education. The idea handbook is designed to encourage continuing development of and involvement in the art curriculum. The page titled Activities, Projects, Starting Points (see Appendix page 151) is the active and essential ingredient in this. This is one route I am planning to travel.

Other solutions are needed, though, to accomplish what the workshops were intended to do. Teachers need to be shown samples of high-quality children's art work; the potential. Within teachers this might develop some dissatisfaction with their present practices. Teachers need to be encouraged to explore new ideas in their classrooms. This might promote new attitudes; a natural acceptance of teacher growth and experimentation. They need to see what others are doing with the program and develop a curiosity toward it. Teachers must see their students working successfully and, in the process, feel successful themselves; a renewed enthusiasm. There is a need to anticipate the potential fun within motivational approaches. Other ways of providing in-service education will be explored. If teachers are not going to attend workshops, for whatever reason, I will not let them ignore the art curriculum!

February 7, Sunday

I have been flipping pages through and reading parts of every art book I have in an effort to list samples that can relate directly to the art curriculum, be produced in quantity, and still be of high quality.

Let an idea incubate in my mind! Here are seven possibilities:

- a) a silk-screen print
- b) a cut-card block print
- c) a sample of tag stencilling
- d) cut clay shapes - medallion, zipper gripper, key chain
- e) a protective cardboard mask for stencilled greeting cards
- f) an India ink storage container
- g) a drape construction clay dish

Beyond using samples, slides, charts, filmstrips, cassette tapes,

and frequent additions to the idea handbook can be used. I now need to prowl then scrounge and dig for anything useful. I hope teachers begin to share. To this end, the sheet for sharing ideas - Activities, Projects, Starting Points - will be pushed persistently.

February 8, Monday

Today unfolded with my enthusiasm renewed. My new direction required neither Price nor a budget.

As I was shuffling through files in the school office Ted stopped to talk. He summarized the last principal's meeting at which Price raised the topic of the art curriculum. I can only surmise the meeting's tone, but Price's comments must have been rather definite and strongly stated. As briefly told to me by Ted, Price, in reference to me, basically said, "Release time will be provided for him so that he can provide schools with help and advice on the art curriculum. If there is no substitute money available then I will take over his classes so he can be released."

That segment of the meeting must have been lively.

His sincerity is appreciated, but I do not expect anything to happen as a result.

February 9, Tuesday

Because of the uncertainty over who received the sheets on glazing, wedging, and stencilling, duplicates have been made. These (see Appendix pages 164, 168, 169, 157) and a page describing the art supply kits, the resource texts, and the idea network (see Appendix page 176) will be distributed tomorrow.

A letter describing my proposal for talented grade seven art students was sent to Cynthia Quadra.

February 10, Wednesday

I distributed the stapled idea packets by placing them in schools' trays at the district office. A covering note asked principals to distribute them to teachers. I had to trust somebody! I held back on the packets for two schools - Maple Creek Elementary and Waterside Elementary. Delivering them personally gave me the excuse to visit the schools and the opportunity to develop a conversation and see what was happening. Consequently, I discovered that Glenn Martin, principal of Maple Creek School, passed the guides to all teachers from grade one up. They are sharing as a result!

While in the district office I left the questionnaire about workshop attendance. Price will proofread it and add the questionnaire to his own survey.

February 11, Thursday

Our school had a dance tonight, but because there were so many parents and teachers supervising, I was able to spend some time working in the art room. I rolled clay and cut medallions, zipper grippers, and key chains.

One week has passed since Price so zealously spoke at the principals' meeting. Even so, he has said nothing to me. What was his reason for doing what he did? Does he want to be involved in everything or does he feel some guilt about not providing open support. Perhaps he wants others to feel he is responsible for the activity taking place.

February 16, Tuesday

A letter from Cynthia Quadra arrived. She expressed her excitement over the art enrichment idea and invited me to the next meeting of the enrichment teachers.

I phoned Price. The questionnaire was fine. Early last fall Price promised me a list of teachers and the grades to which they taught art. I never received it. Today, he said that he would send me the list.

February 17, Wednesday

Wednesday is a convenient day to distribute idea additions to teachers. The weekend gives me a chance to gather my thoughts. Monday is used for typing. Tuesday involves copying and stapling.

In today's packet of ideas I included five pages of clay projects (see Appendix pages 161, 163, 165, 166, 167) and a copy of the sheet for sharing ideas.

With my excuse in hand, I visited Rolly Speaker, principal of the district's second largest elementary school, Poplar Lane. Rolly thought that a few teachers could be using the guide, but he was uncertain that anyone was. I was dumbfounded when he said that elementary teachers were not subject oriented like secondary teachers and could not be expected to do too much. What an enlightening thought! I considered if the logic could be applied to mathematics and science as well.

February 24, Wednesday

A sheet for sharing ideas, a glazed medallion, and a covering letter (see Appendix page 177) were enclosed in envelopes and sent to all grade five and seven teachers.

March 9, Monday

For three days last week the B.C. Winter Games used the schools. Many teachers were involved with the Winter Games, so to avoid a conflict I made no effort to promote the art curriculum.

I phoned Price and asked his secretary to have him call me.

Having considered sending the questionnaire on my own, I had Ted proofread the questionnaire for contentious statements.

March 10, Wednesday

Again I called Price. I wanted to discuss the support texts, the questionnaire's distribution date, and the need for more copy paper.

Because Price did not phone and the questionnaire had to be sent before teachers forgot about the workshops, I put questionnaires into school trays. Grade four teachers were given a sample plaster encased pill bottle for distributing India ink (see Appendix page 178).

March 15, Monday

Price returned last Tuesday's call and told the school secretary that he would be in all day if I wanted to call him.

March 16, Tuesday

Paper was still needed, but the need to discuss the questionnaire was past - given to Price on February 10 and distributed on March 10.

When I finally found time during the day to phone, Price assumed that I wanted to discuss the questionnaire, and, before I could explain what I had done, he promised to have it out by the week's end.

I responded, "It was sent out last week. Five weeks since the workshops had been a long enough wait, and I was concerned that teachers might forget that we even had January."

A pause was followed by a brief conversation in which Price did not sound pleased. The copy paper will be put into the school's tray at the district office.

March 17, Wednesday

I am determined to stop using so much of the school's paper supply and to use the better quality, heavier district paper. The district

must have that much of a commitment. No paper arrived today. As a result, I decided not to send idea packets to the schools.

March 22, Monday

The paper has not arrived.

March 25, Thursday

Several sets of questionnaires have been returned. The return from Poplar Lane Elementary was small in comparison to the staff's size. Would Rolly's earlier opinion that elementary teachers were not subject oriented be related? Twelve questionnaires came back from Maple Creek School. I sent nine, the same as the number of guides I left. They must be short guides!

March 30, Tuesday

Paper arrived today! Great! I am not sure how long I could have lasted before I gave in to myself.

March 31, Wednesday

Another idea packet with a fourth sheet for sharing ideas was placed in school trays this afternoon. The media sheets with the numbers now clearly printed were included. The covering letter (see Appendix page 179) encouraged using the Idea Network, suggested ordering a few specific supply items, and promoted two filmstrips and accompanying tapes on clay. The second page (see Appendix 180) offered to loan three items for motivating children in art.

This afternoon was busy. This was the day on which I was asked to share my ideas for encouraging talented art students. The Committee for the Gifted and Talented agreed to take advantage of a propitious opportunity. The Emily Carr College of Art Outreach Program will be in our area in two weeks. One student - preferably from grade seven - will

be sent from each school. Payment will be the school's responsibility. This is a most positive response! Ecstasy!

April 13, Tuesday

The Easter holiday has delayed activity slightly. Idea sheets were not sent to schools before the break as I felt they would be ignored.

April 15, Thursday

Questionnaires have been returned from all schools except J.A. Macdonald Elementary, Debbie and Archie's school. Inasmuch as the Macdonald staff was apparently unaware of the workshops, I do not expect any reply.

I have never been given the school-by-school breakdown listing those intermediate teachers teaching their own art, but there are fifty-five intermediate teachers. Of the forty surveys returned 58% were unaware of the workshops. That excludes the teachers at J.A. Macdonald School. The survey summary (see Table 2) indicates several frequent reasons for non-attendance for those who were aware: inconvenient time, insufficient notice, priority in planning in another subject area, and commitments to teams, meetings, and clubs. Of those who mentioned other reasons, one considered the topics unsuitable for a grade 3/4 split, two had attended a previous workshop held by me in 1979, and, of those two, one had a two-year course on clay as a background.

April 19, Monday

Bruce Thompson of Poplar Lane Elementary has requested the filmstrips and accompanying tapes on clay for the first week in May. He also wanted to know about silkscreening ink and will come to my school on Wednesday for the silkscreening package. I am pleased with this first response to the numerous idea sheets and covering letters.

TABLE II

FACTORS AFFECTING WORKSHOP ATTENDANCE

As support for the intermediate art program seven workshops were recently arranged.

To facilitate planning for future workshops and in-service we would appreciate the time you might spend answering the following questionnaire. More than one answer may be ticked.

23 I WAS NOT AWARE OF THE ART WORKSHOPS. (no further questions)

I WAS AWARE OF THE WORKSHOPS BUT...

3 the time was inconvenient and I would prefer _____

_____ the location was inconvenient and I would prefer _____

4 I had insufficient notice

2 I was not interested

6 I give priority to planning in other areas

_____ I have not seen the guide and didn't know what to expect

2 I use another art program

4 I had a meeting/team/club

_____ I had report cards

_____ I would have preferred another workshop leader

1 I forgot

2 I had no energy left

1 I will attend workshops only during school hours

3 other _____

April 20, Tuesday

I had just worked my way into a combination chair/desk at the meeting for the arts display when Nancy Murphy, principal of Snow Valley Elementary, sat on the edge of the adjoining chair. She asked me to consider discussing the art program and explaining the operation of her school's kiln during a professional day in late May. I agreed to let her make the arrangements through Ted and the district office.

April 21, Wednesday

Before Bruce took the silkscreening package I showed him how to stretch and set up a screen and work through the process. Because the district frames had no bases, I loaned him my frames. We also discussed clay, the kiln, and related procedures and equipment. Bruce appreciated the help and left happily loaded down with the equipment. Apparently he has been reading his guide!

When the clay medallions - zipper grippers, key chains - were sent I purposely neglected to mention the need for nichrome wire in the glaze firing. I have been waiting for someone to hit the problem and call - entrapment! Neil phoned today. He could not understand how the medallions were glazed. After explaining the procedure, I assured him that some wire would be taken from my supplies and sent through the school mail service. For encouragement, I included a metal key chain that can be attached to one of his clay shapes.

Idea packets were left in school trays at the district office. The pages included twelve possible stencilling projects and a list of art suppliers (see Appendix pages 158, 174). All grade seven teachers were given a sample cardboard mask that is useful in protecting greeting cards during the stencilling process. And, every school enrolling grade seven

was sent a five-colour poster to demonstrate the potential of the stencilling process.

May 3, Monday

The Snow Valley Workshop was confirmed for May 21.

May 5, Wednesday

Even though four copies of the page headed Activities, Projects, Starting Points have been sent, teachers have not shared ideas. In an effort to make the communication process even easier, a fifth copy of this page was folded and stuffed into a return-addressed envelope. Every teacher was given one in today's packet. My intent could be no clearer! Ten motivational starting points were outlined and added to a list that described fifteen items - kits, visuals, pieces of equipment - available for loan. (see Appendix page 181).

Other than Bruce, no one has borrowed anything. But, I will not be ignored! Every time new pages arrive teachers must dig and find their art guide. I hope! If they do not read it, their guide is at least being dusted frequently.

I accidentally met Price as I finished my distribution. I told him that Bruce had been out to the school borrowing equipment, but that I was not sure how he was doing.

Concerned, Price said, "There's not enough time for follow-up. Teachers need to be changed through teaching methods and styles, not content. There are a few exceptions, such as industrial education and art."

He shared some of his thoughts on curriculum implementation and the use of professional days. From his viewpoint, professional days have not always been used profitably, and district staff should have control over two or three of the allotted five days. For implementation of a pro-

gram, Price proposed one-hour presentations that could be used as the professional development component of staff meetings. As our discussion ended Price related disappointment about the push the art curriculum had been given and admitted that he had not done too much. Stunned, I said nothing. When I spoke, I asked Price what he thought would happen to the art curriculum next year. In reply, he told me that the Curriculum Advisory Committee had met two weeks ago to make decisions about future curriculum projects. I asked him if art had been specifically considered.

Price said, "No, it was lumped with math and science. English was not included."

Staff representatives on the committee were asked to report to staffs and return with input.

The text Art in Depth has not arrived, and the recently promised extra copies of Emphasis Art were not ordered.

Tonight I have been thinking about Price and some of his comments. If his proposed one-hour professional development components involved any studio/laboratory work the time limit of one hour might not justify the effort expended in preparation and the movement of supplies and equipment. Price has many promising ideas like this one, but he is too busy to know what is happening with art in the schools. As a result, a gap exists in my original intent of adding feedback channelled through Price to comments made by teachers and principals and of modifying the direction of the implementation process by considering this composite reaction.

A perplexing incident occurred this afternoon as I was sorting the packets for schools. John Penny passed by. He had just emptied his

School's tray but neither acknowledged me nor waited for the material. I feel he does not approve of what is happening.

May 10, Monday

Curious to see the progress Bruce Thompson was making, I chose some samples of paper suitable for silkscreening and, in an attempt to see him before he left, left in a hurry at three o'clock. Bruce was more than happy to have the paper and to share his efforts with clay. He and his class had had a few problems working with clay, but most had been solved. We talked about the remaining difficulties.

Because Bruce was determined that I should have a cup of tea or coffee, we talked about stencilling and silkscreening in the staff room. The clay work had kept him busy and prevented silkscreening from starting. There had been problems with stencilling, and, as the story unfolded, I saw that the wrong brushes and paper had been used. Bruce thought that the paint had been too thick, but that was the only thing that had been right! As we talked, Bruce recommended the lino cutters he had been using and wanted me to see them. Having seen the cutters we descended the stairs again and discussed glaze, specifically the glaze Bruce had stored in the stockroom. In the process of inspecting the glaze I discovered more appropriate stencilling brushes on a shelf and commented that in a school this size other, larger hog hair brushes must be cached.

Tonight I have been wondering if the idea sheet on stencilling is clearly written. In trying to read it as though I was a novice, the relevant brushes and paper are specifically described, but the manner in which to make the brush strokes needs to be clarified. Bruce genuinely appreciated the chance to share and to discuss difficulties. With-

out help, problems remain, teachers and students become frustrated, simple solutions remain unknown. Bruce is trying to do a good job, but the support available to him is sporadic and happenstance.

May 13, Thursday

Like lightning more success has pierced the dark. When the fifth copy of the idea sharing page was sent on May 5 I was determined to get a reaction and to make communication as easy as possible. Today two suggestions arrived! Debbie sent an idea that I had encouraged her to share when we met last September. And, Patsy Freeman thought a project with mosaics would be useful. Am I pleased; a little smug too! Neither idea directly relates to the core part of the art program, but that is irrelevant. The response, the involvement, and the sharing attitude are more important.

May 19, Wednesday

At a planning meeting for the arts display I saw Debbie. She had only recently realized that her idea for the handbook had not been sent to me. Perhaps my prompting was needed.

While buying groceries Shirley Parkinson and I met. A staffmate of Bruce, she too had been trying the stencilling project with grade seven and had been having trouble. Her students had been painting the cut-card shapes in because the paint was too thick! Shirley has enjoyed the idea sheets, and, although she has not used them all, some have been useful. Her school, Poplar Lane, has only recently started its self-assessment.

Jane Daniels from Crawford Creek Elementary asked about borrowing the circus/monster make-up kit.

I am puzzled as to why so much activity would take place so late in the year. And, so suddenly!

May 20, Thursday

John Penny phoned Ted, my principal, to see if I would present the art curriculum on the morning of June 21. Ted agreed to release me and has asked me to phone John. John has not handed his staff the guides yet! The fact that his staff has seen neither the guides nor the idea packets might explain the consistent lack of response from his school and his avoidance of me. June 21 is a late date, but at least I have been given a chance to present the program.

My planning for John Penny's school, J.A. Macdonald, should be helped by tomorrow's response to my first full-day workshop with a school staff.

May 21, Friday

Shortly after the school janitor watched me unpack, the Snow Valley staff and I started with an introduction to the core program and the supporting materials. The day moved quickly, and the teachers enjoyed themselves. Although the clay was 'short', and we had difficulty making coils and throwing the clay into sheets, two distinct blocks of time made the morning worthwhile.

The staff had especially wanted me to explain how to operate the school's kiln which had arrived a year ago but had only recently been connected by the electrician. No one knew what to do with the kiln. Though, now that it was operable, Caroline was gathering her nerve to try. Methodically, I explained the parts, the related supplies, and the firing sequence. As I concluded, I suggested they try using the kiln before my explanation was forgotten and learn from experience. The staff was excited and appreciative.

The excitement followed through the rest of the morning as we ex-

plored clay. As I would with a group of youngsters, I introduced vocabulary, processes, and skills. By dipping projects, and pouring and brushing glaze, teachers glazed bisqueware that I had made in the preceding weeks. While teachers worked with clay, I stopped them and demonstrated three or four projects and, where possible, suggested adaptations for the primary teachers. With these irregular interruptions, we worked through the morning.

The only man on staff was Harry. When he succeeded in making a tube vase, he was the subject of some good-natured kidding by the younger teachers. Even so, Harry was obviously happy with his project, and, like so many others, he soon had it drying with the glazed bisqueware and Egyptian paste projects on a side table. Success! In many ways these teachers reacted like my students.

Nancy Murphy, the principal, was neatly settled on the floor wedging - not banging as Nancy thought - a block of clay. She was fascinated with the clay's qualities and found making something far more difficult than she had imagined. Several wanted Nancy to order more clay, and Caroline had to assert herself in defending the remains of the clay that she had ordered for her class. The budget, as Nancy told us, had been spent. However, some money in the school's own account could be used. Without an opportunity to try clay with children, newly learned skills would be lost and the morning's buildup would be followed with immediate discouragement - disaster.

What did the day achieve? Everyone knew more. Teachers had come to be familiar with their kiln, the qualities of clay, and many projects. Skills and vocabulary from the core program were taught in context. Most teachers had been successful in some way. Some of the supporting re-

source materials had been introduced, and, as a result, several teachers wanted to borrow the Fantastic Packing Crate, the clown/monster make-up kit, and the pottery charts. A primary teacher needed a question answered. Packaged papier mache arrived without instructions, and she did not know what to do with the pulp. Throughout the day answers met questions. In the end, the teachers were appreciative of the encounter with clay, and I was appreciative of their enthusiasm and sense of fun! Just before I left, Roseanne stated that we should meet once a week as a class, because the pottery classes offered through the night school program were always full.

The preparation for the clay workshop with the Snow Valley School staff consumed a tremendous amount of my time. Working during my spare period, after school, and through evenings has made me tired. Examples, supplies, equipment, and support materials need to be carefully selected. Preparation always seems to involve gathering, sorting, packing, and re-checking to see that nothing has been forgotten. Finally, planning is required for both the workshop outline and the classes left with a substitute teacher. When the day is over everything must be unpacked and assigned its usual place in my classroom.

May 22, Saturday

In the past several weeks there has been so much unexpected response that I am astounded. Persistence has to be the key!

May 23, Sunday

I am not interested in preparing for the workshop at J.A. Macdonald School, but I will. The twenty-first is the Monday in the last full school week. Without the workshop everything will be hectic. John Penny has probably been caught with one remaining professional development

day and needs to fill the time. Some advance planning of professional days would facilitate implementation efforts.

Now that some momentum is developing decentralization away from me is my next goal. Others need to be involved. Persistent delays and roadblocks have precluded involving Debbie and Ross. My frustration and occasional sense of discouragement might only have been more intense for them. Then again, others, working as a team, might have provided support and more aggressiveness. Perhaps time to build momentum is needed before others can be involved.

Since speaking with Shirley Parkinson I have been considering the thought that working with someone who is also willing to risk and share successes with you is helpful. Apparently Shirley and Ross have been doing that.

May 25, Tuesday

Ross Rosser has not forgotten about the art program and told me that he would outline ideas over the summer. Maybe then the program will be partly his.

At noon John Penny called to arrange the half-day on June 21. Tentatively, we will introduce the art curriculum in one hour and work through one of the media areas in two hours. The staff will choose the media area.

May 26, Wednesday

More idea packets were placed in school trays today. They included the ideas sent from Patsy Freeman and Debbie Arnold. The covering letter thanked Patsy and Debbie for their contribution and urged other teachers to share. (see Appendix pages 171, 172)

May 31, Monday

The secretary of Maple Creek School spoke to me today. The princi-

pal there had the entire staff sharing the intermediate art guides. However, after I had spoken with her several months ago, she took the job upon herself and gathered the guides together and re-distributed them to intermediate teachers only. Binders were provided. She said that she hoped teachers were properly placing the additional sheets. In any event, the guides will be collected and checked during the summer.

June 1, Tuesday

Bruce called. He asked if he could come out to the school to be shown how to operate the pyrometer on the kiln. As well, he was puzzled about the many different cones that were on the shelf near his school's kiln. His confidence with clay, he told me, was greater, and he wanted to start silkscreening. The district arts display is taking place in mid-June and he expects to have some work ready for then.

June 4, Friday

The clown/monster make-up kit was returned with a note from Jane Daniels that asked me to visit her class and make up one of her students. "When you have time," she added. Yes, that is the difficult part. How nice to be valued, but how do I get the time to drive there, do this, and return. There is frustration for both of us.

June 21, Monday

The lead-up to today's workshop at Macdonald Elementary has been exhausting. I honestly do not know why I was asked to come at such a late date. Better yet, why did I say I would?

After having backed the car down the steepest of alleys to a basement door, a procession of teachers helped pack in materials. The physical situation was very awkward. With their school destroyed by fire

in February, 1982, two classes were being accommodated in a large basement room. Upon entering, I saw, to the left, teachers gathered around low tables and perched on chairs meant for much younger people, directly ahead, rows of desks that filled much of the room, and, to the far right, a narrow, curving counter that segregated one corner. Moving to the left, I literally stacked and balanced much of what I had brought across a table and in front of the staff.

The art guides had never been distributed by John Penny, the principal. As a consequence, most of an hour was used in sorting and adding all of the idea packets sent during the year. With that done, a description of the program was given, and motivational approaches and resource materials were shown. The reasons for the art program were reviewed and expectations were outlined. The teachers were both astonished and impressed with the percentage of students in their area that take no art past elementary school. Finally, I was careful to stress that this was their program, our program, and revision in September would ask for their input.

Debbie, in seeing her reproduced idea, thought that it had been faithfully copied, but it had lost something in the re-writing. Helen suggested that I provide a list of suppliers with their addresses. Already done, that page had been given to teachers in April, but John was unable to find the set. Archie had neither shared the copy of Emphasis Art that I had given him in early February nor tried any clay projects. Although the fire had destroyed the school's kiln, Archie was in the secondary school and should have been able to use the kiln there.

Following coffee and after an overview of the printmaking aspect of the program that was illustrated with student examples, the time was

eleven o'clock. With forty-five minutes remaining, teachers were given an opportunity to explore printmaking processes, but many were content to view slides and watch others. After my prompting, a few tried a project, but most wanted to see the processes demonstrated as they were unfamiliar with them.

By 11:55 staff members had most efficiently loaded my car, and I had started the twenty mile trip back and expected to make classes that started at 12:30. I left the staff wanting more. The morning had provided too little time, and several teachers said that they should have planned to have me for the afternoon as well. As I slumped into my seat for the return trip, I felt like a gopher that had been caught in a prairie windstorm!

I have been considering what happened this morning. The ruinous fire that destroyed their school has this staff operating in two locations without some art supplies. When several teachers realized that the Printmaker's Box had been available for loan and that they could have used the much needed supplies, they were annoyed that they had not known. But, because John had not distributed the idea packets, the staff was unaware and did without.

June 22, Tuesday

I accidentally met Price today in the board office. In the past two weeks he has finally taken his survey to determine curriculum interests of teachers. The tally shows that teachers want, among other things, a primary art program developed. The Curriculum Advisory Committee has decided to continue current programs in the fall. In concluding, Price said that we will have to look at revision of the art program this coming fall as grades five and six are weak.

I have been thinking about Price's last comment this afternoon. I knew revision of the art program was expected - in fact, built into the process I have been advocating. But, for Price to suddenly know so much about the program and its weaknesses was a shock!

June 25, Friday

With a smile across her face, Anne Peterson from Macdonald School said, "Everyone enjoyed the morning, even if you thought you were on a treadmill!"

June 30, Wednesday

Two school years of planning and effort were invested in this field study. Although recounted highlights of the project described the character of the work and what was done and how it was done, the vast amounts of time, energy, and stamina that were required can only be suggested. But, what was learned from the experience? What can be abstracted? The next chapter, in attempting to summarize what has already been revealed in the previous chapters, may be, in part, only redundant and superficial. In spite of this, such a summary will draw together seeming unrelated incidents and will act as a reminder of what is important to consider when planning future development and implementation projects in intermediate grade art.

CHAPTER 5

DISCUSSION

Reflections

With ends not clarified at the outset, this field study proceeded to see how and in what ways the phases of development and implementation would be affected and changed. The process of implementation has been slow and must, out of necessity, be considered an on-going activity incorporating revision, continuing teacher in-put, and response to changing conditions.

Teacher input occasionally appeared in the form of questions directed toward the sequencing of content. The problem of sequencing content - concepts, major understandings, media, and projects - has been just that; a problem. Even after the original committee resolved the problem of sequencing, others asked about having to teach what was outlined. My answer usually reminded teachers that their participation had been asked for and was still expected. Then I stated that the art program was a 'pilot' project in which participation was voluntary. Further, as a way of ensuring that a broad range of media and projects would be covered in the intermediate grades, the media and projects had been divided into four graded groups. This did not mean that students were incapable of using the media or making the projects that had been assigned to other grades. Rather, with the program followed, children would have covered the content by grade seven. However, if a teacher was particularly interested or talented in an area covered in a later grade the content could be taught. But, they were cautioned to do this choosing selectively. Having an idea well taught was preferable to not having it taught at all in a later grade.

Communication with classroom teachers was one of my greatest problems. Staff meetings, workshops, and in-service should have been used to explain the intent of the art program, to encourage teacher contributions, and to measure teachers' needs. However, only four staffs were met with, and, of those, two were seen in the last five weeks of the school year. So many teachers knew nothing of the workshops, the guide, and the resources that I frequently wondered about the discretion of principals to inform teachers in a routine manner or to actually withhold information. I often wondered who actually knew of the original curriculum development committee.

Because not all teachers received an introduction to the art program, pages that made the guide more self-explanatory were distributed. One page outlining reasons for the program's existence was never made. However, such a page would have informed those who did not receive an introduction and would have acted as a reminder for those who did.

In spite of communication problems, I remained visible and available, but not interfering. In this manner, I persisted and gained a measure of recognition and acceptance for the art program. Accurately measuring the success of the program has been a dilemma involving specificity. At this time I can say that in the light of the barriers encountered, I am pleased with the extent of teacher response to the curriculum. Although unable to know what all teachers have done, I sense that the program has had an impact upon teacher interest, thought, and action.

Though teachers and students control the extent to which a program is implemented, the Curriculum Advisory Committee, the board of school trustees, the superintendent, and the director of instruction provided support. They provided the required political consent. In theory,

the community should have been considered. But, toward this non-controversial subject area, however, no community reaction was ever given.

Price, though, as the supervisor responsible for curriculum development, was the most influential factor in the project. The relationship between the supervisor and the project coordinator, like the relationship between the coordinator and the teachers, had to be based upon trust and confidence. But, Price's involvement, although desirable, was, in fact, sporadic and unpredictable. Even when he strongly told the district's principals that he would either provide me with the necessary release time or take over my classes himself, nothing happened. In the end, release time was not provided for the developmental phase. The entire implementation process received two days so that I could meet with three staffs. The relatively small amount of release time placed tremendous demands upon my own time and energy.

One person cannot carry the entire responsibility and teach full-time. When the project proceeds to the implementation phase a leadership committee composed of several teachers needs to share responsibility for planning and leading in-depth continuing in-service.

I had expected to involve Debbie Arnold and Ross Rosser in this way, but when Debbie's nonexistent release time was combined with my inability to effectively organize and maintain a schedule, her participation was precluded. Ross was diverted by his commitment to teach a special class with several behavioral problems. His best promise was to prepare ideas for the handbook over the summer of 1982.

When Price's lack of support was confirmed to be a continuing reality, and the workshops were ineffective, I became determined to

prevent teachers from ignoring the art curriculum. Frequent distribution of idea packets kept the art program alive and, in the end, prompted three teachers to begin sharing, several teachers to use ideas and borrow supplies, and two schools to request in-service and workshops. Packets that were distributed for inclusion in the idea handbook were primarily intended to develop an awareness of the program and to encourage teachers to begin a sharing process. Sharing was seen as another way of involving more teachers in the development of the program. I feel that such involvement develops commitment. As well, idea packets, selected because they provided support and related to media and projects, provided teachers with alternatives.

One inadequately realized goal was the creation of sample lessons correlating projects and media with content. As the program developed Dave asked for lesson plans several times. Their creation was quietly assumed to be my job. But, for me, the chore of outlining them was not only a time consuming one but second in priority to developing an awareness of the curriculum and eliciting teacher participation. Several sample lessons that followed the lesson planning sheet (see Appendix page 116) were drafted, but only one realized print. Introductions to the program were originally conceived to include an opportunity to plan a lesson or a series of lessons using the guide, but first-time meetings always lacked the time to get that done. In the future, such lessons need to be distributed.

Other ways of providing teachers with an in service education still need to be explored. For example, small self-contained kits could be taken home by teachers so that a project or medium could be explored on a week night or over the weekend.

The last two in-service sessions involved both primary and intermediate staff members. Primary teachers were often more open in their enthusiasm and, on occasion, asked about the development of a primary art program. When Price's survey was completed in June, primary teachers had ranked art high on their list of priorities for future curriculum development. If the interest was not prompted by the intermediate program, it was certainly intensified by it.

A curriculum that is not only designed to be adapted by teachers but continually added to and modified is not only realistic but exciting and capable of involving teachers. The realism of such a curriculum is based upon the concept that change does not wait over several years for a curriculum to be revised. Change is a continuous process. Individually and as a group our conceptions and knowledge will change over time. As a result, we need to have strategies that allow for modification and adaptation. Other factors - facilities, funding, attitudes - also change and need to be considered. The development and implementation of an art curriculum cannot start and stop then years later start again.

Conclusions

This field study did not yield quantifiable data on which to base conclusions. It did, however, provide experiences, impressions, and problematic situations that led to clearer ideas or useful conclusions about what we are told should be done relative to what actually was or is. Some of the conclusions that follow, then, also carry the weight of recommendations.

Because curriculum development and curriculum implementation cannot be considered separately, this field study developed an art program en-

compassing both elements. The intention was not to create a perfect program. Rather, the curriculum acted as a catalyst that allowed the factors affecting its development and implementation to be identified and observed. Based upon sixteen months of involvement, many conclusions have been made about those factors and the extent to which each made an impact. Individuals and groups are central factors, and taking theory into practice means that there will be interactions between theory - the planned for - and individuals and groups - the unexpected. What appears to be so clear in theory inevitably requires responsive adaptation in practice.

Of the individuals who exert tremendous influence upon theory in process, the supervisor responsible for curriculum is one of the most important. Senior administrators have the authority to provide impetus to change and can do so with active support. However, even when committees and teachers make commitments and expend time, the supervisor ultimately decides what will be promoted and to what extent it will be emphasized. Personal priorities play a part in these decisions. Further, the supervisor may want to be involved in every project, but, in reality, is unable to provide specific guidance in all subject areas. When such is the case, the supervisor must defer to others and relinquish some authority. When working with individuals and groups, a supervisor's relationship must not suggest manipulation as that will create resentment and lessen commitment. Evidence in this study suggests that if these points are not considered implementation efforts will be severely hindered but not stopped. Many negative factors, including a supervisor, can be adjusted to, although support is obviously preferred.

There is reason to believe that when a supervisor fails to provide

open and continuing support and to facilitate a program in which others are taking a leadership role, those individuals feel used and become discouraged and disillusioned. Their diminished enthusiasm will ultimately affect implementation. Moreover, others cannot be realistically involved when plans are not kept on track.

When curriculum development and implementation rely upon a committee of classroom teachers, reading and planning may not be done between meetings. If participants are neither prepared in art nor knowledgeable about art program development should not be a long process.

Implementation involves teaching teachers. Evidence in the records of this study suggest that teachers need to be motivated and taught in a manner that is similar to that used in any teaching situation of quality. Inherent in this teaching is the need for success. For program implementors, in-service provides an opportunity to begin changing beliefs and attitudes and to develop the same knowledge and skills in teachers that the program requires of children. In-service makes teachers aware of the program's potential and provides for curriculum articulation. However, the concept of in-service is not solely restricted to workshops. In a broader definition, in-service is the education of the teacher while the teacher is in service, and, as such, may involve answering a question over the telephone or visiting with a teacher outside of school hours. These contacts provide opportunities that have tremendous value in resolving concerns relevant to classroom practice and in providing encouragement. The scope of in-service education needs further exploration.

In-service most frequently involves the use of professional days or staff meetings. But, professional days do not follow a long-range plan and are frequently used toward the year's end. As a result of

this study observations noted that present practices do not consider district curriculum implementation needs and do not coordinate individual school's in-service plans.

In-service involves contact time which is essential for effective communication. Teachers and principals need to know what the curriculum involves, how it affects them, and how it can improve what they are doing. Because teachers and principals cannot be handed a guide and be expected to understand the program and use it effectively, opportunities for planning with and trying the program need to be provided. In addition, the guide must be as self-explanatory as possible. Even with a self-explanatory guide, personal contact provides the best guidance. When contact between those with expertise and teachers who are making an effort is inconsistent, processes may not be understood. Teachers and students become confused and frustrated in their attempts. As a result, when beginning, teachers need the guidance and approval of a coordinator/team or a fellow teacher with whom both problems and successes can be shared. Teachers want leadership and help with technical and planning problems. Success creates continued interest. Success certainly makes a coordinator want to generate better results.

This success requires that teachers use good quality materials and have sufficient equipment in their classes. Teachers cannot be assumed capable of 'making-do' with second-rate, homemade, home-found supplies. Time that is unnecessarily used in gathering this type of material is only followed with frustration in both teachers and students as those materials fail to adequately perform. Teachers and students who experience this kind of failure and discouragement resent further involvement.

Even when initial student/teacher success is not particularly high in quality, encouragement for it must be given because the success is a starting point. Teacher confidence and competence are a result of participation and exploration. Opportunities to see and actually try the art processes and projects provides teachers with a base to which content can be related, personal skills, an understanding of limitations and possibilities, and strengthened chances for classroom success. Skill in content can lead to artistry in teaching.

In this study perseverance came to be seen as the obvious key to communication when trying to change teachers. If familiar with numerous, previous and superficially implemented efforts, teachers need to be convinced that the new program is determined and sincere in its intent. A program resulting from extensive teacher effort cannot be printed, briefly introduced, and ignored. Perseverance in exploring the broader definition of in-service encourages teacher effort, participation, and sharing. Risk-taking with other teachers and sharing of successes and failures between colleagues appears to provide mutual support. Change in individuals will occur before groups are changed.

Curriculum implementation is an on-going activity. Teachers are hired, more teachers see the need to be involved, and others have previously diverted attention and energy available. Teachers whose energies were drained by extra responsibilities or a demanding class in one particular year need to be given opportunities to participate in other years. When implementation uses a curriculum that was designed to be frequently reassessed and to involve teachers on a continuing basis, change is built into the program.

If implementation is viewed as a short-term process success may

not be given enough time to evolve. Decentralization, so that several individuals can take responsibility for the program, takes time and perseverance. Individual teachers may need to be specifically asked to participate, given preparation time, and made to feel valued. Although the time that is required for teachers and coordinators is a critical factor in implementation success, breaking through an administrative barrier in order to make contact with teachers is more decisive. This barrier involves beliefs, attitudes, priorities, and values. Any attempt to implement an art curriculum must consider these elements. Some of these attitudes and beliefs can only be accommodated.

Recommendations

Recommendations must consider conclusions in relation to the theoretical and, at the same time, consider factors leading to present success and weakness. When making recommendations, acknowledgement must be given to the fact that we never know enough to predict, only enough to suggest that new directions be followed or that present actions be maintained. Recommendations, then, can only be used as a guide for other districts and different times, as decisions must recognize other goals and people. Nevertheless, future action depends upon what we have learned from past experiences, and recommendations can alert us to potential pitfalls and act as steppingstones to success. As a result of this field study, what can be abstracted?

Prior to curriculum development those involved should understand and follow the local district's policy regarding curriculum development. The project coordinator should obtain from the local curriculum advisory committee a written commitment for secretarial help and release time needed in the curriculum's development. Then, in developing a curricu-

lum, a group composed of volunteers must guide decisions by consensus. If capable teachers are to be involved they must be relieved of classroom responsibility during the day or compensated for time used beyond their regular teaching assignment. Rough drafts of some curriculum components and a selection of applicable resources will provide direction, save inexperienced committee members many hours of work, avoid fatigue, and facilitate discussion.

When a curriculum project is presented to a district's curriculum advisory committee and the local board of school trustees, it must be accompanied by a written implementation plan. Such a plan should clearly specify the anticipated budget, a petty cash allotment, the amount of release time or method of providing compensation for the coordinator/team and teachers, the assistance required for typing and copying, the authority/autonomy of the coordinator/team, the responsibilities of the individuals involved, the in-service schedule, pivotal deadlines, and the program's status in the district. Both the curriculum and the implementation plan need to be approved. Approving a curriculum while neglecting to simultaneously approve an implementation plan will create a superficial commitment, differences of opinion, broken promises, unclear direction, and shift in practice caused by the personal priorities of senior administrators and principals.

Personal priorities of senior administrators and principals must not interfere with communication. Because teachers interpret a curriculum, they must be able to make intelligent choices about it by having a clear understanding of the program's intent and content. With this in mind, a curriculum's coordinator must ensure that communication with teachers is as direct as possible. Every teacher must be informed by

receiving individual copies of any printed material. To this end, principals must actually give teachers the information intended for them. Further, although principals and supervisors need to have their position respected, they must not act as unnecessary intermediaries between the project coordinator/team and the teachers. Such action will only delay communication and the implementation process. Personal values, beliefs, and priorities must be superseded by professionalism so that the potential of each subject area is given a chance to be realized. In this light, the supervisor of instruction must provide open, sustained support, reliable follow-up, and guidance that will facilitate the actions of a coordinator/team.

To permit direct communication some authority/autonomy must be given to the coordinator of the program. As well, time during the day must be provided for the coordinator so that daily assistance and encouragement, personal contact with teachers, and follow-up can be given. Time is also required for reading, thinking, planning, and organizing. Teachers must also be relieved of classroom responsibilities so that attendance at in-service sessions is possible. If that is not possible they should be compensated for time spent beyond the regular school day.

An expanded definition of in-service needs to be explored. Regardless of the form that in-service takes, both teachers and principals need to be participants. If in-service takes place outside school hours then actual teacher commitments to attend should precede final planning.

When personal contact is used to provide in-service education for a new curriculum, several closely scheduled meetings should be arranged, because planning lessons with the guide in the first in-service meeting is difficult. The first session can provide an overview of the program,

reasons for its existence, and the program's intents. This takes time, and, by teacher request, the introduction is usually accompanied with a 'practical' product-oriented workshop. After teachers have had an opportunity to consider what was originally discussed, a second in-service meeting should involve a brief review of the first meeting and an opportunity to plan a lesson or series of lessons. Subsequent meetings can then provide chances to explore the potential of the media and projects, to relate the media and projects to the content, and to develop skills and an understanding of the content.

In-service can be extended beyond professional days by providing continuous assistance. Unfortunately, some districts may have few or no persons capable of providing this leadership help. However, if individuals - the coordinator or a team - are available they must be provided with time or these individuals will become exhausted, their continuing interest will be fractured, and teacher use of the program will not be facilitated. When implementation is first attempted, full-time leadership could be ideal, but a full-time coordinator/team is not necessarily needed if a substantial amount of time that is free of classroom planning and responsibility is provided.

In encouraging professional in-service education, both principals and supervisors need to provide open and genuine support and show continued interest by facilitating teacher requests for quality supplies, references, and audio-visual resources. A district library would be useful in this respect. Particularly, principals must refer teachers to others when they, themselves, are unsure of what to do.

School districts attempting to implement curriculum projects must have a district level strategy that provides each curriculum implementa-

tion project with a block of time for intense and undiverted attention followed by less intense long-term activity that encourages sharing, experimentation, and risk-taking. Although participation should be voluntary, a commitment on the part of teachers and schools should be encouraged. A coordinated district plan should at least partially link individual schools to district implementation commitments. Additionally, in planning professional days, schools need to share resource persons and programs.

Workshops should be held either in a classroom specifically designed or modified for workshops and district use or, if applicable, in the art room of the workshop leader. The preparation and planning of workshops requires a considerable amount of time, but when the transportation of equipment and supplies is difficult and the actual location is physically inadequate, the in-service session becomes less rewarding for everyone and impact is lost.

Prior to any implementation project, guides and materials need to be ready. Teachers should be told of the reasons that led to the change and what the curriculum expects of them. Principals should encourage teachers to use the curriculum and arrange for teachers to visit other art classes.

In conclusion, when an art curriculum is originally created not all teachers will be involved in its development. However, an art program that expects continuing teacher participation through sharing, adaptation, and reassessment provides opportunities for teacher involvement, decision making, and commitment.

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APPENDIX A

A core sequential art program

A CORE SEQUENTIAL ART PROGRAM

This guide to intermediate grade art is in two parts - a booklet that should help in planning art experiences and a booklet with suggestions for activities, projects, and starting points.

This project began in January, 1981, when all interested teachers of the district were invited to participate in planning a sequential core art curriculum.

What you have could be considered a first draft, as it is expected that it will be continuously adjusted and expanded. All suggestions and contributions to this end are requested.

It is hoped that this guide will be helpful to you, and that it will not be seen as another burden. With this in mind brevity has guided its planning.

If further clarification is needed, feel free to ask.

THIS GUIDE

A. PLANNING ART EXPERIENCES

Selected from *Planning Art Education in the Middle/Secondary Schools of Ohio*.

B. THIS SEQUENTIAL CORE ART PROGRAM

1. Four Areas to Explore
2. The Structure - Using it to Plan a Lesson

C. MEDIA IN THE AREAS OF:

1. Drawing
2. Painting
3. Printmaking
4. Clay

D. STARTING POINTS

1. Motivational approaches
2. Idea builders
3. Subjects, Themes and Projects

E. VOCABULARY

F. CONCEPTS AND MAJOR UNDERSTANDINGS - WHAT TO TEACH

G. CHECKPOINTS

H. REFERENCE BOOKS

I. GLOSSARY

J. A HANDBOOK OF ACTIVITIES, PROJECTS, AND STARTING POINTS

PLANNING

In perspective:

Planning Art Education in the Middle/Secondary Schools of Ohio relates the aims and goals of art education to the aims of general education.

In addition, the charts on pages 7, 43, and 60 place the present focus of our own curriculum - personal development through expression - into perspective by illustrating it as part of a more comprehensive program. Other aspects of this larger program should eventually become part of our own programs.

Further, the charts logically expand the aims and goals into possible general activities.

Copies of this guide are available for loan.

SEQUENTIAL CORE ART

Four areas have been chosen as the basis for this core art program for the intermediate grades. They include: drawing

painting

printmaking

clay.

If each of these is presented for three to four weeks (6 to 8 lessons) every year from grades 4 through 7, a sequential art program can be possible. Such a program provides a sequence of common and valuable experiences without restricting any teacher from developing other art experiences.

For many students grade 7 is their last contact with art. As a result, their art education terminates with this year. By the time these youngsters leave elementary school we should be able to say with confidence that they have some understanding as to what art and artists are about, and that they have had opportunities to explore basic art media.

Although projects and media from an earlier grade(s) may be repeated, it is hoped that those for a later grade(s) would be avoided so that youngsters have something special to anticipate each year.

STRUCTURE

To date, this core art program for the intermediate grades has focused on fostering personal development through expression. In doing so:

- a) media, concepts, major understandings, and vocabulary have been assigned to specific grades,
- b) subjects, themes, and motivational approaches have been suggested, but, as with projects, they have been left to the discretion of the teacher, keeping in mind the interests of the children,
- c) skills have not been identified, because it is assumed that they will grow naturally out of successful work with media and projects,
- d) materials have not been listed, because such lists will depend upon the projects chosen by the teacher,
- e) checkpoints have been provided as a guide in ensuring a balanced art program,
- f) activities, projects, and starting points are outlined and numbered in the accompanying handbook and are correlated to specific media, concepts, and major understandings.

PLANNING LESSONS WITH THIS GUIDE:

1. SELECT ONE OF THE MEDIA THAT IS ASSIGNED TO YOUR GRADE FOR YOUR CURRENT UNIT OF DRAWING, PAINTING, OR PRINTMAKING:
2. CHOOSE A CONTENT EMPHASIS:
 - SUBJECT OR THEME - OF INTEREST TO YOUR STUDENTS
 - ENSURE A BALANCE AMONG OBSERVATION, IMAGINATION, AND MEMORY
 - MEDIUM
 - PRODUCT
 - FUNCTION
 - DESIGN
 - STYLE
3. CONSIDER SUGGESTIONS IN THE HANDBOOK OF ACTIVITIES:
4. DECIDE UPON APPROPRIATE CONCEPTS AND MAJOR UNDERSTANDINGS:
5. REVIEW THE VOCABULARY AND SELECT A MANAGEABLE LIST:
6. DECIDE UPON A MOTIVATIONAL APPROACH:
7. REVIEW THE CHECKPOINTS:
8. GATHER THE SUPPLIES AND TACKLE THE PROJECT.

PLANNING CLAY LESSONS WITH THIS GUIDE:

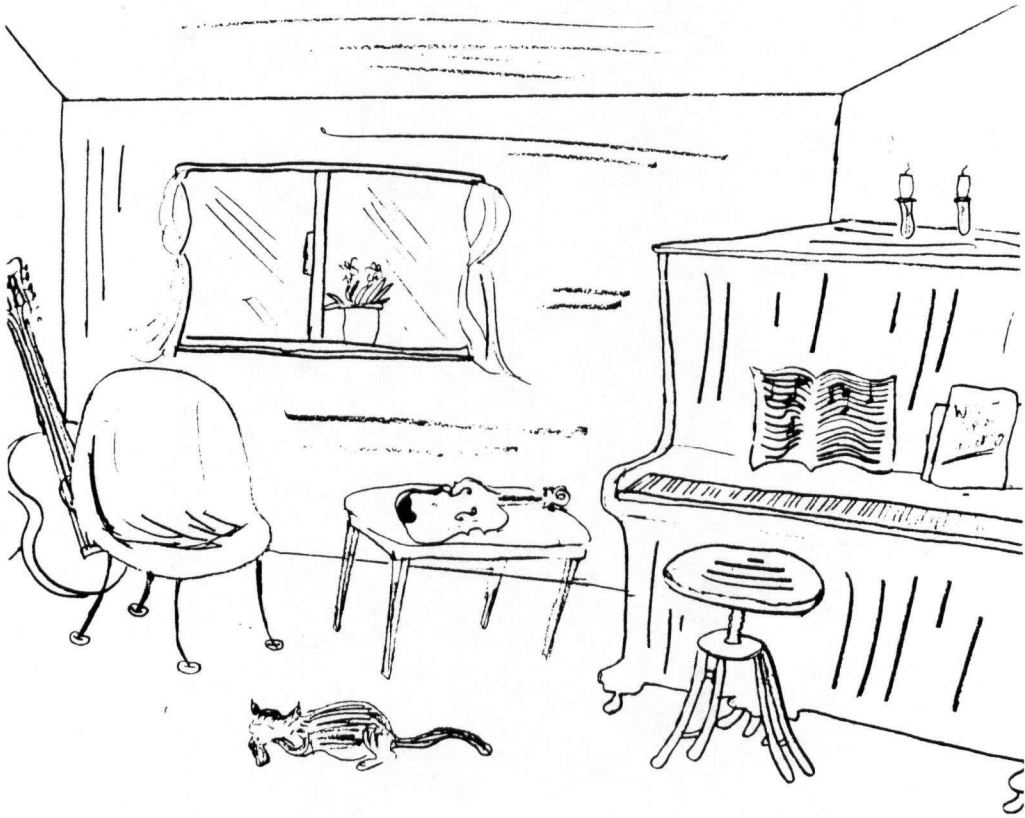
1. SELECT ONE OF THE PROJECTS THAT IS ASSIGNED TO YOUR GRADE:
2. FOR MODELLING CHOOSE A SUBJECT OR THEME,
 FOR FUNCTIONAL, DESIGN, AND PRODUCT PROJECTS PREPARE TO DEMONSTRATE, SHOW AN EXAMPLE, AND SUGGEST POSSIBLE USES;
 EXPLORING THE MEDIUM IS AN EXCELLENT WAY TO START WHEN STUDENTS HAVE LITTLE EXPERIENCE;
3. TO 8: AS ABOVE:
9. CHECK THAT YOUR SINK (IF YOU'RE LUCKY ENOUGH TO HAVE ONE!) HAS A TRAP, OR PROVIDE SEVERAL BUCKETS.

Lesson Planning

CORE AREA	
MEDIUM	
SUBJECT / THEME	
CONCEPTS	
VOCABULARY	
MOTIVATION	
CHECKPOINTS	
GATHER SUPPLIES	

Lesson Planning

CORE AREA	<i>Drawing 4</i>
MEDIUM	<i>Indian ink / nib see: 100, 103</i>
SUBJECT / THEME	<i>Weeds, thistles, branches, berries</i>
CONCEPTS	<i>Each medium has unique characteristics and possibilities. Lines can show direction. Contour lines show edges and shapes. see: 103, 106</i>
VOCABULARY	<i>Line Sketch Indian ink Converging lines Overlapping lines</i>
MOTIVATION	<i>Still life New materials / tools</i>
CHECKPOINTS	
GATHER SUPPLIES	



MEDIA

DRAWING				
CORE			ENRICHMENT	
4	DRAWING - primary or HB CRAYON INDIAN INK AND NIB BALL POINT PEN	100	ink and twigs paint and brush	
		105		120
		110		121
		115		
5	OIL PASTEL PAINT AND BRUSH PENCIL CRAYONS INDIAN INK AND STICKS OR TWIGS	125	felt pens 2-B pencil	
		130		145
		135		146
		140		
6	PAINT AND RAGS 2-B PENCIL DRAWING CHALK FELT PEN	150	4-B pencil string	
		155		170
		160		171
		165		
7	OIL PASTEL CHARCOAL CHARCOAL PENCIL LETTERING PENS INK AND BRUSH OR PAINT AND BRUSH	175	conte crayon scratchboard 4-B pencil	
		180		195
		181		196
		185		197
		190		

MEDIA

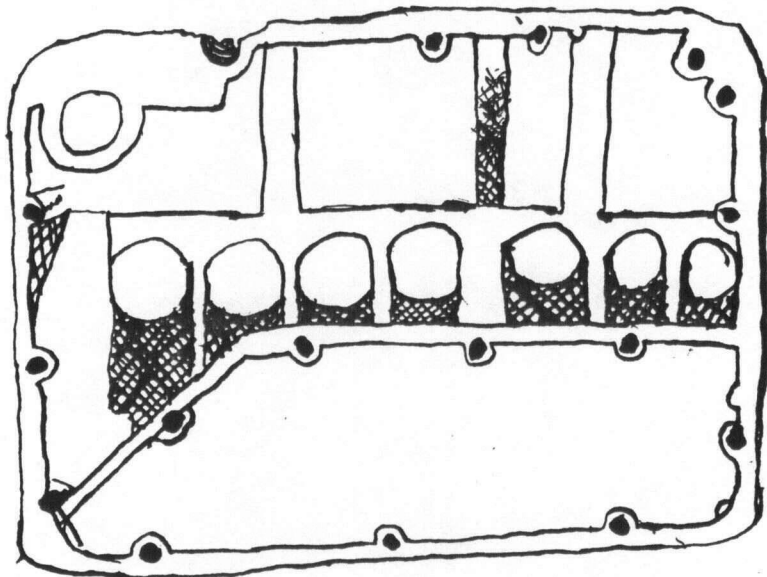
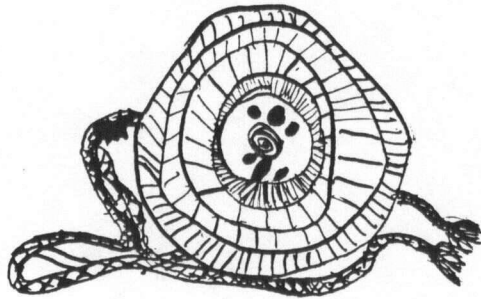
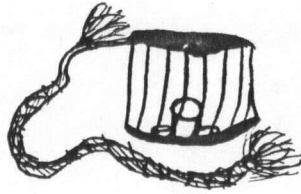
PAINTING			
CORE		ENRICHMENT	
4	TEMPERA PAINT FINGER PAINT	200 205	marbling 220
5	TEMPERA PAINT CRAYON/PASTEL RESIST	225 230	spot painting 245
6	TEMPERA/INDIAN INK	250	tissue paper 270
7	TEMPERA/dry brush or POWDER PAINT	275	watercolour acrylic paint crepe paper dye 290 291 292

MEDIA

PRINTMAKING				
CORE			ENRICHMENT	
4	VEGETABLE PRINTS FOUND OBJECT PRINTS STYROFOAM BLOCK	300 305 310	monoprints leaves	320 321
5	CRUSHED PAPER PRINTS STRING BLOCK	325 330	monoprints sandpaper prints	345 346
6	CUT CARD BLOCK	350 351	cut felt block cut inner tube block (rubber block) engraving on plastic	370 371 372
7	TAG STENCIL 376:377 SILK SCREENING	375 380	linoleum block aluminum block	390 395

MEDIA

CLAY				
CORE			ENRICHMENT	
4	PINCH POT DRAPE DISH OVER A HUMP MOULD	400/401 405 406	glazing modelling	420 421
5	MODELLING COIL POT	425 430	glazing mosaics cut clay shapes	420 445 446
6	PINCH POT MODELLING COIL CONSTRUCTION - free standing GLAZING	450 455 460 420	double pinch pot mosaics	465 421
7	SLAB CONSTRUCTION COIL CONSTRUCTION on plaster mould GLAZING	475 480 420	modelling cut clay shapes glazed tiles double pinch pot pinch and coil in combination drape on a card tube	495 446 496 465 497 498



MOTIVATION

The time spent in getting the art lesson started is critical to the success of the project. The motivation should be lively, interesting, and thorough. As well, it should provide each youngster with a rich background of knowledge and ideas.

Work on the project can begin when the youngsters are interested, eager to start, and confident that they can successfully create something.

There are many resources that can be used in building a background of knowledge, in generating ideas, and in developing enthusiasm.

1. read a story
2. start a story and have it finished as a picture
3. work from a title
4. a poem
5. a play
6. start with creative drama
7. a taped story
8. taped sounds
9. music
10. radio
11. television
12. a movie/film
13. slides
14. a filmstrip
15. topical pictures (bulletin board display)
16. an outdoor sketching trip
17. objects of interest for observation
18. a hobby collection
19. microscopes/magnifying glasses
20. still life - individual/group/class arrangement
21. describe a hidden painting
22. a study of reproductions
23. examples of other students' work
24. a field trip
25. a recalled experience/person/event/thing
26. visit by a special person/posed people
27. pets brought to class
28. mounted animals
29. a new process/materials/tools
30. introduction of a new design element or composition principle
31. a discussion - perhaps developed on the blackboard

IDEA BUILDERS

PEOPLE:

Mom and Dad
Grandma and Grandpa
friends
a special friend
my family - brothers/sisters
myself

people in a crowd
train engineer
sky diver
scuba diver
ambulance driver
artist
musician
rock group
pilot
dancer
old person
doctor
clown in a circus
acrobat
a giant

portraits: from a model
from memory (Mom)
self-portrait
(mirror)
a friend
what I look like
when thinking
dressed up for
Hallowe'en
my teacher
someone special
my pet and me

ANIMALS:

(at home or in their habitat)

pets: cats
dogs
rabbits
birds
farm animals
jungle animals
wild animals (zoo)
animals that stampede
fish in the sea
fish in our aquarium
birds - wild or caged
spiders and their webs
a bug's eye view (bird's eye)
(worm's eye)

bugs and insects - a very
fuzzy one or a very
long one

a favorite animal
monsters
dragons
mythical creatures
whales/dolphins
endangered animals
abominable snowman
bigfoot

things that can: crawl
swim
fly
slide
jump

imaginary animals that can
do special things or
that live in strange
places

EVENTS:

the hunt
 the fishing trip
 a rescue
 an accident
 a stampede
 a fight
 a ball game
 a hockey game
 a disaster
 a parade
 a recalled experience
 - a memory of summer
 the flood
 our train trip
 the race
 the track meet
 the Christmas concert
 the parade
 a battle
 a shipwreck
 fun in the snow
 a tremendous storm
 tobogganing/skiing/sledding

PLACES AND FIELD TRIPS:

the playground
 the swimming pool
 the lake
 the cottage (summer cabin)
 the farm
 our tree fort
 our snow fort
 a greenhouse
 grandpa's basement (shed)
 church
 where Mom/Dad works
 a construction site
 the museum
 an historical site
 a ghost town
 a haunted house (old house)
 the graveyard
 the hospital
 a cave
 a haunted (creepy) lane
 docks/wharves
 my room
 a room I like (a place I like)
 a canyon
 a good place to fish
 a good place to swim
 a mountain
 a view from a mountain
 a bridge
 a tunnel
 the train station
 the airport
 undersea
 outer space
 an imaginary world
 the circus
 the car races
 the ice carnival
 our scout/guide camping trip
 the zoo
 the forest (a view through
 the trees)
 arctic scene (cool colours)

THEMES:

trains
 airplanes
 kites
 boats/ships
 bicycle races
 sports/games
 musical instruments
 winter
 snow
 flowers/gardens
 dreams
 wishes/a wish come true
 space/space ships
 carnival/circus
 fall fair
 transportation
 transportation over the years
 primitive masks
 fishing
 fish
 water sports
 old things
 pollution
 a view through a window
 a game I enjoy
 hats
 seasons
 disasters - earthquakes
 (colours) volcanoes
 (sounds) typhoons
 (smells) hurricanes
 floods
 fires
 weather - wind
 rain
 snow
 hail
 sun
 thunder

THINGS:

Anything and everything from
their life and experiences.

flowers
 weeds
 thistles
 dandelions
 blackberries
 branches
 fruit and vegetables
 (cross-section)
 sea forms
 fish
 birds/nests
 old houses
 faces
 hands
 machinery
 baskets
 grasses
 trees
 mosses
 fungi
 bicycles
 old clocks and watches
 motorcycle
 insects
 leaves
 shells
 textured things
 small plant forms

SUBJECTS*THEMES

		OBSERVATION	IMAGINATION	MEMORY
DRAWING	Pencil HB-2B-6B			
	Pencil crayon			
	Charcoal pencil			
	Felt pens			
	Ball point pen			
	Wax crayons			
	Oil pastel			
	Conte			
	Drawing chalk			
	Charcoal			
	Paint			
	Indian ink-nib			
	-lettering nib			
	-twig			

PAINTING	Tempera			
	Powder paint			
	Watercolour			
	Finger paint			
	Acrylic			
	Tempera/Ink			
	Spot painting			
	Resists			
	Marbling			
	Tissue paper			
	Crepe paper dye			

		OBSERVATION	IMAGINATION	MEMORY
PRINTMAKING / GRAPHICS	Rubbing			
	Monoprint			
	Leaves			
	Vegetables			
	Found objects			
	Crushed paper			
	Styrofoam			
	String			
	Cardboard			
	Rubber			
	Linoleum			
	Cut Felt			
	Sandpaper litho			
	Aluminum			
	Stencil			
	Silk screen			
	Plastic			

SUBJECTS*THEMES

PICTURE MAKING				
	Collage - cloth			
	- paper			
	Chalk			
	Crayon			
	Paint - brush			
	- fingers			
	- Q-tips			
	Ball point pen			
	Felt pens			
	Indian ink			
	Mosaics			
	Murals			
	Felt			
	Oil pastel			
	Pencil			
	Scratchboard			
	Rubbings			
	Cut paper			
	Paper tearing			
	Votive board			
	Tissue paper			
	Transparencies			
	Photomontage			
	Encaustic			
	Monoprints			
	Styrofoam print			
	Card block			

CLAY

		FUNCTIONAL	MODELLED	PURE DESIGN
CLAY/POTTERY	PINCH			
	single			
	double			
	HOLLOW CARVED			
	DRAPE - FORM/MOLD			
	boulder hump			
	clay hump			
	plaster hump			
	cardboard tube			
	newspaper			
	sag mold			
	vermiculite			
	COIL			
	free standing			
	inside form			
	outside form			
	SLAB			
	free standing			
	shaped card			
	cut card form			
	form			
	Animal			
	Figure/Bust			
	Mask			
	Mosaics			
	Tiles			
	Cut clay shapes			

VOCABULARY

	DRAWING	PAINTING
4	line sketch cartoon contour line gum eraser converging lines overlapping lines shape indian ink texture portrait	primary colours warm colours cool colours tone (value) intensity palette wash powder paint tempera paint
5	mass drawing gesture drawing landscape still life calligraphic line continuous line hatching cross-hatching stippling positive/negative space(shape) open/closed space(shapes) pastels	colour wheel primary/secondary colours tints/shades opaque/transparent pointillism texture foreground middleground background resist
6	wash drawing linear composition calligraphic/contour lines focal point perspective proportion geometric/free shapes 2-B pencil drawing chalk	primary/secondary/intermediate (or tertiary) colours neutral colours refraction/prism spectrum matte mat board canvas/solvent/oil paints
7	horizon line vanishing point fore-shortening contour/calligraphic/tonal lines ground charcoal stump kneaded eraser 4-B pencil charcoal pencil scratchboard	hue value/intensity monochromatic/analogous/ complementary colours hard edge scumble fresco acrylic paints opaque/transparent/translucent

VOCABULARY

	PRINTMAKING	CLAY
4	brayer printing ink/inking slab printing block or plate relief block found objects monoprint styrofoam incising/engraving designs/patterns	wedging/kneading greenware bisqueware kiln/firebrick pottery pinch pot branch pot texture modelling/sculpting/carving glaze firing
5	rubblings string block overprint/underprint lithograph	modelling/sculpting/carving relief coil pot coils welding slip scoring/slipping kiln/cone plaster bat leather hard glazeware
6	relief block cardboard block overprint/underprint wood block x-acto knife engraving	slab pot/slab construction kiln/pyrometer stilts kiln furniture ceramics potter's wheel/throwing a pot
7	stencil/stencil brush silk screen printing (serigraphy) graphics squeegee linoleum block aluminum block etching silhouette calligraphy/lettering	mass/form mould plaster of Paris throwing a pot/grog kiln/kiln wash earthenware/stoneware/ porcelain terra-cotta engobe foot

WHAT TO TEACH

The concepts and major understandings found on the following pages are intended to guide the teacher in identifying what should be taught in this sequential core art program. If students begin this program in grade 4 and continue through grade 7, we should be able to say at the end of grade 7 that the youngsters have been exposed to all of the ideas and have had opportunities to use many of them in creating artwork.

In most instances the concepts and major understandings will be incorporated into lessons or discussed when individual children need direction.

If the students you teach have not had experiences with the ideas listed for the previous grade(s), you will need to cover some of those ideas before teaching the ones for your own grade.

Review and continuing discussion of much of the vocabulary and many of the concepts and major understandings taught in earlier grades is encouraged and, in fact, unavoidable in many situations.

CONCEPTS

ORGANIZATIONAL CONCEPTS	
	DRAWING *
	PAINTING *
	PERSPECTIVE *
	TREATMENT OF SUBJECT*
DESIGN ELEMENTS	
	LINE *
	SHAPE/SPACE/Form *
	TEXTURE *
	tone
	COLOUR *
COMPOSITION*/UNITY THROUGH INTERACTION	
MAJOR PRINCIPLES	
	BALANCE
	EMPHASIS
	PROPORTION
	REPETITION
	RHYTHM
MINOR PRINCIPLES	
	ALTERNATION
	CONTRAST
	RADIATION
	SEQUENCE
	SYMMETRY
	PARALLELISM
	TRANSITION

None of these elements can be considered alone, as they work together. For example, when a line curves around until almost closed it creates a shape. When several lines are drawn parallel to one another (hatching) they begin to create texture.

These concepts can help us discuss complex interrelationships more easily. We just need to remember that in art - in our case children's art - the product and process are complex, and always changing and interacting.

The elements and principles of design are used as guidelines for arranging space.

Those concepts followed by an asterisk have been used to head the following pages. Some of the others will be found within those pages. All of them have been presented as a means of providing a perspective.

CONCEPTS

LINE and SHAPE		
4	<p>Lines show direction: curved diagonal horizontal vertical.</p> <p>Shape occupies a two-dimensional area and is defined by an outline.</p> <p>Contour lines show the edges and shapes of objects.</p>	103 320
5	<p>Line qualities include: light/dark, blurred/exact, thick/thin, static/dynamic, straight/curved, broken/continuous.</p> <p>Shapes may be positive or negative (ie. object is positive, while the area around it is negative).</p> <p>Hatching and cross-hatching can be used to create tone and texture.</p>	326 300
6	<p>Line can: create texture define space (shapes) indicate direction suggest movement record action.</p> <p>Line communicates: emotion sensation ideas.</p> <p>Shape can be: geometric undefined (free or amorphous).</p>	176
7	<p>Line can move in two ways:</p> <p>(a.) mechanical (ie. only an outline; not thick or thin).</p> <p>(b.) spontaneous (ie. an infinite line; a line of movement).</p>	

CONCEPTS

SPACE and FORM		
4	Two-dimensional space has width and height (ie. it covers an area or surface).	
5	<p>Open space in art is limitless. Closed space is limited (ie. shapes are made by closing space and forms are made by filling space).</p> <p>Basic geometric forms include: cube sphere pyramid cylinder cone.</p>	
6		
7	<p>Form defines three-dimensional space. Form can be: geometric undefined (free or amorphous). Form is a mass and had volume. Illusion of mass can be created on a two-dimensional surface.</p>	

CONCEPTS

DRAWING		
4	<p>Drawing is a visual response recorded on a surface with a graphic medium.</p> <p>Every medium has unique characteristics and possibilities.</p> <p>Drawing can be used for: communication decoration self-expression.</p> <p>Drawings can be done on a variety of surfaces.</p> <p>Drawing can be used to enrich leisure time.</p>	106
5	<p>Gesture drawing can be used to show the position, movement, and feelings of a person.</p> <p>Drawing technique depends upon: understanding the medium control of line quality use of: light shadow texture.</p>	104
6	<p>Drawing can be used for: illustrating composing a picture drawing from: memory imagination observation expressing an understanding of the environment.</p>	
7	<p>Drawing technique depends upon: skilled use of perspective techniques.</p> <p>Anatomical principles are useful in figure drawing. They include: proportion musculature foreshortening skeletal structure.</p>	

CONCEPTS

PERSPECTIVE		
4	Perspective is achieved through: overlapping.	105
5	Perspective is achieved through: position in the composition.	126
6	Perspective is achieved through: use of detail.	
7	<p>Perspective is achieved through: colour foreshortening light and shadow one-point perspective two-point perspective.</p> <p>Aerial perspective is based on the idea that objects usually appear bluer, greyer, and lighter as they get further away.</p> <p>Three-dimensional qualities can be created by using highlights and shadows.</p>	126

CONCEPTS

PAINTING		
4	<p>Painting can be used for: communication decoration self-expression colour experimentation.</p> <p>Drawing techniques are necessary in painting.</p>	
5	<p>Painting can have: sensory emotional psychological effects.</p>	
6		
7		

CONCEPTS

COLOUR		
4	<p>The primary colours are red, yellow, and blue.</p> <p>Value (tone) is the lightness or darkness of a colour.</p> <p>Colours can be considered to be warm or cool.</p>	
5	<p>Colours can be classified as primary and secondary.</p> <p>The primary colours are red, yellow, and blue.</p> <p>The primary colours are used to make the secondary colours.</p> <p>The secondary colours are orange, green, and violet.</p> <p>Tints are lighter values of a colour made by adding white.</p> <p>Shades are darker values of a colour made by adding black.</p>	245
6	<p>Colour can be classified as primary, secondary, intermediate (tertiary), and neutral (black, white, and grey).</p> <p>The primary colours are used to make all secondary and intermediate (tertiary) colours.</p> <p>Intermediate colours are combinations of primary and secondary colours (ie. red-orange, blue-green).</p> <p>Refraction occurs when light passes through a prism and separates into colours of the spectrum.</p> <p>White light is made up of the wave lengths of every colour of the spectrum. (above two - science core)</p>	
7	<p>Colour has value and intensity.</p> <p>Hue is the name for a colour or non-colour (black/white) in the colour spectrum.</p> <p>Bright colours appear to advance and dull colours appear to recede.</p> <p>A monochromatic colour scheme consists of gradations of one colour - tints and shades.</p> <p>An analogous colour scheme consists of three to seven adjacent colours on the colour wheel.</p> <p>A complementary colour scheme consists of two colours directly opposite one another on the colour wheel.</p>	470 275 275

CONCEPTS

COMPOSITION		
4		
5	<p>Space is arranged: formally (symmetrically) informally (asymmetrically). Symmetry provides a design with a sense of stability or balance.</p>	230
6	<p>Realistic forms located in the lower half of a picture appear slightly heavier and nearer to the viewer than when placed in the upper half of a picture. Interest can be created through variety by contrast with: dark to light strength against delicacy line quality small, medium, large shapes (relative sizes) complex areas opposed to simple areas broken edges (lines) that allow the eye to complete the edge (line).</p>	470 270 351
7	<p>When a shadow is drawn or painted detached from an object, the object appears to be suspended.</p>	

CONCEPTS

TREATMENT OF SUBJECT		
4		
5	<p>Composition forms include: still-life figure study interior scenes exterior scenes (landscape).</p> <p>Still-life compositions include non-living objects. Figure compositions are dominated by living subjects.</p>	<p>127</p> <p>125 345</p>
6		
7	<p>Treatment of subject refers to the ways images and ideas are translated into visual work (ie. realistic, abstract, surrealist, non-objective). Realistic compositions are exact literal interpretations of the subject (exact colour, detail, form, proportion). Abstract art does not have a life-like exactness and has a subject which has been: a) simplified, b) distorted, c) exaggerated, or d) repeated. Surrealist art is created from the subconscious or a fantasy. Non-objective art does not refer to material objects.</p>	<p>275</p> <p>190</p>

CHECKPOINTS

DIMENSION			TEACHER		
	2-D			plan/organize	
	3-D			motivate	
IDEA SOURCE				guide	
	observation			evaluate	
	imagination			display	
	memory		PAPER TYPES		
PROJECT TIME				blotter	
	short term 1-2 da.			bristol board	
	long term 2-4 wk.			cartridge	
PROJECT SIZE				cellophane	
	small 6x6/9x12			construction	
	large 18x24/24x36			drug bond	
PAPER SHAPE				finger paint	
	rectangle			foil	
	square			kraft/butcher	
	circle			manilla	
	strip			newsprint	
	polygon			pulpboard	
	mural			silver/gold	
STUDENTS				sugar grey	
	individual			tag - coloured	
	class/group			tag - manilla	
PERIOD				tissue	
	2 - 60 min./week			tracing	
				watercolour	

BOOKS

- * Wachowiak, F., & Ramsay, T. Emphasis: Art. Scranton, Pennsylvania: International Textbook, 1965.
 - * Wachowiak, F., & Hodge, D. Art in depth. Scranton, Pennsylvania: International Textbook, 1965.
-

Alexander, M. Simple weaving. New York: Taplinger, 1969.

Ball, F.C., & Lovoos, J. Making pottery without a wheel. New York: Van Nostrand Reinhold, 1965.

Herberholz, D., & Herberholz, B. A child's pursuit of art. Dubuque, Iowa: Wm. C. Brown, 1969.

Linderman, E.W. Invitation to vision. Dubuque, Iowa: Wm. C. Brown, 1967.

Lindermann, M.M. Art in the elementary school. Dubuque, Iowa: Wm. C. Brown, 1974.

GLOSSARY

Rather than create a glossary it was decided to refer teachers to glossaries in the support texts:

Emphasis Art

Art in Depth

A HANDBOOK

- * ***ACTIVITIES***
- * ***PROJECTS***
- * ***STARTING POINTS***

ORGANIZATION

THE ACTIVITIES, PROJECTS AND STARTING POINTS OUTLINED IN THIS
HANDBOOK ARE CATEGORIZED AS:

MOTIVATIONAL STARTING POINTS	1 - 99
DRAWING	100
PAINTING	200
PRINTMAKING	300
CLAY	400

PICTURE MAKING	500
POSTER MAKING / LETTERING	600
RELIEF PROJECTS	700
CARVING / MODELLING / CONSTRUCTING	800
WEAVING / STITCHERY	900
CRAFTS	1000
MOBILES / STABILES	1100
DIORAMAS	1200

FREQUENT REFERENCES ARE MADE TO *Emphasis Art* and *Art in Depth*.
THESE ARE HIGHLY RECOMMENDED AS SOURCE BOOKS.

IDEA NETWORK

It will be possible to add further sheets numerically if this handbook is kept in a binder. General information pages GI may be grouped at the very end or placed individually.

The numbering system described on the previous page has been subdivided further. In each area suggestions are grouped so that each grade can have up to twenty-five related projects, activities, or starting points. Activities ending in these numbers are matched to these specific grades:

grade 4	-	0-24
grade 5	-	25-49
grade 6	-	50-74
grade 7	-	75-98

Those numbers ending in 99 have been assigned to general information pages and are for teachers of all grades. (As a result, grade 7 has only twenty-four possibilities.)

In this way, for example, sheet 143 refers to drawing (100) in grade five (43). Number 475 refers to clay (400) in grade seven (75).

All of our individual programs will be improved and the usefulness of this curriculum will be increased if we share our own ideas and those we have seen. The next few pages, titled Activities, Projects, Starting Points, are one facet of the IDEA NETWORK. They may prove useful in outlining ideas that are to be shared.

When submitted, ideas will be assigned a number. This number may relate the outlined suggestion to the core areas and concepts. Your activity, project, or starting point will then be typed, copied, credited to you, and distributed to other teachers.

SPECIAL NOTE:

One of the intents of this handbook has been to improve the quality of art programs through sharing among teachers. Unfortunately, many published ideas from periodicals, texts, and so on are not available in quantities that can be shared among all of a district's teachers. As a result, we have found it useful to reproduce many items for which we cannot claim credit.

In this edition, these articles have been omitted.

ACTIVITIES, PROJECTS, STARTING POINTS SEQUENTIAL CORE ART PROGRAM

PLEASE CONSIDER SHARING IDEAS THAT YOU HAVE FOUND USEFUL IN
YOUR OWN ART CLASSES:

#

EITHER ATTACH A MASTER THAT CAN BE USED FOR COPYING OR OUTLINE
YOUR IDEAS HERE.

AREA OF		GRADE	
MEDIUM			

RELATED CONCEPTS / MAJOR UNDERSTANDINGS	

--

CREDIT:

NAME	
SCHOOL	

TELEPHONE	
-----------	--

ACTIVITIES, PROJECTS, STARTING POINTS SEQUENTIAL CORE ART PROGRAM

PLEASE CONSIDER SHARING IDEAS THAT YOU HAVE FOUND USEFUL IN
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YOUR IDEAS HERE.

#

AREA OF		GRADE	
MEDIUM			

RELATED CONCEPTS / MAJOR UNDERSTANDINGS

--

--

CREDIT:

NAME	
SCHOOL	

TELEPHONE	
-----------	--

CREATING A PICTURE FROM A DESCRIPTION

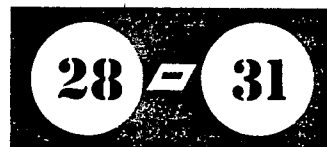
A picture, selected because a teacher likes it and knows children would also, can provide a starting point for picture making in a variety of media. Keeping this photo, reproduction of a painting or drawing unnamed and hidden adds to the excitement and motivation.

A carefully planned description can be used to introduce vocabulary such as foreground, middleground and background. Proportion, composition, colour, tone, texture, shapes, and forms can also be discussed. But, this depends upon the grade.

Several descriptions can be given; beginning with the large shapes and ending with any interesting or important details. Throughout the first description the children can listen and imagine. Then, as the picture is described a second time, they can sketch their ideas on a postcard size piece of paper. Some youngsters may want to make several plans. When a sketch is finished a full sized picture can be started.

Paint, drawing chalk, pencil crayons, and collage materials are a few of the media that can be used with this starting point.

When the projects are finished the picture that was described can be shown and discussed.

STARTING POINTS

28

DINOSAUR SLIDES

This set of slides illustrates the outdoor display on Calgary's St. George's Island. Supplemented with books and pictures, these could be used to start drawings, paintings, prints or clay modelling projects.

29

MUSICAL INSTRUMENTS

Students enjoy posing for drawing lessons if they have musical instruments to hold. A trumpet, guitar, saxophone, banjo ... are only a few possibilities of course.

From these drawings other projects can be developed and used to teach about colour, composition, perspective and so on.

30

MONSTER DAYCIRCUS DAY

Selected students could be made up and pose for the class, or everyone could become a monster for a day. With make-up - fake blood, scar wax, clown white, and grease sticks - the effects can become quite gruesome.

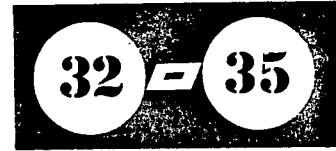
The same approach could be taken for a circus theme. Posters, balloons, slides, and music could be added. Red, white, and blue bunting can sometimes be found. Popcorn could finish off the day as well as you.

31

TOYS

This could prove to be an exciting still life. Have everyone in the class bring at least one of their favorite toys. Create a still life and unpack the art supplies.

STARTING POINTS



32

BOULDER CREATURE

Many animals have strange habits and live in very unique places. Several animals - about which we know very little - hibernate through the winter inside boulders. We are unsure as to just how they make their way inside, but with special ray equipment we can see their shapes huddled inside. As well, we can hear their breathing and detect their body heat. As a matter of fact, boulders are often seen near creeks with little snow on them in the winter. It would appear that the body heat of these creatures is just high enough that it melts the surface snow. I've brought in this boulder today to show you what I am talking about. Inside is one of those creatures - sleeping, quietly resting and waiting for spring. We could break it open with a sledge hammer, but in doing so we would kill the animal inside. I wonder what he looks like?

33

A LONG INSECT OR BUG

Long insects or bugs can be created on strips of adding machine tape, 8" by 36" strips of paper, or oddly cut shapes of paper that, as a class total, fit together into a mural.

A discussion of insect and bug characteristics can be illustrated in columns on the chalkboard. Headings might include: eyes, snouts, legs, knees, feet, ears, antennae....

34

THE VISITING LEPRECHAUN

A teacher friend of many years used to inspire her class by arranging two chairs while the class was out. With paper on the children's desks and pencils ready, she would introduce, converse with, and describe her leprechaun friend sitting beside her. The leprechaun was conveniently invisible, of course.

35

AN OLD BROOM

This Halloween idea is similar to the one above. An old broom - perhaps helped in its aging - is surprisingly found propped up in the room one morning. Who left it and why? What did the person look like? Where does the person live and will a return trip be made to pick it up?

DRAWING

100

100

Emphasis Art page 64

101

102

103

CONTOUR LINE DRAWING - A drawing of this type usually requires close, careful observation. It is used to record the edges of objects and to define shapes. A good project involves the use of pen and indian ink or pencil. A selection of plant material - weeds, grasses, seed pods - can be used either by placing a small collection in front of each child or in an arrangement for a small group (the children can go outside to collect the material). Compare contour lines to what would be seen if there was no colour in the comics. Cartridge paper works very well - 9x12 or smaller.

104

GESTURE DRAWING - A drawing of this type uses a calligraphic (sketchy) line and frequently doesn't involve much erasing. It is used to record the position, movement, or feelings of a person. Large sheets of newsprint and pastel (crayon, charcoal, paint and brush) can be used. A demonstration and a discussion of this type of line can be followed by selecting a class member for posing. If students ignore the face other than its shape and outline, they feel more successful. Several of these drawings can be done in a period. Pose the subject so that some action is evident and that there are some positive and negative spaces.

375

TAG STENCIL

375

1. MATERIALS: manilla tag and/or pulp board (other cards as well)
 tempera paint (powder paint will do) or pastels or crayons
 x-acto knives
 hog hair bristle brushes or stencil brushes
 construction paper
 cutting boards and/or newspaper

2. TOPICS: can be simple: fruit
 animal
 initials
 or complex: posters
 with several stencils (one for each colour)

3. PROCESS: the idea can be planned in pencil on the manilla tag
 tabs need to be left attached to the centres of letters
 and other shapes
 cut with an x-acto knife ensuring cleanly cut edges and the
 use of newspaper or a cutting board

R

a.) pastel or crayon approach

- oil pastel can be traced around the edge of the stencil and smeared with a paper towel stub toward the centre

b.) paint approach

- use thick tempera paint from the bottle
- dip the end of the hog hair brush into the paint and remove any excess on some paper towel
- with the brush held vertically apply paint evenly and lightly
- several light coats of paint can create a much better result than one heavy coat
- the result should be a soft, textural one (it can be helpful to show students the wrong way to do this and to remind them that if we want a solid heavy effect we should look for another approach such as silkscreening)

4. VARIATIONS: Both the positive and negative parts of the stencil can be used.
 Stencil brushes can be bought but #12 hog hair brushes work almost as well. If they are not stiff enough they can be wrapped tightly with an elastic band.
 If several colours are being used and the colours are close then several stencils should be cut.
 Draw the idea on newsprint and tape it to the top left corner of the manilla tag. With carbon paper trace the parts that are to be red. Then tape the newsprint to another piece of tag and trace those parts that are a second colour. Do this for each colour.

STENCILS - MANILLA TAG



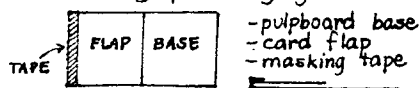
1. Silhouettes - using a variety of paper

Could include:

apple / pear
trees
face (profile)
train / car

2. Greeting Cards

Suggest: buying the envelopes
before cutting the paper
making protecting guides -



these will keep the left side
of the card clean and align
the stencil.

3. T-Shirt - Pentel Dyeing Pastels

T-shirt can be stretched over an
18"x24" piece of pulpboard.

Slide a 12"x18" piece of newsprint
under the T-shirt to keep the
pulpboard re-useable.

One stencil or more can be used.
Be sure the entire T-shirt is
protected with scrap paper.
Press firmly near the area being
coloured to avoid sliding.

Iron over brown paper. Extra
newsprint or brown paper can
be put under the shirt to keep
the oil pastels from staining the
pulpboard.

4. Posters - see #600

Several colours can be stencilled from
one stencil if spaces are well
separated.

Several stencils can allow for an
assembly line.

5. Banner / Hanging / Placemat / Tote Bag

Fun felt / cotton / burlap

Colonial textile silk screening ink.

Acrylic paint.

6. Crest / Personal Coat-of-Arms

Plan on newsprint and trace
with carbon paper onto the
manilla tag sheets - yellow areas
on one sheet, blue on another....

7. Personal Flag

8. Booklet Cover

For science, social studies, English.
Own lettering and designs.

9. Border Design

10. Picture

11. Mural - group project.

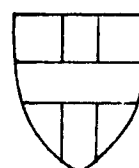
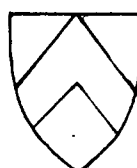
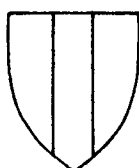
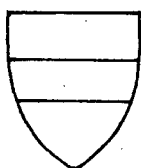
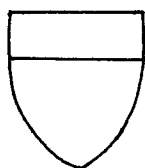
Each child could have several stencils
which could be repeated in clusters
or in combination with others.

12. Book plate

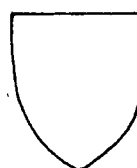
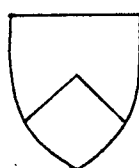
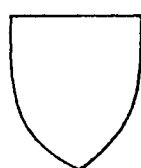
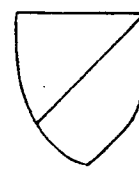
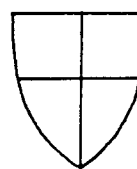
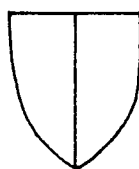
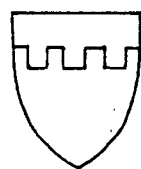
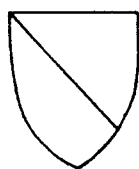
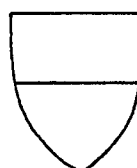
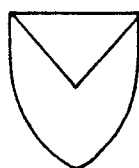
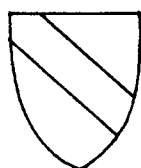
Student initials in a stylized design
for placing inside the cover of
a favorite book.

STENCILS

CREST / PERSONAL COAT-OF-ARMS.



A FEW BASIC
WAYS OF
DIVIDING A
CREST OR
SHIELD.

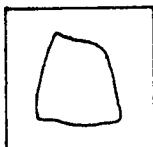


CLAY

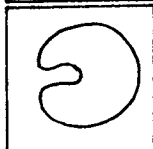
400

400

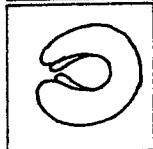
PINCHPOT



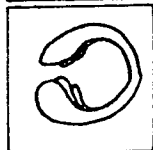
wedge the clay and form into a ball that can easily be held in one hand
rest your arms across your lap as you sit and hold the clay between your knees



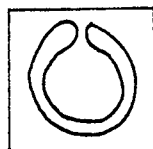
hold the clay in one hand and push the thumb of the other hand into the centre



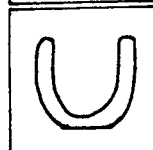
with the clay ball now held sideways push again and pull some clay toward the opening
turn the ball slightly and push and pull some more clay toward the opening



turn, push, and pull
work to the bottom and to the side until the clay is about 1/4 to 3/8 inch thick
the youngsters can be shown the thickness as a distance between your fingers (they can try to estimate the distance with their eyes closed - a real challenge)
you are working a "pottery wheel" - of sorts
continue turning the ball and pulling small amounts of clay toward the surface
each pull should start with the thumb at the centre in the bottom as this will create a smooth surface
eventually your thumb won't reach the bottom, but you will have a smooth surface and the proper thickness anyway!



if the height of the pot becomes awkward, cut some away with a wire - sit the pot on a square of newspaper, hold a needle level, have pot turned the opening can be wide or narrow to form a branch pot



when you have basically completed your work, place three or four fingers inside the pot (if it has a large opening) and texture the outside in some way - avoid drawing - see *Making Pottery Without a Wheel*

handbuilt pottery can be very difficult to smooth for children and texturing helps improve the appearance

plop firmly but carefully onto a pad of newspaper to create a flat bottom
use a needle to scratch 1/4 inch initials into the bottom

PINCH POTS

1. Bells



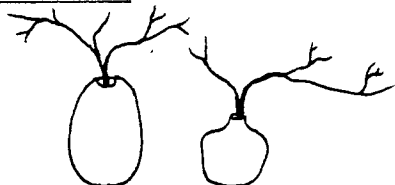
2. Candy dish



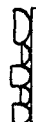
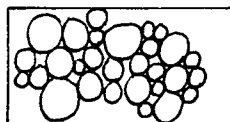
3. Honey/Jam Pot



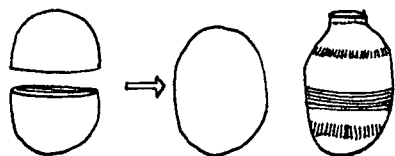
4. Branch Pot



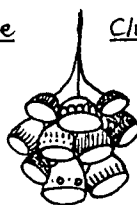
5. Group Wall Panel - deep/shallow - various colours - numerous textures



6. Double Pinch Pot - coil top

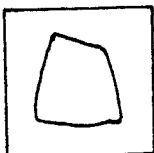


7. Mobile Cluster



405

405 DRAPE DISH OVER A HUMP MOULD



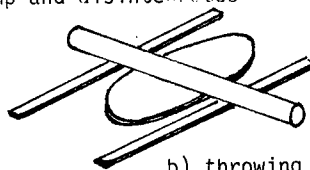
wedge the clay

slab the clay out into a sheet approximately
1/4 to 3/8 inch thick

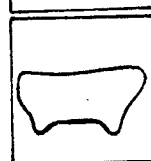
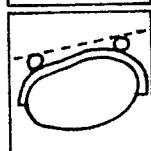
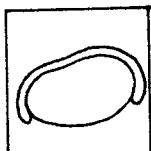
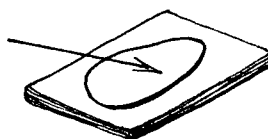
this can be done by: a) using two wooden slats made
of plywood or hardboard and a rolling pin or
dowel of similar thickness

put even but not excessive
pressure on the clay and roll out as you would
pastry

turn the clay frequently or
it tends to gather newspaper as the paper gets
damp and disintegrates



b) throwing the clay at an
angle onto a canvas covered table or pad of
newspaper with the folded side facing the di-
rection of the throw



drape this clay over a clean but dry and fairly
smooth boulder (if it is not so smooth it can
be covered with strips of damp paper towelling
and smoothed) and trim edges with a cork and needle
form three balls of soft clay making sure they are
equal in size

place these on the bottom so that a flat surface can
rest on all three but still clear the bottom
grip each ball firmly between your thumb and first
two fingers

press and twist each ball with a gentle firmness into
position

smear and smooth the edges of each ball onto the base
be careful not to smooth the edges to the rock

loosen the dish from the boulder and replace
remove the dish from the boulder only when it is firm-
leather hard stage

smooth rough edges and surfaces at the leather hard
stage or earlier with a damp sponge, index finger
(sandpaper if dry - do outside - dust problem!)

CAUTION: if the clay is left on the boulder too long
it will crack as the clay shrinks

DRAPE DISH



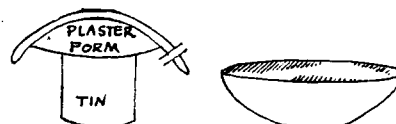
1. Candy / Soap Dish - boulder hump



2. Pickle Dish - boulder / plaster /
clay hump



3. Bowl



420

420

GLAZING

Some glazes are safe for food containers, while others are not. If this is applicable to your work check to see which type of glaze it is before you buy or before you use it.

There are three basic ways of applying glaze for elementary children:

1. BRUSHING

- Apply 3 coats in 3 directions with a squirrel hair brush (#8 to #12).
- Allow each coat to dry before applying the next.
- To paint straight edges hold and draw the brush parallel to the edge being painted. If the brush is kept in from the edge slightly then a slight pressure will ease the brush and the glaze toward the edge.

2. POURING

- Apply one coat only.
- Although this is the best way to glaze enclosed containers, it can be widely used.
- Pour the glaze into the container, and pour out by turning the container upside-down.
- To avoid drips turn the pot in a complete circle. In other words, twist your hand around so that your elbow moves upward.

3. DIPPING

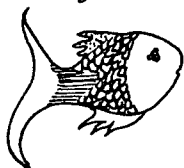
- Apply one coat only.
- This works well if large quantities of glaze are available.
- Simply dip the object into the glaze, and allow excess glaze to drip back into the pail of glaze.

Avoid leaving excess glaze in the bottom of the containers as it can cause problems in the firing (ie. bubbling).
If the glaze tends to peel away during application wet the piece before continuing.

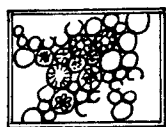
CUT CLAY SHAPES



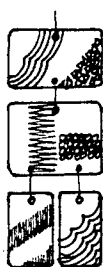
1. Plaques - fish / birds / animals / cars...



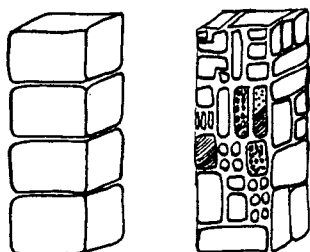
2. Pebble Mosaic Panel - textures



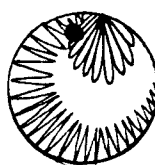
4. Tile Wall Hangings / Mobiles



5. Free-standing Tile Pillar
-cement blocks



3. Medallions - pendant / zipper grab



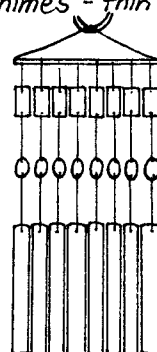
-drinking straw to
make hole.
-templates pre-cut
from ice-cream
lids for regular
shapes



6. Mosaic Tile Hot Tray -grouted; glued to
plywood base



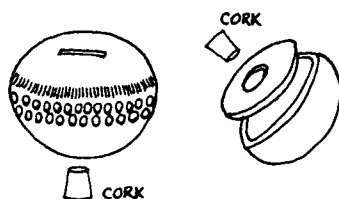
7. Wind Chimes - thin clay



PINCH POTS



1. Money Bank - double pinch pot



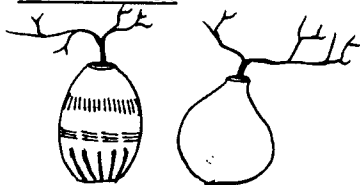
2. Pencil Holder - double or single pinch pot



3. Vase - multi-pinch pot



4. Branch Pot



5. Sugar Bowl / Jam Pot / Candy Dish



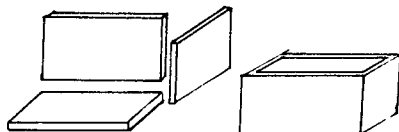
6. Flower Pot - single or cluster



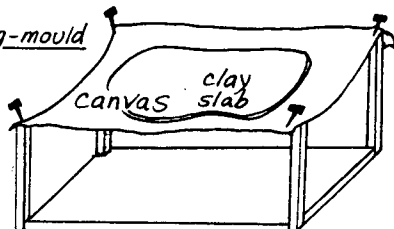
SLAB CONSTRUCTION

475

1. Box - cut with a cardboard template



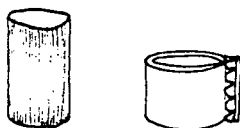
2. Sag-mould



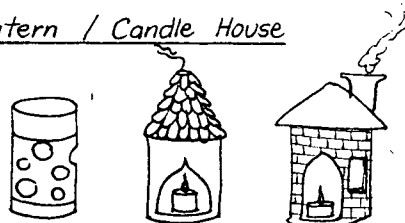
3. Weed Plaque



4. Tube Vase - cardboard or plastic tube form



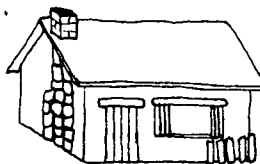
5. Lantern / Candle House



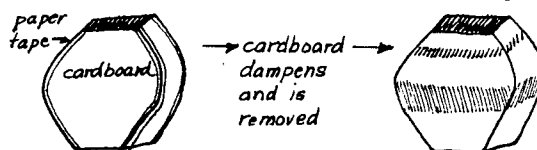
6. Bird Feeder



7. Cottage / House / Castle



8. Cut card Form - corrugated cardboard
- brown paper tape on edges



CLAY



WEDGING

To avoid breakage during the greenware firing, clay must not only be dry but free of air pockets.

To remove the air clay is wedged by either kneading it or throwing it onto a hard surface.

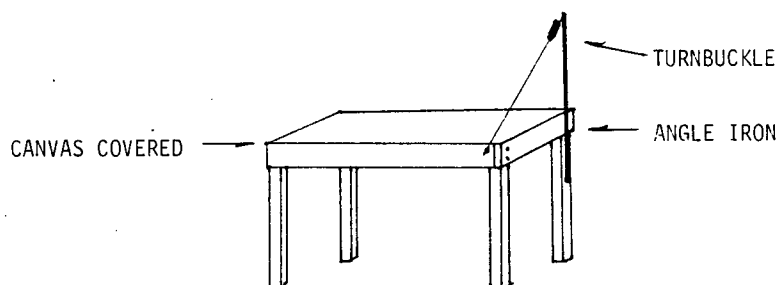
1. KNEADING

- Kneading is useful for large quantities of clay.
- Take the clay and shape it into a block.
- Stand above the clay and almost straighten your arms.
- With fingers to the top and the heels of both hands just below centre lean down on the heels of both hands.
- Lift your hands pulling the clay upward at the same time.
- Give the block of clay a 1/4 turn and lean down again.
- Lift, turn, lean.
- Get a rhythm and carry on.
- The clay will develop the rough shape of a cone.

2. THROWING

- This approach is more useful with children as they are probably not using large amounts of clay.
- Wedging the clay this way is better done on the floor as it is quieter (unless someone is under you!) than on a desk top and faster because of the firm floor.
- Assuming students are on their knees they need to throw the clay from no higher than chest height.
- Firm throws should direct a new surface to the floor each time.
- In this way the clay is kept in rough block form.
- Allowing the clay to flatten will probably mean that air will be trapped when it is put back into a block. This is particularly so if children fold the clay.

Wedging can be done on a pad of newspaper. Care must be taken to see that the newspaper doesn't become damp, disintegrate and stick to the clay. If the pad is turned frequently or the outer sheet is removed then this usually doesn't happen.



CHECK FOR AIR

To check for air clay is cut with a wire, a piece of strong thread, or a piece of fishing line.

Wire cutters can be bought or made with two thread spools and a length of wire.

A third option is to set up a clay table with a wire permanently strung. This works better as no one ends up searching for a clay cutter that is invariably under papers or in a pocket.

If cut clay is put back together it must be re-wedged or the cut will persist.



CLAY

DRIED CLAY CAN BE REUSED IF IT IS CLEAN OF PLASTER, PAPER, AND DIRT.

1. THE CLAY MUST BE THOROUGHLY DRY AND BROKEN INTO SMALL PIECES - A HAMMER IS USEFUL (GREAT THERAPY!).
 2. LINE A PAIL WITH A PLASTIC BAG (THE ONE THE CLAY CAME IN).
 3. FILL THE PAIL WITH CLAY PIECES.
 4. ADD WATER UNTIL IT COMES JUST TO THE TOP OF THE CLAY. DUST AND SMALLER PIECES CAN TOP IT OFF AND SOAK UP THE EXCESS WATER.
 5. ALLOW IT TO SIT FOR SEVERAL DAYS.
 6. POUR OFF ANY EXCESS WATER.
 7. PULL OUT THE BAG AND FLIP IT UPSIDE-DOWN ONTO
 - A) A PLASTIC SHEET
 - B) A CANVAS COVERED TABLE OR BOARD
 - C) A PLASTER SLAB COVERED WITH A PIECE OF CANVAS.
 8. FLIP THE CLAY OCCASIONALLY TO EVEN OUT THE DRYING PROCESS.
 9. BE CAREFUL NOT TO OVERDO IT OR YOU'LL BE BACK AT STEP ONE. SOMETIMES A PIECE OF PLASTIC CAN BE DRAPED OVER THE CLAY HEAP TO KEEP THE TOP FROM DRYING OUT TOO FAST.
 10. WHEN THE CLAY IS READY, STORE IN PLASTIC BAGS OR A PLASTIC GARBAGE PAIL.
- YOU MIGHT LIKE TO WEDGE IT BY KNEADING BEFORE STORAGE. KNEADING ALLOWS MORE TO BE DONE AT ONCE AND IS MUCH EASIER AND QUIETER.



SNAKE MOSAIC

The Eastern Mosaics of the emperors (early Christian and Byzantine art) are of interest to children. They find the jewels especially interesting. This activity can be related to the unit on snakes for SPIL grade 4.

This activity seemed well suited to a group of blood-thirsty, snake-crazy grade fours. The snakes were drawn on large, medium, and small sized papers. Each child drew a snake, cut it out, and then used torn or cut paper to make mosaic pattern effects on the snake's body. Each child's snake was then glued to a backdrop called "The Snake Pit".

The project was simple and easy to set up, and it seemed a fairly effective exercise, especially as an introduction to mosaic work. Many snake pictures show exceptional pattern effects that children can model or adapt.

Having the mosaic area small makes the mosaic experience something that can be finished in a couple of periods rather than something that seems to go on forever.

With thanks to: Patsy Freeman
Crawford Creek Elementary

ROYALTY

The theme for this project is royalty. It can be used to teach the use of space, and contrast (dark/light and dull/bright colours).

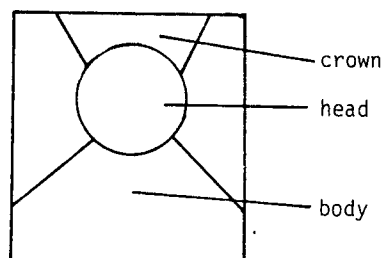
Students bring kings, queens, and jacks from a variety of different card decks. Observation is directed to note the difference in design.

- Take large manilla paper and block out the spacing.

- Do this fairly lightly.

- Think big.

- This is an important step.



Then draw in details of face, hair, crown, and cloak. Careful observation of the cards will give good ideas for detail. Colour in with pencil crayon (painting is possible but usually with less successful results).

Encourage lots of colour, remind about dark/light and dull/bright colour contrasts. Discourage copying of the cards. The results should be fantastic.

With thanks to: Debbie Arnold
J.A. Macdonald Elementary

WEAVING

900

METHODS

paper	
drawn thread	
open mesh	
god's eye	
card loom	
Hungarian loom	
spool	
finger weaving	
slot loom	
T-D loom	
card weaving	
box loom	
inkle loom	
twine rug	
salish loom	

PROJECTS

belt	
guitar strap	
rug	
scarf	
hot pad	
placemat	
tea cozy	
wall hanging	

knitting/shop. bag	
book marker	
coin purse/purse	
skipping rope	
bracelet	
book carrier	
picture	



ART SUPPLIERS and PROJECTS FOR MATERIALS THEY SUPPLY

Behnsen Graphic Supplies
1016 Richards Street
Vancouver
V6B 3B9

Stencilling grade 7 - dyeing pastels
Silkscreening grade 7 - textile ink for
T-shirts
- nylon screen fabric
Printmaking all grades - rice paper
- textile ink
grade 7 - linoleum supplies
General supplies - double sided masking tape

Greenbarn Pottery Supply Ltd.
2982 - 164th Street
Surrey
V4B 4Z5

Coast Ceramics Ltd.
2031 West 41st
Vancouver
V6M 1X7

King Sales Ltd.
136 Shorting Road
Agincourt, Ontario
M1S 4J3

Silkscreening grade 7 - Derivan acrylic paint

Central Stores
School District No.33 (Chilliwack)
8880 S. Young Street
Chilliwack
V2P 4P5

General supplies - white blotter paper

Lewiscraft
40 Commander Blvd.
Scarborough, Ontario
M1S 3S2

Silkscreening grade 7 - squeegees
General craft supplies
General supplies - instant papier mache

Willox Graphic Supplies
1310 E. Hastings
Vancouver
V5L 1S3
(Ocaldo paints....)

All grades - bamboo brushes
- printing ink - water soluble
Printmaking - grade 7 - linoleum supplies
General supplies - instant papier mache
- a variety of papers
(parchment, metallic,
tissue, watercolour)

Anthes Office Products
341 Heart Lake Road S.
Brampton, Ontario
L6W 3K8
(Reeves paints....)

All grades - bamboo brushes
- printing ink - water soluble
Printmaking - grade 7 - linoleum supplies
All grades - liquid paint
- indian ink, charcoal
- a variety of papers
(tracing, block printing,
scraper board, tissue)
- fluorescent paint

APPENDIX B

Covering letters addressed to intermediate art teachers

ART 4-7

ART SUPPLY KITS

1. DRAWING KIT

This kit contains samples of the recommended drawing media for the core intermediate program.

It is available to all schools for a 2 week loan.

2. PRINTMAKER'S BOX

This box contains: 3 brayers
3 plexiglass sheets
3 tubes of printing ink

These materials are for those schools without printing supplies.

It is available for a 2 week loan, but extensions are possible if no one is waiting.

3. SILKSCREENER'S PACKAGE

This kit contains: 3 squeegees
3 screens
3 colours of acrylic paint

You need: newsprint
X-acto knives
construction paper

These materials are for grade 7 teachers in those schools without the screening supplies.

The package is available on a 2 week loan, but extensions are possible if no one is waiting.

TEXTS

1. Emphasis Art

2. Art in Depth

These books are available for loan if your school has not yet received copies.

GUIDE TO THE CURRICULUM

Every intermediate teacher of art should now have one.
It will be periodically added to.

IDEA NETWORK

We can share ideas with each other by outlining them on the sheet headed *Activities, Projects, Starting Points*.

WORKSHOPS

Seven have already been offered on printmaking and clay work.

FURTHER?

Let us know what would prove to be useful to you.

ART 4-7

A GIFT FOR YOU!

IT ISN'T TOO OFTEN THAT A FREE GIFT ARRIVES WITH NO STRINGS ATTACHED.

BUT, WE WEREN'T SURE JUST HOW YOU WOULD WANT TO USE THIS. AFTER ALL, IT COULD BE A MEDALLION OR A PENDANT, PERHAPS YOU COULD USE IT AS A KEY RING. THEN AGAIN, IT COULD SERVE AS A ZIPPER GRIPPER.

YOUR STUDENTS IN GRADES 5 AND 7 MIGHT LIKE TO MAKE ONE.

THIS AND MANY OTHER ENRICHMENT SUGGESTIONS ARE FOUND IN YOUR COPY OF THE TRAIL DISTRICT'S CORE SEQUENTIAL ART PROGRAM UNDER #446.

WOULD YOU CONSIDER SHARING AN IDEA? THE IDEA NETWORK CAN WORK.

A SHEET HAS BEEN ATTACHED TO HELP YOU DO JUST THAT. WHEN YOUR IDEA IS DISTRIBUTED YOU'LL BE GIVEN FULL CREDIT.

FURTHER?

LET US KNOW WHAT WOULD HELP YOU AS YOU USE THE CURRICULUM.

TEXTS

EMPHASIS ART AND ART IN DEPTH

IF YOUR SCHOOL DOESN'T HAVE A COPY YET, A FEW ARE AVAILABLE FOR LOAN.

TO: TEACHERS OF ART IN GRADES 4 AND 5

FROM: CRAIG HORSLAND

ART 4-7

A HELPFUL IDEA FOR TEACHERS OF GRADE 4 AND 5 ART

ALONG WITH THIS NOTE YOU SHOULD RECEIVE A PLASTER ENCASED PILL CONTAINER. IT CAN BE A GREAT WAY TO STORE INDIA INK. THESE CONTAINERS - EMBEDDED IN PLASTER OF PARIS - ARE VERY STABLE AND EASY TO STORE AND DISTRIBUTE.

TUPPERWARE CUPS ARE IDEAL. WHEN PARTLY FILLED WITH PLASTER PUSH IN THE PLASTIC PILL CONTAINER.

ART 4-7

ART GUIDE REPLACEMENT

YOUR ORIGINAL GUIDE WAS UNFORTUNATELY MISSING NUMBERS ON SOME PAGES. REPLACEMENTS ARE ATTACHED.

THE NUMBERS REFER TO ACTIVITIES, PROJECTS, AND STARTING POINTS IN THE SECOND SECTION. FOR EXAMPLE, IF YOU WERE TEACHING CRAYON DRAWING TO GRADE 4 THE NUMBER (#105) WOULD REFER YOU TO AN ACTIVITY THAT YOU MIGHT FIND USEFUL. THE SUGGESTION(S) ARE THERE IN THE EVENT THAT YOU DON'T QUITE KNOW WHAT TO DO OR WANT TO CHANGE FROM WHAT YOU USUALLY DO.

HOWEVER, YOUR IDEAS MIGHT BE BETTER. WOULD YOU LIKE TO SHARE SOME OF THEM THROUGH THE IDEA NETWORK?

THE IDEA NETWORK

ALL OF OUR INDIVIDUAL PROGRAMS CAN BE IMPROVED BY SHARING IDEAS ON THE ATTACHED SHEET. THE TIME SPENT WOULD BE APPRECIATED BY MANY COLLEAGUES.

ORDERING SUPPLIES?

Kneaded erasers can be useful when drawing with B type pencils or charcoal. They are gray or blue coloured erasers that are stretched or kneaded to make them active.

Teachers of art to grades 4 and 5 might consider ordering plastic pill containers to make india ink reservoirs. They range in price from 5¢ to 10¢ each depending upon the drug store.

ART SUPPLY KITS

THESE ARE STILL AVAILABLE. JUST A REMINDER!

A-V SUPPORT

INTRODUCE CLAY WORK TO YOUR CLASS WITH TWO FILMSTRIPS:

Elements of Pottery

Pottery: Hand Building Techniques

THEY ARE ACCOMPANIED BY TWO CASSETTE TAPES OF 8 AND 9 MINUTES RESPECTIVELY.

ART 4-7

WANT SOMETHING DIFFERENT FOR GETTING THE IDEAS GOING?

YOU MIGHT LIKE TO BORROW SOME OF THESE PIECES OF EQUIPMENT.

THE FANTASTIC PACKING CRATE

This authentic looking packing crate - measuring 17 x 31 x 16 - can arrive at your classroom door and provide a lot of imagination stretching as you and your class discuss its contents. It appears to have come from Brazil via Paris and Montreal to you. In addition, it contains a live specimen and is securely padlocked and bound with rope.

What pictures could be painted, drawn, or coloured with this as a starting point!

A PICTURE BOX

This box contains a picture of one of the most interesting and nicest persons in the world. Children are sitting, ready to go with pencil and paper (or paint, pencil crayons...), as you tell them that each will get a chance to see this picture for just a few moments. Then they must quietly return to their desk without telling anyone what they saw and begin their work. The challenge for them is to make the most accurate drawing they can by remembering what was seen.

JUST WHO DID THEY SEE?

GIOVANNI AND THE GIANT

This is a commercially prepared cassette tape. Originally designed as a starting point for creative writing, it can be used to develop many ideas for artwork. It might be better suited for grades 4 and 5, but you might like to listen to it and then decide.

THE IDEA NETWORK

Yet another sheet titled ACTIVITIES, PROJECTS, STARTING POINTS has been attached.

The time you take from your busy day is much appreciated.

ART 4-7

The attached sheets can be inserted into your copy of the Core Sequential Art Guide.

The following materials are available for the asking:

1. Make-up for clowns and monsters, circus posters, and red, white, and blue bunting.
2. Ten slides of dinosaurs.
3. Two excellent texts about elementary school art.
4. Silkscreener's package with squeegees, screens, and paint.
5. One heavy boulder.
6. Canada's Monsters with more stories.
7. Drawing kit with samples of the recommended drawing media.
8. The fantastic packing crate from "Brazil via Paris and Montreal with a live specimen".
9. Filmstrips and tapes for introducing pottery to your kids.
10. Giovanni and the Giant tape for motivation.
11. Printmaker's Box with brayers, plexiglass, and ink.
12. Reinhold Art Visuals on surface and perception.
13. Filmstrips on Canadian artists: Pellan
Carr
Milne
Krieghoff
West Coast Artists
14. Charts for teaching hand-built pottery.
15. A picture box containing a reflective image of one of the nicest persons in the world! Great motivation for portrait drawing.