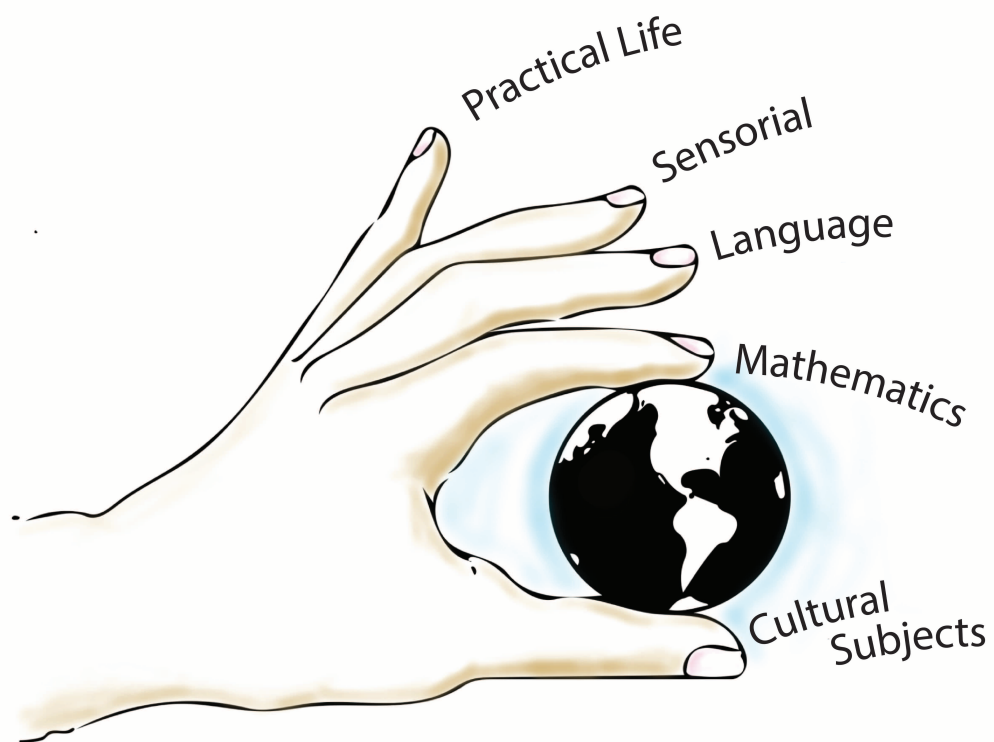


Montessori Educators International, Inc.



Art

Early Childhood

Teacher Manual

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Handwork and Art

Purposes:

- To stress the process, not the end product, in keeping with development at this age To offer possibilities for uses of various materials for handwork and art
- To develop responsibility in the care and maintenance of equipment and materials used in handwork and art activities
- To encourage conservation of materials, especially paper and water
- To relate handwork and art to geography and history
- To improve hand-eye coordination
- To develop appreciation for handwork and art
- To prepare for free, creative expression in the next period of development once the imitative stage has been passed
- To develop appropriate vocabulary

Preliminary

Exercises:

- Work with sensorial materials, especially those for dimension and color
- Exercises of Practical Life involving care and maintenance of the environment

Materials:

As listed for each activity

Procedure:

As given for each activity

Control

of Error:

As given for each activity

Observations:

- Degree of coordination
- Understanding of limitations of the medium in which activity was pursued
- Condition of work area and materials upon completion of activity
- Return of materials to the proper place
- Child's reaction to activity
- Length of work time and number of repetitions
- Length of period of contemplation
- Degree of interest and concentration

Variations:

As given for each activity

Vocabulary:

As given for each exercise

Handwork Activities Involving Paper

Pin-pricking

Preliminary Exercises:

Tracing
Pasting

Materials:

Container of push pins, T-pins

Drawing made by child such as geometric inset, map tracing, botany or biology tracing

Note: Use only writing instruments that do not mark or damage the materials around which the child traces.

Carpet squares, pieces of cork board or any surface which cannot be damaged by pin holes

Paste and brush

Colored paper cut in sizes to accommodate the torn figures

Note: The teacher does **NOT** provide previous prepared drawings

Procedure:

1. Invite a child to bring a drawing recently made to the lesson. Take the carpet square or other board and the pin to a table.
2. Place the child's drawing on the carpet square or board and demonstrate the technique for holding the pin. Make a few holes on the outline of the drawing. Move the materials in front of the child. Invite the child to continue making holes, if desired.
3. Stand, replace chair and observe unobtrusively.

Control of Error:

Line on drawing

Observations:

See page 1 of Handwork and Art.

Variations:

Invite the child to hold a pin-pricked drawing up to the light to see the effect.

Invite the child to tear the paper gently along the perforated line, then to paste it on a contrasting color. Booklets may be made of geometric shapes, maps, plant or animal forms.

Invite the child to tear scraps of colored paper into shapes, pasting them on another piece of paper to make a picture or design.

Note: Some papers tear with more control if water is applied with a small brush to outline the design to be torn.

Vocabulary:

push pin T-pin name of kind of paper being used pin-pricking

Cutting

Materials:

- Scissors which cut easily (Fiskar is one good brand.)
- Container of strips of paper about 1" wide and 8 1/2 " long, marked with straight lines at right angles to the long edge, shallow basket to catch scraps
- Container of strips of paper 2 3/4 by 8 1/2" with a curved line drawn in the center down the length of the strip
- Container of strips of paper 2 3/4 by 8 1/2" with a straight line drawn in the center down the length of the strip
- Container of strips of paper about 2 3/4 by 8 1/2" with a zig-zag line drawn in the center down the length of the strip
- Container of pages from magazines with large shapes outlined with bold black lines for cutting around the general shape of the object
- Note: Older children may prepare the paper strips by using a template to draw the lines. Use scrap paper or newspaper. They may also outline the pictures.
- Container of paper for folding and cutting
- Container of paper scraps in different colors, weights, textures; used gift wrap, colored magazine pages, foil, corrugated cardboard
- Newspaper
- Sheets of paper such as computer print-outs
- White glue
- Small boxes and jars

Procedure:

1. Invite a child to the lesson and take a 1" strip of paper, scissors and shallow basket to a table.
2. Show the child the safe way to carry scissors with hand wrapped around end of blades. Demonstrate the technique for holding scissors in the dominant hand with thumb through the top handle, middle finger through lower handle and forefinger along the blade.
3. Holding the paper strip in the non-dominant hand with the shallow basket under it, make a cut through the strip. Be sure the cut paper falls into the basket.
4. After the strip has been cut along all of its lines, thank the child and say that this kind of paper strip may be chosen for cutting.
5. Stand, replace chair and show the child where to dispose of the scraps for paper recycling. Return the basket and scissors to the shelf.

Control of Error:

- Paper cut into strips
- Basket for catching cut strips

Observations:

See page 1 of Handwork and Art.

Variations:

Invite the child to cut the other types of lined strips.

Invite the child to cut pictures with outlines.

Invite the child to a lesson on folding and cutting paper. Demonstrate how to fold a sheet of paper into fourths, then to cut in the center without going to the outside edges. Save the cut-out pieces for collage.

Invite the child to construct a collage by gluing torn or cut pieces of different kinds of paper onto objects such as a small box or glass jar. To preserve the surface, the **teacher, not the child**, should coat the item with clear acrylic spray.

Vocabulary:

zig-zag collage corrugated foil

Bead Stringing

Materials:

Container of large wooden or plastic beads in various shapes and colors, cord or shoestring with bead tied to end or large knot to prevent beads from going off the string

Note: If cord is used, make a tip by wrapping it with tape or dipping in glue. Container of small beads in various colors and shapes, blunt needle which will pass through the holes in the beads, strong thread

Air-tight container of clay, plastic mat

Colored magazine pages, scissors, white glue, shallow container for glue, plastic mat

Plastic tooth picks

Natural materials such as acorns, seeds, hollow plant stems, small shells

Procedure:

1. Invite a child to bring the container of large beads to a table.
2. Remove the cord or shoestring from the container and show the bead or knot at the end. Place that end at the left.
3. Holding the tip in the left hand, insert it into the hole in the bead and slide the bead to the left end against the knot. Repeat the bead stringing with two more beads.
4. Remove the beads from the string before returning all materials to the container.
5. Thank the child and say that bead stringing may be chosen.
6. Stand, replace chair and return materials to the shelf.

Control of Error:

A knot or bead at the end of the string to prevent loss of beads.

Observations:

See page 1 of Handwork and Art.

Variations:

Invite the child to string small beads.

Invite the child to make beads from clay in any desired shape. Use a plastic toothpick to make a hole for stringing. Beads may be air-dried or fired in a kiln, if available, then strung.

Invite the child to make paper beads by cutting many acute angled isosceles triangles, not more than 1" at the base, from colored pages of magazines. Show the child how to apply glue to one side of the triangle with a glue stick, then how to roll it around a toothpick starting from the base. Place the bead on a rack to dry. Remove the toothpick before the glue dries. When thoroughly dry, string the paper beads on thin cord or yarn.

Invite the child to string natural materials, using a heavy needle and strong thread or dental floss. It may be necessary to drill holes in some materials, using a hand drill.

Vocabulary:

bead blunt needle clay toothpick

Weaving

Materials:

Weaving frame with attached warp in one color and weft of another color attached on the left only, with weaving design cards

Note: The wooden frame is 11 1/2" square and the warp and weft strips are 1" elastic belting.

Container with laminated cover stock or index, 8 1/2 by 11", with slits cut 1" apart and 9" long, leaving a 1" border on all sides, lines drawn to indicate which strips are to be covered by the weaving strip; stiff ribbon or laminated strips of paper in a contrasting color, 3/4" wide and 8 1/2" long in sufficient number to just fill the paper loom

Corrugated cardboard, slotted 1/2" at top and bottom between corrugations; warp thread or strong string; thick yarn or twisted strips of cloth; blunt end needle with large eye

Sticks 6" long and about 1/4" in diameter; yarn in several colors

Simple loom, warp thread, yarn, shuttle

Natural materials suitable for use in weaving such as grasses, sticks, strips of bark

Procedure for Weaving Frame:

1. Invite a child to the lesson and take the weaving frame to a table.
2. Show the child how to weave a weft strip over and under the warp. Continue for the length of the loom.
3. Remove the weft strips from the warp and lay flat across the top of the warp.
4. Thank the child and say that the weaving frame may be chosen.
5. Stand, replace chair and return materials to the shelf.

Procedure for Paper Loom:

1. Invite a child to the lesson and take the container with paper loom and strips to a table.
2. Show the child how to weave a strip through the slit and over the line, then under the unlined space. Continue for the length of the paper loom.
3. Remove the strips, replace materials in container.
4. Thank the child and say that paper weaving may be chosen.
5. Stand, replace chair and return materials to the shelf.

Control of Error:

Lines on alternating strips of paper loom

Exact number of strips to fill paper loom

Observations:

See page 1 of Handwork and Art.

Variations:

Invite the child to weave different patterns on the weaving frame by following the design cards.

Invite the child to weave on the cardboard loom with yarn or twisted cloth strips or ribbon.

Invite the child to make a God's eye. Hold two sticks in a crossed position and fasten with one end of a piece of yarn. Weave around each stick in turn and tie the end of the yarn to a stick when completed.

Invite the child to use the simple loom with yarn and /or with natural materials of choice.

Invite the child to weave specific patterns by following a pattern card.

Vocabulary:

loom warp shuttle corrugated cardboard

Needlework

Sewing Cards

Preliminary Exercises:
Bead stringing

Materials:

Container of sewing cards in geometric shapes with holes 1/2" from the edge about 1" apart, one set marked with diagonal lines from each hole to the card's edge, another set marked with straight lines between alternating pairs of holes on both sides of the card

Note: Laminated cover stock, matte board, heavy plastic or thin hard board such as Masonite may be used.

Shoestring with large knot at one end, long enough to sew around the largest shape with a few inches remaining

Procedure:

1. Invite a child to the lesson. Take the container of materials to a table and have the child sit on your dominant side.
2. Place the container on your non-dominant side, remove a sewing card with diagonal lines and a shoestring. Hold the card in your non-dominant hand so that the edge with holes is toward the dominant. The tip of the string is in the dominant hand. Insert the tip of the string down through the hole at the uppermost corner. Then reach underneath dominant hand and pull gently until the knot catches. Insert the tip down through the next hole, pull the string through. The control line will be covered. Continue, turning the card so that you are always sewing toward yourself. Tell the child that this is called whip stitch.
3. Remove string from the card, return the materials to the container. Thank the child and say that sewing cards may be chosen.
4. Stand, replace chair and return container to the shelf.

Note: In hand sewing, the needle points toward the sewer, so the tip of the string will point toward the sewer.

Control of Error:

Lines to be covered by the string

Observations:

See page 1 of Handwork and Art.

Variations:

Invite the child to sew cards with the running stitch, having lines marked in alternate spaces between the holes.

Vocabulary:

sew sewing card diagonal whip stitch running stitch

Sewing on Plastic Needlepoint Material

Preliminary Exercises:

Sewing on cards

Materials:

Blunt point needle that fits through holes in plastic needlepoint material

Note: The needle is kept threaded when stored to reduce loss.

Piece of felt 2 by 3" in which to place needle for storage

Needle threader

Many twenty inch pieces of thin yarn or embroidery thread in various colors, each length wrapped on a separate spool or rectangle of styrofoam cut from a disposable tray

Scissors

Container for the above materials

Container with plastic needlepoint material cut in geometric shapes

Container with squares or rectangles of plastic needlepoint material with black outlines of shapes such as trees, hearts, pumpkins, etc.

Procedure:

1. Invite a child to the lesson. Take the container of materials to a table and place it on your non-dominant side. Have the child sit on your dominant side. Choose one piece of plastic needlepoint material cut in a geometric shape and place it between you and the child.
2. Remove the threaded needle from the holder.
3. Hold the plastic material in the non-dominant hand and the needle in the dominant hand. Whip stitch the edges of the needle point material. Take many stitches over a thread on the reverse to "tack" the end of the thread. Cut the end of the thread close to the "tack."
4. Choose another color, thread the needle with the needle threader. Pull the ends to make even and tie a knot in the end. Make running stitches in the center. "Tack" as before and cut the end of the thread close to the tack.
5. When work is completed, thread the needle with the needle threader. Pull the thread or yarn ends to make them even. Tie a knot. Return threaded needle to felt holder.
6. Place the completed sewing in the designated place. Return the materials to the container. Thank the child and say that plastic needlepoint sewing may be chosen.
7. Stand, replace chair and return container to the shelf.

Note: Yarn or thread may be "unsewn" to be reused along with plastic shape.

Control of Error:

Appearance of yarn or thread on surface of plastic material

Covering of drawn outlines by yarn or thread

Observations:

See page 1 of Handwork and Art.

Variations:

Invite the child to use the material with designs drawn on the pieces.

Invite the child to draw a design on a piece of plastic material, then to sew it.

Invite the child to a lesson to learn other stitches such as buttonhole or feather stitches which have been drawn on the plastic.

Vocabulary:

plastic needlepoint material embroidery thread yarn

Sewing on Burlap or Other Loosely Woven Fabric

Preliminary Exercises:

Sewing on plastic needlepoint material

Materials:

Blunt point needle, kept threaded and in a piece of felt 2 by 3"

Needle threader

Many twenty inch pieces of thin yarn or embroidery thread in various colors, each length wrapped on a separate spool or rectangle of styrofoam cut from a disposable tray

Scissors

Small embroidery hoop

Container for the above materials

Container with squares of burlap large enough to be contained in the embroidery hoop, the edges encased in masking tape, secured with zig-zag stitches or Fraycheck to prevent raveling

Container with pieces of burlap with simple designs drawn on each.

Procedure:

1. Invite a child to the lesson. Take the container of materials to a table and have the child sit on your dominant side. Choose one piece of burlap.
2. Place the container on your non-dominant side. Remove the embroidery hoop, separate it, place the burlap over the smaller hoop and slide the larger hoop over it. Tighten the hoop.
3. Remove the threaded needle from the felt holder.
4. Hold the hoop in the non-dominant hand. With the dominant hand, pull the needle through the burlap from the bottom until the knot stops the thread. Make stitches of any type in a free-form design, tacking and cutting the thread at the end of stitching. Remove the burlap from the hoop.
5. Thread the needle with the needle threader, knot the end of the thread and replace needle in the felt holder.
6. Place the completed sewing in the designated place. Return the materials to the container. Thank the child and say that burlap sewing may be chosen.
7. Stand, replace chair and return container to the shelf.

Control of Error:

Appearance of yarn or thread on surface of burlap

Embroidery hoop

Observations:

See page 1 of Handwork and Art.

Variations:

Invite the child to use the burlap with designs drawn on the pieces.

Invite child to draw a design on a piece of burlap, then sew it, using variety of stitches.

Invite the child to use other types of fabric for embroidery.

Vocabulary:

embroidery hoop

burlap

Button Sewing

Preliminary Exercises:

Needle threading, thread knotting
Measuring with a tape measure

Materials:

Container with three inch square pieces of fabric, cut with pinking shears
Container of large sequins with one hole
Containers with two hole, four hole and shank buttons
Container with large regular needle in a felt needle holder 1 by 2", needle threader,
spool of thread, scissors, thimble; rolled tape measure with thick red mark at 20"

Procedure:

1. Invite a child to the lesson. Take the container of materials to a table. Ask the child to choose a fabric square and a sequin. The child sits on your dominant side.
2. Place the container on your non-dominant side. Remove the threaded needle.
3. Holding the cloth in the non-dominant hand and the needle in the dominant hand, insert the needle from the underside in about the center of the fabric and pull the thread through until stopped by the knot.
4. Insert the needle through the hole in the sequin, holding it in place with the non-dominant hand and pulling the thread through it.
6. Insert the needle downward through the fabric at the edge of the sequin, pulling the thread tight. Insert the needle upward through the fabric and the hole in the sequin, pulling the thread tight, then downward in the fabric at the edge of the sequin. Continue for four stitches, then tack on the reverse and cut the thread.
7. Unroll the tape measure and measure the thread, cutting to the proper length. Thread the needle with the needle threader. Reroll the tape measure. Replace the threaded needle in the felt holder.
8. Place the completed sewing in the designated place. Return the materials to the container. Thank the child and say that sequin sewing may be chosen.
9. Stand, replace chair and return container to the shelf.

Control of Error:

Appearance of thread, fabric and sequin or button
Tape measure

Observations:

See page 1 of Handwork and Art.

Variations:

Invite a child to sew a button with two holes. Demonstrate how to form a thread shank by wrapping the thread around the vertical threads between the top of the fabric and the bottom of the button.

Invite a child to sew a button with four holes, forming a shank.

Invite a child to sew a button with a shank.

Invite the use of a French knot to attach a sequin to fabric.

Vocabulary:

sequin shank

Paper Making

Preliminary Exercises:

Pouring and measuring

Materials:

Blender

Tray with measuring cup, spatula, container of lint from clothes drier or newspaper torn into tiny bits, food coloring in dropper bottle

Screen 8 1/2 by 11" with frame around it

Pan large enough to accommodate the framed screen

Container of flat natural objects such as blades of grass, small leaves, flat seeds, etc.

Container of bits of colored paper and foil

Procedure:

1. Invite several children to the lesson and have them sit around a table.
2. Bring the blender, tray of materials and screen in its pan to the table.
3. Have one child fill the blender cup with lint or paper bits and another add 1/2 cup of water to lint or 1 cup of water to paper bits. Ask another child to add 2 drops of any color of food coloring. Place the lid on the blender cup and turn on. If more water or lint is needed, turn off the blender and have a child add it.
4. When the slurry is thoroughly mixed, turn off blender.
5. Place the screen in the pan in front of a child and ask that the slurry from the blender be poured onto the screen.
6. Ask another child to smooth it with the spatula.
7. Have a child put the pan containing the screen in a place to dry.
8. Thank the children and say that paper making may be chosen, but an adult will need to plug in and turn on the blender.
Note: If the blender blade is removable, the teacher cleans it.
9. Ask one child to clean the blender cup and put it away, another to clean the spatula. Have another child return the materials on the tray to the shelf. Tell the children that the paper on the screen may be peeled off when dry enough and placed on a piece of newspaper to finish drying. Stand, replace chair.

Control of Error:

Consistency of liquid Screen

in pan

Finished paper with no holes

Observations:

See page 1 of Handwork and Art.

Variations:

Invite the addition of flat objects to the screen before pouring the slurry so that these will be embedded in the finished paper.

Invite the addition of bits of paper and foil to the slurry just before pouring.

Vocabulary:

slurry blender spatula

Surface Decoration

Preliminary Exercises:

- Pouring
- Clothes pinning
- Sponge squeezing
- Putting on and taking off apron

Materials:

- Container with pieces of paper about 4 by 4"
- Container with paper 8 1/2 by 11"
- Container with pieces of fabric, about 4 by 4", in solid colors
- Push pins, board on which to tack paper or stretch fabric, newspaper for covering board
 - Note: The board may be heavy cardboard or composition board soft enough to stick in the push pins
- Container of objects to be used in printing such as corks or pieces of sponge cut into different shapes, spring-type clothes pin to hold sponge
 - Note: The sponge pieces must be at least 1" thick.
- Containers of liquid paint and small wide containers such as jar lids in which to pour paint
- Plastic mat to cover table
- Containers of vegetable coloring or fabric dye and small wide containers such as shallow plastic bowls in which to pour coloring or dye; string or rubber bands
- Vinyl apron
- Crayons
- Iron and surface on which to use it such as an ironing board

Procedure:

1. Invite a child to the lesson, put on an apron and cover a table with the plastic mat. Ask the child to select a piece of paper from the container, an object to be used for printing such as a piece of sponge, and a clothes pin. Have the child sit on your dominant side.
2. Cover the board with several layers of newspaper. Using the push pins, fasten the selected paper to the board.
3. Bring the container of paints and place in front of of the child. Ask the child to choose a color of paint. Remove a small container or lid and pour a small amount of paint into it.
4. Place the paint container back with the rest of the paints and set that container to your non-dominant side.

5. With the board between you and the child and the small container of paint next to it on your dominant side, grasp one edge of the piece of sponge with the clothes pin, using the dominant hand. Dip it into the paint, let it drip over the container, then gently press the sponge onto the paper.
6. Repeat until the paper has many sponge prints on it.
7. Take the sponge to the sink and rinse all the paint out of it. Squeeze it as dry as possible and return to the container along with the clothes pin.
8. Pour any remaining paint back into the larger container of paint. Rinse the small paint container and replace it.
9. Remove the push pins and carefully transfer the paper to a drying space. Fold the sides of the newspaper together and remove from the board. If very messy, throw it away. Otherwise, it can be used again.
10. Thank the child and say that sponge printing may be chosen. Stand, replace chair and put away all materials.

Control of Error:

Amount of paint on surface
Paint on table mat

Observations:

See page 1 of Handwork and Art.

Variations:

Invite the child to use several colors and shapes to print on paper.

Invite the child to use larger paper to decorate.

Invite the child to use crayons on paper, then to press it between newspaper to set the color.

Note: The teacher may want to do all of the pressing unless there is an iron that has a fixed low temperature setting.

Invite the child to use the same surface decoration techniques on fabric.

Invite the child to a lesson on tie-dyeing, showing how to fasten the fabric with string or rubber bands before dipping in dye.

Invite the child to use a crayon to draw a design on white or light-colored fabric, then to dip the fabric into dye so that the parts not covered with crayon become colored. This is similar to batik.

Vocabulary:

tie-dye batik

Other Handwork Activities

Applying one material to another:

- Application of paste to entire surface and to edges only, using paste brush
- Moistening of gummed surfaces with wet brush or sponge for application to another surface
- Application of adhesive-backed materials to another surface

Using yarn, thread, cord, strips of fabric or fibers:

- Finger crocheting, crocheting with hook
- Finger knitting, knitting with needles
- Spool knitting
- Three-ply braiding of three colors of cord on braiding board
- Three-ply braiding of strips of fabric or fibers
- Use of braided material to make belts, necklaces, bracelets, headbands, rugs
- Multiple-ply braiding
- Loom-free weaving of fibers
- Basket making
- Simple knots with cord
- Complex knots
- Making of objects by knotting cord (macrame)

Bookbinding:

- Marbling paper
- Sewing pages
- Covering binding
- Taping spine

Woodworking:

- Using vice to hold work in place
- Sanding
- Filing
- Screwing wing nuts, screw driver, nuts and bolts with wrench
- Drilling with hand drill
- Hammering
- Sawing
- Planing

Using clay:

- Note: Regular ceramic clay, kept in air tight container, can be dampened and recycled.
- Rolling and cutting with cookie cutter or blunt knife
- Molding over an object or base to obtain a desired form
- Pressing clay into mold to produce object
- Making tiles
- Pinch, coil and slab methods
- Modeling
- Using potter's wheel
- Firing of completed objects in an outdoor primitive kiln, if child desires permanence of object

Using papier mache

- Using small strips of newspaper dipped into paste and applied over a form
- Using paper pulp mixed with paste and molded into shapes or applied over a form

Sand casting

- Using box of wet sand for making depressed design in which to pour wet plaster or wax

Art Activities Painting

with Tempera

Purposes:

- To provide experiences in various processes of painting
- To establish responsibility for care and maintenance of materials
- To prepare for creative expression in the next period of development
- To develop appreciation of art
- To improve hand-eye coordination
- To develop appropriate vocabulary

Preliminary Exercises:

- Work with sensorial materials for dimension and color
- Exercises of practical life: sponge squeezing, mat rolling, removing and replacing lids, pouring water
- Practice in putting on apron

Materials:

- Vinyl mat to cover table
- Apron
- Tray with sponge in holder, lidded container of water, wide brush, one color of liquid tempera in container with lid
- Container of 8 1/2 by 11" paper
- Containers of papers in different textures and colors
- Containers of primary colors, white and black paint
- Brushes of different sizes
- Containers for mixing paint to get secondary colors
- Container of string
- Container with pieces of sponge
- Container of straws
- Small squeeze bottles of paint
- Container of sand and container in which to mix it with paint
- Drying rack where paper may be hung to dry, or drying place where paper may be laid flat

Procedure:

1. Invite a child to the lesson and cover a table with the vinyl mat. Put on an apron. Take the tray of materials to the table and place on the mat. Place the sponge in its holder, container of water, container of paint and the brush on your dominant side in that order from back to front. Move the tray to the back of the mat.
2. Get a piece of paper and place at the center front of the mat.
3. Move chairs out of the way if they obstruct the activity.
Note: This activity is done in a standing position.
4. Remove lids from the water and the paint containers and place beside each.
5. Dip the bristles of the brush into the water, being careful not to get the ferrule wet. Wipe the excess water on the edge of the container so that it does not drip.

6. Dip the bristles of the brush into the paint, being careful not to get paint near the ferrule. Wipe the excess paint on the edge of the container so that it does not drip.
7. Apply the paint in long strokes, some vertical, some horizontal, redipping and wiping as needed.

Note: Do not completely cover the paper with paint and do not make a recognizable "picture" since the child may try to copy what you have done.

8. Rinse the brush thoroughly, getting fresh water if necessary, and wipe it on the edge of the container. Replace it on the tray.
9. Take the painting to the drying rack or drying place.
10. Replace the lid on the paint container and return it to the tray.
11. Take the water container to the sink, rinse and add clean water. Replace the lid and return to the tray.
12. Take the sponge to the sink and dampen it, squeezing out excess water. Wipe the mat if any paint got on it. Rinse the sponge clean at the sink, squeeze as dry as possible, put in its holder. Return sponge and holder to the tray. Replace the mat. Remove the apron.
13. Return the tray. Replace chairs if they were removed from the table. Thank the child and say that painting may be chosen.

Control of Error:

- Paint on paper, not mat
- Lids on paint and water
- Color of final rinse water
- Paint on sponge or brush

Observations:

- Degree of coordination
- Understanding limitations of the medium
- Condition of work area and materials upon completion of activity
- Return of materials
- Child's reaction to activity
- Length of work time and number of repetitions
- Length of period of contemplation
- Degree of interest and concentration

Variations:

- Invite the child to do brush painting with two colors.
- Invite the child to do brush painting with primary colors.
- Invite the child to mix two of each of the primary colors of paints in containers to produce secondary colors.
- Invite the child to mix primary paint colors on paper.
- Invite the child to do brush painting using white to mix with one color, then with the other colors to produce tints.
- Invite the child to do brush painting using black to mix with one color, then with the other colors to produce shades.
- Invite the child to do brush painting using paper of different textures, colors, sizes, shapes.
- Invite the child to do brush painting using textured paint made by adding sand or corn-meal.
- Invite the child to do brush painting using brushes of different sizes.
- Invite the child to use other methods to apply paint such as sponge, string in folded paper, blowing with straw, fingers.
- Invite the child to use paint dripped onto one side of folded paper which is refolded and rubbed to make blots of color.
- Invite the child to dribble different colors of paint at random over large sheet of paper from small squeeze bottles.

Vocabulary:

tempera ferrule dribble bristles

Drawing:

Colored pencils and soft lead pencils
Charcoal
Chalk
Pastels
Felt-tipped markers
Crayons
Pen and ink

Using watercolor paint:

Brushing a "wash" over crayon drawing
Painting pencil drawings such as those of plants, animals, still life, landscape
Using watercolor on wet paper
Using watercolor on dry paper
Using watercolor on paper of different textures and colors
Using pen and ink on dry watercolor painting to highlight design or form

Note: An excellent resource book is *Art From Many Hands* by Jo Miles Schuman, published by Davis Publications, Inc., Worcester, MA. It may be purchased from Zephyr Press, P.O. Box 13448, Tucson, AZ. 85732-3448

Art Appreciation

Purposes:

- To develop appreciation for art
- To become familiar with periods, schools and styles of art
- To introduce works of art by famous artists
- To learn about artists
- To become familiar with various art techniques
- To learn about different media in which artists work
- To further develop visual perceptual skills
- To arouse interest in participating in art activities
- To relate visual and auditory forms of art within periods To develop appropriate vocabulary

Preliminary Exercises:

- Practice with materials to develop the senses of color, dimension, touch Work with insets for design
- Exposure to reproductions of works of art in the classroom
- Experience with use of art materials such as tempera, watercolor, crayon, etc.
- Practice reading phonograms

Materials:

- Reproductions of 6 famous paintings from each of many different periods of art mounted on tan cover stock 5 1/2 by 8 1/2" with information about the country of origin, period, date, artist and title and a colored dot on the reverse for a control, for example, a red dot for Impressionism and a green dot for Realism, each period's pictures in a separate labeled container color coded for period, matching dots on reverse of mute pictures
- Containers of reproductions of famous paintings duplicating those above, mounted on cream-colored cover stock 5 1/2 by 8 1/2", each period's pictures have a colored dot on the reverse for a control as above, but without information
 - Note: Different artists should be represented in each of the periods.
- Container with reproductions of 6 paintings by the same artist, mounted on tan with information and colored dot to indicate period on the reverse
- Color-coded label 1 by 4 1/4" for each period
- Label, same size as above, with the name of each artist, color-coded as to period
 - Note: For the above example, the Impressionism label would be red and the Realism label would be green.
- Container of pictures of sculpture, buildings, decorations, etc., from each period, mounted on tan, with information and color-coded dots on the reverse to indicate period
- Information booklet for each period depicted
- Information booklet for each artist
- Recorded music typical of each period of art to be presented (See music manual.)

Introductory Procedure:

1. Invite a child to the lesson, take one container of pictures from any period mounted on tan to a table where the child will sit on your dominant side.
2. Place the container on your non-dominant side. Remove all pictures from the container and place face down beside or on top of the container.
3. Show the child one picture at a time, giving information about the title, artist, country of origin, date, period. Give the child time to inspect the picture and to ask questions before presenting the next picture.
4. Remove the first picture and place on your non-dominant side, face down, before showing the next picture and giving information.
5. Once all the pictures from one container have been presented, have the child arrange them in a row from left to right near the front of the table so that all the examples from that one period may be examined for similarities and differences. Ask child to replace pictures in container and return to the storage place when finished.
6. Tell the child that any of the containers of art period pictures may be chosen and that you will give information about them.
7. Thank the child, stand and replace chair.

Pairing Procedure:

1. Invite a child to the lesson once the preliminary presentation has been made. Take one container of pictures mounted on tan and the matching pictures mounted on cream to a table. Have the child sit on your dominant side.
2. Place one container at the front of the table at the child's far left, the other far right. Have the child remove all pictures from the container on the left and arrange in a column at the left, then repeat the procedure for the pictures on the right, leaving enough space between the two columns to place the matching pairs.
3. Tell the child to move the top left picture to the center top between the two columns, then to place beside it the matching picture from the column at the right. Say that matching may continue with these pictures and with any other containers of pairs.
4. Stand, replace chair and observe unobtrusively. Note: The child knows by now to replace materials in the containers and return them to the proper storage place.

Sorting Procedure:

1. Invite a child to the lesson once the preliminary presentation has been made and matching has been done. Have the child choose containers of cream-mounted pictures previously used for two different periods and place at the front of a table. Take appropriate color-coded labels to table and seat child on your dominant side.
2. Have the child remove all pictures from both containers, carefully mix them and place in a stack at the front of the table, moving the containers to the side to give room for placement of pictures as they are sorted.
3. Place the labels beside each other near the top of the table, leaving space so that there will be room to arrange the pictures in columns under them. Ask the child to read the labels, for example, Impressionism and Realism.
4. Invite the child to look at a picture from the mixed stack, then to place it under the appropriate label. Indicate that the procedure is continued. Remind the child that the colored dots on the reverse of each picture should match the color of the label when the exercise is completed and that the pictures are returned to their appropriate containers unmixed.
5. Stand, replace chair and observe unobtrusively.
Note: The child knows by now to replace materials in the containers and return them to the proper storage place.

Control of Error:

- Colored dots on reverse of pictures
- Tan or cream mounting for pairs of pictures
- Equal number of pictures in each container
- Color-coded labels to match dots on reverse of pictures
- Perception of similarities and differences of different periods of art

Observations:

- Handling of materials
- Return of materials to containers
- Child's reaction to error
- Length of work time and number of repetitions
- Length of period of contemplation
- Degree of interest and concentration

Variations:

- Invite the child to read information booklets about each period.
 - Invite the child to use the container of pictures for each separate artist, then to mix and sort pictures of two or more artists under appropriate labels of artists' names. Invite the child to read information booklets about each artist.
 - Invite the child to mix and sort pictures from more than two periods.
 - Invite the child to sort pictures according to country in which artist worked by using the country labels from Geography.
 - Invite the child to use containers of pictures of sculpture, buildings, decorations, etc. and to sort according to the previous procedure.
 - Invite the child to listen to music from the same period during or after activities with the pictures from a particular period.
- Note: Some of these require that the child be able to read information on reverse of pictures

Vocabulary:

abstract art	abstract expressionism	arabesque	art deco	art nouveau	
avant-garde	baroque	classicism	dadaism	folk art	impressionism
naturalism	pop art	post-impressionism	realism	rococo	romanticism
surrealism	names of artists whose works are depicted			titles of art works	

Procedure for Preparation of Materials:

1. Cut tan cover stock 11 by 7" to make cover 5 1/2 by 7" when folded.
2. Letter the name of the school of art on the front cover and laminate.
3. Cut white paper for booklet pages 10 1/2 by 6 1/2" and fold to make each page 5 1/4 by 6 1/2". Place pages inside the cover and sew in the fold as instructed previously. (See video tape.)
4. Mount picture on left page. On the facing page, mount the appropriate text obtained by copying it from the manual.

Art History

Purposes:

- To develop an understanding of art through the ages
- To arouse awareness of similarities and differences in art throughout history
- To observe the evolution of art from one civilization to another
- To appreciate the artistic skill and powers of imagination of humans
- To develop appropriate vocabulary

Preliminary Exercises:

- Use of history time lines
- Exposure to reproductions of works of art in the classroom
- Experience with use of art materials such as tempera, watercolor, crayon, etc.
- Practice in reading phonograms

Materials:

- Separate containers of pictures with information on the reverse for each historic period or subject to give an overview
- Control time line with labeled outlines of typical art forms for each historic period or subject
- Mute time line with time scale at top
- Container of separate pictures for each outline on the control
- Information booklet for each picture depicted on the control

Procedure for Introduction of Pictures:

1. Invite a child to the lesson. On a table, place the container of over-view pictures for the first historic period or subject on the time line. Have the child sit on your dominant side.
2. Place the container on your non-dominant side. Remove the pictures and place face-down on your non-dominant side. Show the child one picture at a time, giving information about each. Remove each picture and turn face down on your non-dominant side before presenting the next picture. Continue as long as interest is shown. Present all of the over-view pictures at subsequent lessons until all have been shown.
3. Upon termination of the lesson, thank the child and say that the pictures may be chosen and that you will give information about them.

Procedure for Time Line:

1. Invite the child who has been presented with all of the introductory pictures to use the time line for art history. Show the child the location of the art history time lines and pictures, and say that this material is used in the same way as the other history time lines.
2. Leave and observe unobtrusively.

Control of Error:

- Control time line

Observations:

- Handling of materials
- Return of materials to containers
- Child's reaction to error
- Length of work time and number of repetitions
- Length of period of contemplation
- Degree of interest and concentration

Variations:

- Invite the child to read the information booklets about items depicted on the time line.

Vocabulary:

- names of items depicted on time lines

Suggested Topics for Art Time Lines

Art or artists of a specific country or continent

Art or artists of successive periods of art such as prehistoric, Egyptian, Sumerian, Indus, Minoan, Chinese, Cretan, Greek, Assyrian, Etruscan, Babylonian, Roman

Art or artists of a particular school or style of art such as Impressionism

Architecture of religious buildings, tombs, residences

Time line of individual artist

Note: Additional material is provided in the white pages of this manual for making information booklets about kinds of art, forms of art, schools of art, and print making.

Tessellation

Purposes:

- To develop visual perceptual skills
- To heighten awareness of geometric form in the environment
- To demonstrate the relationship of geometry to design, architecture, art and natural objects
- To facilitate appreciation for geometry and geometrical design
- To arouse interest in creating designs
- To develop appropriate vocabulary

Preliminary Exercises:

- Practice with the geometric cabinet
- Work with insets for design
- Experience with constructive triangles
- Practice in cutting and pasting

Materials:

Container of pictures showing geometric designs in tile floors, buildings, paintings, etc. with information typed on the reverse.

Note: Pictures should be mounted on a neutral color such as tan, but appropriate pictures from color-coded geography containers may be included.

Container of geometric shapes cut from plastic or cover stock, four to six of each shape in at least two colors with each shape in a separate compartment of the container

Note: Shapes should include squares, rectangles, other quadrilaterals, all classifications of triangles, pentagons, hexagons, octagons and decagons.

Container of paper geometric shapes in at least two colors, corresponding to those made of plastic or cover stock

Container of white paper on which to paste or draw designs

Paste

Template for drawing design produced from shapes

Container of colored pencils

Introductory Procedure:

1. Invite a child to the lesson, take the container of pictures to a table and have the child sit on your dominant side.
2. Place the container on your non-dominant side. Remove all of the pictures and place face down beside or on top of the container.
3. Show the child one picture at a time, giving information about it. Give the child time to examine the picture and to ask questions before presenting the next picture.
4. Remove the first picture and place on your nondominant side, face down, before showing the next picture.
5. Once all pictures have been presented, replace in the container. Thank the child, and say that these pictures may be chosen.
6. Stand, replace chair and return container to the shelf.

Procedure for Tessellation:

1. Invite a child to the lesson, take the container of geometric shapes to a table and have the child sit on your dominant side.
2. Place the container on your non-dominant side but within the child's view.
3. Construct a larger square using more than one color of small squares to form a design. Return the small squares to the container.
4. Construct a large rectangle using more than one color of small squares to form a design. Return the small squares to the container.
5. Thank the child and say that the material for tessellation may be chosen.
6. Stand, replace chair and return material to the shelf.

Control of Error:

Edges of shapes exactly touching

Observations:

Handling of materials
Type of design
Return of materials to container
Child's reaction to error
Length of work time and number of repetitions
Length of period of contemplation
Degree of interest and concentration

Variations:

- Invite the child to reproduce the design made with the material by selecting identical paper shapes and colors to glue onto white paper placed directly beside the design on the child's dominant side.
- Invite the child to reproduce the design by drawing the shapes with the template on white paper and coloring the shapes.
- Invite the child to cut various geometric shapes from colored paper and glue onto plain paper to make designs without having first constructed them with the tessellation material.
- Invite the child to draw designs using the template without having first constructed them with the tessellation material.
- Invite the child to glue small pieces of materials such as egg shell or stone chips onto cardboard to make designs. These materials may be dyed first.

Vocabulary:

tessellation template

Note 1:

The word, tessellation, comes from the Greek tessera which means a small piece of material such as glass or marble used in mosaic work. Tessellation is the act or art of making patterns.

Note 2:

A "Tessellation Tracer" is available from Creative Publications. (See bibliography.)

Preparation of Cards Containing Pictures, Drawings, Definitions and Labels

1. Using a paper cutter to insure straight edges and right-angled corners, cut index or cover stock, using the color given in the materials section of any procedure requiring such material. Sizes are as follows: 5 1/4 by 6 3/4 inches for drawings given in manual;
5 1/4 by 2 inches for separate labels; 5 1/4 by 3 1/2 inches for definition cards. Pictures should not exceed 7 1/2 by 10 inches so that they can be mounted on regular 8 1/2 by 11 inch index or cover stock. Smaller pictures up to 4 1/2 by 7 1/2 inches should be mounted on 5 1/2 by 8 1/2 inch index or cover stock. No matter how small the picture, do not use index or cover stock smaller than 5 1/2 by 8 1/2 inches.
2. Using a paper cutter to insure straight edges and right-angled corners, cut drawings from manual 4 1/4 by 4 1/4 inches; definitions 2 1/2 by 4 1/4 inches; labels 1 by 4 1/4 inches. On any card with drawing and label, the space at the bottom of the card will be 2 inches so that the label can be placed to maintain the half inch border on all four side of the label.
3. When using drawings supplied in the manual, make three copies of each and preserve the manual original for any future use.
4. To make sure the margins will be even, place the picture or drawing on the colored card and, if necessary, use a ruler to measure where the picture or drawing is to be placed to ensure even borders. Make light pencil dots on the colored card to indicate where the corners of the picture, drawing, definition or label will be affixed.
5. Use a small amount of Glue stick or spray adhesive on the back of the picture drawing, definition or label to adhere in position on the color card. Do not use rubber cement or white glue.
6. Laminate both sides of all materials, either on a laminating machine or by hand. If possible, do not use shiny laminate. A matte finish is preferable.

Lamination by Hand Using Transparent Matte Finish Contact Paper
(See video tape supplied with the course manuals for a demonstration.)

1. On a large table, unroll about 18 inches of matte finish Contact paper with the paper backing upward. Peel off the paper backing and place the back side of prepared colored cards on the exposed adhesive, pressing down carefully. Do not generate wrinkles and be sure there is no lint or dust on the adhesive surface. Several cards may be placed, leaving a small space between each card so that cutting will not damage the edges of the card.
2. When the exposed Contact has been filled with cards, cut that part away from the roll. Cut around each card very carefully so that no part of the card is trimmed away.
3. Unroll additional Contact as before, place the front side which contains the picture or drawing face down on the adhesive surface, press down carefully.
4. When the exposed Contact has been filled with cards, cut that part away from the roll. Cut around each card very carefully so that no part of the card is trimmed away. Rub both sides of the laminated card to insure good adhesion.
5. Repeat the procedure for laminating both sides of the labels.

Alternate Laminating Procedure

1. On a large table, unroll about 18 inches of matte finish Contact paper with the paper backing upward. Peel off the paper backing and place the back side of prepared colored cards on the exposed adhesive, pressing down carefully. Do not generate wrinkles and be sure there is no lint or dust on the adhesive surface. Several cards may be placed, leaving a small space between each card so that cutting will not damage the edges of the card.
2. When the exposed Contact has been filled with cards, cut that part away from the roll. Cut around each card very carefully so that no part of the card is trimmed away.
3. Unroll additional Contact as before, place the front side which contains the picture or drawing face down on the adhesive surface but leave a 1 inch space between each.
4. When the exposed Contact has been filled with cards, cut that part away from the roll. Cut between each card so that there is a 1/2 inch border of Contact around each card. Cut the corner of the laminating material diagonally up to the corner of the card, being careful not to trim the card's corner.
5. Carefully fold each edge of laminating material over the back of the card which already has been laminated.
6. Rub both sides of the laminated card to insure good adhesion.
7. Repeat the procedure for laminating both sides of the labels.

Booklet Preparation

1. Cut index or cover stock 11" wide by 7" high for the cover. Color must be appropriate for the subject.
2. Fold in half to make the cover 5 1/2" by 7". Center and letter the title on the front cover. Laminate the cover on both sides.
3. Cut white paper 10 1/2" wide by 6 1/2" high for inside pages.
4. Fold each piece of paper in half to make pages 5 1/4" by 6 1/2" and arrange into booklet form.
5. Beginning in order, arrange and mount drawings with appropriate labels on the left pages and definitions or information on right pages. (The first right-sided page of the booklet is blank.) Laminate each page on both sides.
6. Sew the center of the booklet with dental floss or quilting thread by inserting the needle through all pages as well as the cover from the inside center of the fold. Leave about 2" of thread loose on the inside so that a knot can be tied upon completion of sewing. Stitch toward the top by inserting the needle through the holes, then backstitch to the center. Stitch toward the bottom and backstitch to the center. End at the inside center by tying a square knot. Clip the thread about 1/4" from the knot. (See video tape for demonstration.)
7. Fold back the cover and trim the fore-edge of the white pages to make all pages even.

Book Preparation for Books with Spines

1. If there are more than ten pages, count the number of pictures to determine how many pages will be need. Then divide into groups of no more than six pages. Fold the paper to make groups of pages with not more than six pages per group. Determine the sequence of drawings and information. Mount on the pages appropriately and laminate both sides of each page. Reestablish sequence of pages in each group or folio and the sequence of groups or folios.
2. Place the groups of pages together and measure the thickness at the folded edge to determine the width of the spine.
3. Using the appropriate color, measure a front cover T' by 5 1/2" and a back cover 7" by 5 1/2". Add the width of the spine to one 7 inch edge of each cover. Cut the covers according to these dimensions.
4. Fold the width of the spine on each cover.
5. Label the front cover. Overlap the two folded edges and glue together to form the spine.
6. After the glue has dried, laminate both sides of the cover.
7. Refold to form the spine again.
8. Sew the first group of folded pages (folio) into the spine beginning at the left side of the spine. Repeat with other groups of pages, keeping the groups in sequence. There will be parallel line of stitches showing along the spine.

Preparation of Containers for Pictures or Drawings

1. Materials for preparing containers may be fabric-backed vinyl, heavy cloth or heavy paper. Vinyl may be dyed with Rit dye to obtain appropriate colors if the needed color is not available. Do not use vinyl which has no fabric backing. The fabric backing prevents splitting and gives a longer lasting product. If heavy cloth is used, it must be the appropriate color. Fabric containers require an extra compartment to hold a piece of reinforcing cardboard or plastic, so this requires additional fabric as well as reinforcing material. Do not use felt unless you are prepared to replace the container frequently. Paper containers must be laminated and the laminating material tends to wear out quickly where it holds edges together.
2. Color of container must match the mounting color of the items to be contained. For example, if the pictures are mounted on red, the container will be red.
3. To prepare a container, cut material appropriate sizes as follows:
for pictures, 13 inches wide, 21 inches long (to produce a container 12 inches wide and 9 inches high, not including the flap which will be approximately 12 inches wide by 3 inches);
for cards with drawings from manual, 7 1/2 inches wide, 18 inches long (to produce a container 6 1/2 inches wide and 7 1/2 inches high, not including the flap which will be approximately 6 1/2 inches wide by 3 inches).
Note: If there are more than 8 cards, 8 controls and 8 definitions, cut the material 1 inch wider so that the total width is 8 1/2 inches.
4. Place right sides of fabric together, leaving 3" at top for flap, and sew the two sides in 1/2 inch seams. For the large containers, the seam will be on the 9 inch sides, the 9 inches having been obtained by folding the longest dimension of the fabric. For the smaller containers, the seam will be on the 7 1/2 inch sides, the 7 1/2 inches having been obtained by folding the longest dimension of the fabric.
5. Miter the bottom of the seams to reduce bulk in the corners. Trim 1/2 inch from the short sides of the flap and carefully round the corners of the flap after first drawing on the reverse in pencil in ensure equal curves. Turn right side out. Write name of contents on the flap.
6. Place pictures mounted on colors in their container of matching color.