Using Modern Masterpieces To Teach Elements Of Design In The Primary Grades

Joyce Legowik
Carroll College

Follow this and additional works at: https://scholars.carroll.edu/education_theses
Part of the Art Education Commons, and the Elementary Education Commons

Recommended Citation
Legowik, Joyce, "Using Modern Masterpieces To Teach Elements Of Design In The Primary Grades" (1969). Education Undergraduate Theses. 23.
https://scholars.carroll.edu/education_theses/23

This Thesis is brought to you for free and open access by the Education at Carroll Scholars. It has been accepted for inclusion in Education Undergraduate Theses by an authorized administrator of Carroll Scholars. For more information, please contact tkratz@carroll.edu.
USING MODERN MASTERPIECES TO TEACH ELEMENTS OF DESIGN IN THE PRIMARY GRADES

by

Joyce R. Legowik

A Thesis submitted to The Department of Elementary Education of Carroll College In partial fulfillment of the requirements for Academic Honors with the B.A. Degree in Elementary Education

Carroll College
Helena, Montana
March 28, 1969
This thesis for honors recognition has been approved for the Department of Elementary Education by

Nellie Crowley M.A.

Sister Mary Celeste
Sister Mary Celeste O'Leary M.E.

Rev. John F. Redman M.S.

Date: March 27, 1969
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIST OF PLATES</td>
<td>1</td>
</tr>
<tr>
<td>DEFINITION OF TERMS</td>
<td>11</td>
</tr>
<tr>
<td>ACKNOWLEDGMENT</td>
<td>iv</td>
</tr>
<tr>
<td>PREFACE</td>
<td>v</td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>CHAPTER</td>
<td></td>
</tr>
<tr>
<td>I. ARTISTS AND PAINTINGS</td>
<td>4</td>
</tr>
<tr>
<td>II. INDIVIDUAL PRESENTATION OF EACH PICTURE</td>
<td>14</td>
</tr>
<tr>
<td>III. METHOD OF PRESENTATION</td>
<td>20</td>
</tr>
<tr>
<td>IV. APPLICATION</td>
<td>22</td>
</tr>
<tr>
<td>SUMMARY</td>
<td>24</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>26</td>
</tr>
<tr>
<td>APPENDIX</td>
<td></td>
</tr>
<tr>
<td>I. LESSON PLAN FOR PRESENTATION OF &quot;COCK&quot;</td>
<td>28</td>
</tr>
<tr>
<td>II. PICTURES BY FIRST GRADERS</td>
<td>30</td>
</tr>
</tbody>
</table>
# LIST OF PLATES

<table>
<thead>
<tr>
<th>PLATE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. &quot;PUPPET THEATRE&quot;, PAUL KLEE</td>
<td>5</td>
</tr>
<tr>
<td>II. &quot;CLOWN&quot;, PAUL KLEE</td>
<td>6</td>
</tr>
<tr>
<td>III. &quot;RELIEF OF A VASE OF FLOWERS&quot;, PAUL KLEE</td>
<td>7</td>
</tr>
<tr>
<td>IV. &quot;COCK&quot;, PABLO PICASSO</td>
<td>8</td>
</tr>
<tr>
<td>V. &quot;MANDOLIN AND GUITAR&quot;, PABLO PICASSO</td>
<td>10</td>
</tr>
<tr>
<td>VI. &quot;GOLD FISH&quot;, HENRI MATISSE</td>
<td>11</td>
</tr>
<tr>
<td>VII. &quot;LITTLE GIRL IN BLUE&quot;, AMEDIO MODIGLIANI</td>
<td>12</td>
</tr>
<tr>
<td>VIII.</td>
<td>31</td>
</tr>
<tr>
<td>IX.</td>
<td>32</td>
</tr>
<tr>
<td>X.</td>
<td>33</td>
</tr>
<tr>
<td>XI.</td>
<td>34</td>
</tr>
<tr>
<td>XII.</td>
<td>35</td>
</tr>
<tr>
<td>XIII.</td>
<td>36</td>
</tr>
<tr>
<td>XIV.</td>
<td>37</td>
</tr>
<tr>
<td>XV.</td>
<td>38</td>
</tr>
<tr>
<td>XVI.</td>
<td>39</td>
</tr>
<tr>
<td>XVII.</td>
<td>40</td>
</tr>
<tr>
<td>XVIII.</td>
<td>41</td>
</tr>
<tr>
<td>XIX.</td>
<td>42</td>
</tr>
</tbody>
</table>
DEFINITION OF TERMS

COLOR:
That element of design which governs the use of colors; primary and secondary colors, and values of color.

DESIGN:
The organization of visual materials so that the eye delights in following a pattern to one point of interest in which it rests and finds satisfaction.

ELEMENT OF DESIGN:
Principle that guides the artists' creation of design. The elements of design are line, color, shape, texture, value, volume and space.

EXPRESSIONISM:
Early twentieth century movement in art which was exemplified by works using stylization and expression of inner experience.

EXPRESSIONIST:
Artist who uses stylization and expression of an inner experience in his work.

FAUVE:
A French word which literally means "beast", but in the context of art it refers to artists of the late nineteenth century who painted in the style of expressionism.

FAUVISM:
A term used by the French in the late nineteenth century to classify the expressionists because of the wild and seemingly undisciplined style of their art.

KLEE, PAUL:
A Swiss, abstract, surrealist painter, 1879-1940.

LINE:
The element of design which governs the use of horizontal lines, vertical lines, curved lines and diagonal lines in art.

MASTERPIECE:
A great work of art done with masterly skill.

MATSIE, HENRI:
A French expressionist painter, 1869-1954.
MODERN:
Designates art done in the present or in recent times.

MODIGLIANI, AMEDIO:
Italian expressionist painter, 1884-1920.

PICASSO, PABLO:
Spanish sculptor and painter, not classified in a specific school of art, 1881-.

PRIMARY GRADES:
The first, second and third grades of the elementary school.

SHAPES:
That element of design which rules the use of geometric shapes, measured shapes, and freeform shapes.

SURREALISM:
A modern school in art which attempts to portray the workings of the subconscious in dreams: it is characterized by an irrational arrangement of material.

SURREALIST:
An artist who works with the method of surrealism.

TEXTURE:
That element of design which governs the use of imagined textures, real textures, visual textures and actual textures in design.

VALUE:
That element of design which governs the use of black, white or gray as values, and the use of the brightness or lightness of a color.

VOLUME:
The element of design which studies the use of shapes that have a third dimension: the cone, cylinder, cube and sphere.
ACKNOWLEDGMENT

I would like to acknowledge the patient and helpful assistance of Miss Nellie Crowley, without which, this thesis would never have been completed.

Also my gratitude goes to Mrs. Virginia Bompert, the teacher whose method of art education first inspired me to write this paper.

I wish to acknowledge also the special assistance of Mr. Larry Hayes, who was introduced to me by Mrs. Geraldine Leary. His professional insight and encouragement helped me complete this study.
PREFACE

I have always been interested in art but it was not until 1967, when I worked as a teacher's aid to Mrs. Virginia Bompart, that I realized how exciting art could be for children. It was in Mrs. Bompart's first grade room that I was introduced to the idea of a creative use of picture study which allowed children to see and appreciate the exciting, childlike works of the modern schools of art.

With the idea in mind of using the works of modern artists to teach art, I decided to write the thesis that modern art works could be used to teach the elements of design to children in the primary grades. This study is the final outcome of the idea which I first conceived while observing the work of Mrs. Bompart.
The general purpose of this research paper is to explain seven picture studies which will teach the elements of design, line, shape, color, texture, space, value, and volume to the primary pupil. The pictures selected are from Henri Matisse and Amedio Modigliani, who are expressionists, Paul Klee, a surrealist, and Pablo Picasso, who is not yet classified in a school of art.\(^1\) The pictures chosen are examples of bold, fanciful, and childlike art. Such art seems, according to John Dewey, to be of extreme interest to children.\(^2\) The subjects in these pictures, puppets, clowns, goldfish, flowers, musical instruments, and children, are important to the interest level of the class. All these subjects are ordinary but they maintain a high interest level, which will be advantageous to a successful presentation of the pictures.

The qualities in the selected pictures appeal to the children. Klee, Matisse, Modigliani, and Picasso use the elements of design in a very impressive manner. The use of color in a bold and creative fashion catches children's attention because color is perhaps the major interest of children in their everyday contact with objects.\(^3\)

---


Many children arrive at school with the idea that art is a lightly tinted, carefully colored, outlined picture in a coloring book. The beautiful colors in "Cock", by Pablo Picasso may help change their minds. The interesting way shapes make a picture of an object in Paul Klee's "Clown" shows how basic shape is to design. Klee's unique use of line in the painting "Puppet Theatre" is another enjoyable experience for the children because Klee uses the childish device of scribbling to create a delightful arrangement in his picture. After such experiences as these, children would surely begin to realize that art is more than careful coloring.

Children will learn through appreciation and enjoyment of this vibrant art what line, color and shape are. In the more difficult studies of volume, space, value and texture the same kind of approach is used. Each picture selected to teach an element of design is chosen because it especially shows how this element can most effectively be used.

Children begin school during a period of extreme growth. Such a time in development makes it difficult to be completely coordinated. Because of this lack of coordination, the child cannot yet correlate his visual perception with his manual expression. This is why such a study of more unsophisticated paintings can be helpful in a successful art experience. The pictures selected to teach the elements of design are pictures which present ideas of objects and not detailed copies of them.

Take for example Paul Klee's "Clown". Klee presents an idea of a clown, and a child after looking and studying, questioning and deciding can create a clown of his own by using the basic shapes as Klee did.

After extensive research of the pictures done by the expressionists and other modern schools of art these seven were selected:

"Puppet Theatre", by Paul Klee
"Clown", by Paul Klee
"Relief of a Vase of Flowers", by Paul Klee
"Cock", by Pablo Picasso
"Mandolin and Guitar", by Pablo Picasso
"Gold Fish", by Henri Matisse
"Little Girl in Blue", by Amedio Modigliani

These pictures are considered most basic because they most logically present a pattern of study for the classroom. Some artists of these periods are too sophisticated for a successful classroom presentation. Klee, Matisse, Modigliani, and Picasso are artists who appeal to a class in the primary grades because their selected works have childlike attributes. The artists use bright colors, simple designs, basic shapes and interesting subjects.

The object of this study, then, is to use the previously mentioned paintings to teach the elements of design at the primary level of the elementary school. Such a study would not only incorporate the appreciation of the works of these artists through a learning process, but also, the children would learn what joy and pleasure there is in appreciating art.
CHAPTER I.

ARTISTS AND PAINTINGS

The artists who were selected for this project are Paul Klee, Amedeo Modigliani, Henri Matisse, and Pablo Picasso.

Klee was chosen to explain shape, line, and value in separate lessons. Two works by Picasso were selected to display texture and color. More difficult lessons are shown in studies in volume using a painting by Matisse and the study in space with a portrait by Modigliani.

This may appear to be a narrow sampling of artists and art work of these periods, but with the abilities of children in mind and an idea of their interests these pictures appear to best qualify as learning experiences.

Klee is an imaginative artist. Hopes are that his work would be especially interesting to children because of the delightful subjects of his paintings. The style Klee uses is exciting, imaginative, and nearly childlike in its fantasy. The picture, "Puppet Theatre" was selected because of the picture's subject, useful to teach the element of line. The idea expressed in this picture will catch the class interest which is important in a successful art experience.
PLATE I.

"PUPPET THEATRE"
"Clown" is another of Xlee's imaginative renderings. This delightful picture incorporates every basic geometric shape in an overall abstract design of a clown. The interest and response of primary children to this picture would certainly make for a successful lesson in shape.

PLATE II.
The third picture by Klee which is used for a more advanced study in value. "Relief of a Vase of Flowers" is an abstract arrangement of shapes in a variety of shades of one color. Although this may not be as appealing to children as the other two pictures, it is an arrangement of familiar objects which makes it interesting to the class. The idea of color intensity is important to transmit to children. So often they are unfamiliar with qualities of color.

PLATE III.
Picasso is another artist chosen to present element of design. In "Cock" the basic element of color is introduced. The color in those picture is vivid and clear. Although the colors are not precisely primary colors or secondary colors, the overall sense of brightness of the colors will help the children realize how important color is to a picture. Picasso uses bold strokes which could be introduced incidentally into the teaching of this lesson. Children should be encouraged to use big strokes of bright colors while they work on the picture of the "Cock".

Texture is an interesting element of design which tends to be overlooked in so many classroom art projects. In Picasso's "Mandolin and Guitar" the artist uses real textures and imagined textures to create a design. This picture is complicated and demands scrutiny of the different textures, affording a thorough experience in this element of design.
Volume, too, is a difficult element of design to explain to children and even a more difficult one to expect them to learn to express. "Gold Fish" is a simple painting by Matisse which displays the basic idea of volume in a decorative fashion, with specific emphasis on the bowl in the picture the teacher could be able to introduce an initial concept of volume and its importance to design.

PLATE VI.

"GOLD FISH"
"LITTLE GIRL IN BLUE"
Space is another difficult expression for children. Their interest lies mostly in the object that they see in a picture not in the space around it. "Little Girl in Blue" presents the concept of space to the class. The idea is to get a complete picture of an object and its background. This may seem difficult to the children but after they examine the portrait by Modigliani they will understand the value of positive and negative space in a picture. The positive space in this picture is the little girl, while the background is the negative space. Everything that is not the main interest to the eye is negative space. There must be balance and unity between the two kinds of space in order to create a pleasing design.

It is most difficult to narrow down the possible examples of pictures that would teach the elements of design to these seven choices. However, narrow and incomplete, these pictures seem to be the most useful. The works of Klee, Matisse, Modigliani and Picasso hold a treasure of style, interest and enjoyment for the children who will learn from them. This is only a skeleton project which, if successful, in the primary grades, could grow in depth and breadth into the following years of school.

It would be good to have a greater variety of artists in this sampling, however, the writer wishes not to lose quality to gain quantity. The seven pictures selected display the element of design which is the purpose of this project. As understanding grows in the class which would participate in such a program, the program itself can grow and encompass many artists. The immediate interest is the ideal presentation of the elements of design from an interesting, unusual, and most important, expressive works of art.
CHAPTER II.

INDIVIDUAL PRESENTATION OF EACH PICTURE

To better understand this project it is necessary to define the method of presentation for each picture and also a detailed study of each picture. Each painting will be explained in view of the element of design to be taught and the method of expressing this to the children. Every picture presents a specific element to be taught.

"Puppet Theatre", by Klee is to be considered first. This picture will be used to teach the element of line. The background of the picture is black with the center of interest in colorful delineations. Scrutiny of the picture shows various types of lines. There are curved lines, curling and straight lines. Spaces are filled in with solid broad lines of color. The fascinating subject will intrigue most children, with the added interest of the linear style to make such a picture a real lesson in itself. Children will observe this picture and by the method of inductive teaching they will decide that they also could use lines to make a real picture. With the primary objective being line, the class may pick up many other interesting and useful details from "Puppet Theatre". Children will learn what kind of lines are used in the drawing. In more advanced classes they may even decide for themselves that there are many different kinds of lines. With the use of an opaque projector such an experience with a masterpiece can be educational and enjoyable for the entire class.
The instructor will glean from the answers and questions of the children the values of lines in art. The class will study the background and contrasting bright lines of color in the central objects. They should learn what thin lines are and what broad lines are. By detailed study on the opaque projection the class may luckily pick up the asymmetric arrangement of the picture and the different places of interest in the picture. The success of this experience depends on the instructor, the class, and the picture. Using a picture whose subject is interesting to the children, such as the puppets in Klee's painting, the instructor will be able to hold the interest of the pupils and maintain a successful learning situation. The actual proof of such a method is in the classroom; such an experience will be presented later in this paper.

The next study is in shape. This picture seems the most appealing of all the lessons. In "Clown", another picture by Klee, we see every basic geometric shape displayed in vibrant contrasts of color: red and green; tan and brown. There are ovals, squares, triangles, circles, and rectangles in the arrangement. This could easily be the most interesting and most basic of any element of design taught. Shapes are interesting to children. They are tangible and expressive. The idea of largeness in the picture is a good concept to teach the younger children. With large objects a child can be successful and enjoy the experience he will have with shape. This picture seems

---

to be a natural for children. It is appealing in subject matter, colors, sizes, and shapes. The class will learn shapes, the necessity for shapes in a design, and the appeal of shapes to the human sense of beauty. Although all these purposes are too sophisticated to explain to a class of children as objectives to be sought in the presentation, the class will learn the basic motive of the presentation of the "Clown" which is understanding the concept of shape in design.

The next picture to consider is the "Cock" by Picasso. This will be dealt with in more detail in the following pages of this paper since it was a subject of actual classroom study in two classes of first graders. The "Cock" is chosen to teach the use of color. It may seem a strange choice because the colors in the picture may be classified as neither primary nor secondary colors. It was selected because the colors are especially vivid. With the light background and black outline, the children see the vividness and the intensity of the colors. This is of importance in teaching the idea of color as an element of design. Children may experiment with color placement and with the effects of one color on surrounding colors. The size of the figure makes it easy for younger children to realize that the cock is the center of attention. Color is of primary interest to children; they may need such a picture to make them use more than one color. Some children become accustomed to one favorite color and refuse to use several different colors in daily work. Such a study as the "Cock" will teach many concepts of colors.

---

Line, color, and shape are relatively basic elements of design. These elements are most successfully expected of first graders. Since the primary grades include the first, second, and third grades, it is assumed that the following elements of value, texture, and volume would be a purposeful inclusion in this study.

Value is a characteristic of color which is difficult for a child to conceive. The lightness and darkness of a color may not be of interest to him, but when the subject of value is presented in an interesting manner he may be eager to learn more about it. Klee did many studies of color. "Relief of a Vase of Flowers" is one study which may appeal to children. It is an abstract painting of flowers. Such an ordinary subject would be a good foundation for a study in this new element of design. Children could prepare a picture with one color of a simple object or form and complete the picture with the same color but in a different value.

Texture is an interesting element of design which children can easily grasp. They sense texture by feeling, a sense very vital to them.7 Picasso's "Mandolin and Guitar" is an expression of texture. Experience with textures is easy enough for even a first grade class. Scrutinizing the picture, the class could find many kinds of textures presented. This study would give impetus to the use of collage in an art project. Collage is a

means of expression which uses different textures as a means of creating a design. Collage is an exciting kind of art which children find very enjoyable. With different materials at hand a meaningful experience will develop the child's sense for texture, thus making him more aware of its value in design.

Volume is a complicated element of design and may too often be overlooked. Comparatively it is an element which by its nature is more sophisticated than the other elements of design. Volume is difficult for a child to comprehend and is even more difficult for him to express in his art. "Gold Fish" by Natisme is a picture which could serve as an introduction to volume. Learning to use volume in his work is a major accomplishment for a child. Therefore, complete mastery of the element would be expecting too much after one lesson on the subject. But by studying the goldfish painting a child will see that to use volume is not to make a picture look totally realistic but to add interest to one's design. A child would be delighted to draw a picture of a goldfish in a bowl, using the idea of another artist and expressing it in his own personal manner. Again the subject of the picture is important to capture the motivation to learn about volume.

Children often are so interested in a subject that they forget what is behind the object of interest or if there is a base on which something is standing or if anything is above it. The total point of the picture is one object. A child's concept

---

of space in drawings is negligible. Therefore, to complete his exposure to elements of design the concept of space should not be overlooked.

For this study "Little Girl in Blue" by Modigliani was selected. This painting is another play on the interest level of a picture. "Little Girl in Blue" is a portrait of a child which could interestingly be presented to other children. The complex idea of a whole person is very demanding to young children, but after studying the picture children will better understand that pictures do need backgrounds. This difficult concept can be made a part of a child's drawing habits if he can learn that there is negative and positive space in a picture.

By close observation of the "Little Girl in Blue", children will see that a picture looks more complete because of the use of negative space.

---

CHAPTER III.
METHOD OF PRESENTATION

The ideal method of presentation for this type of study is the presentation of the picture to the class with a brief introduction of the artist who painted it. Merely his name, his country and the period in which he painted it need to be mentioned. Present only the name of the picture and have the class attempt to explain the name by looking at the picture closely.

Use the inductive method of teaching. Let the children look at the picture and then ask them what they have noticed in it. In each picture the teacher will then bring out the ultimate purpose of the lesson, the specific element of design to be taught. Allow the class time to realize what the purpose of the lesson is. Ask if they can see this point in the picture. Review what the children may point out and what the aim of the picture study is. After this discussion the class is given the materials for the lesson and allowed to work in a quiet and relaxed atmosphere.\(^\text{10}\)

An asset to this presentation is an opaque projector, so that all of the class is able to see the picture at all times. If an opaque projector is not available, it is possible to keep

\(^{10}\text{Appendix I, p. 28.}\)
the children's attention by holding the picture up in front of
the class while they discuss it. Even though an opaque is more
beneficial to the presentation, successful results have come out
of the use of the latter method. 11

Children are not asked to copy the style of the artist in
the example, but the class is asked to do this drawing in its own
style with the basic idea of the picture in mind. The picture
being studied is put away before the class begins its work. This
elevinates any actual copying and keeps the creativity of the
children in mind. The idea is not to copy the style of the artist
but to carry out a meaningful interpretation of the element of
design presented through the picture in the style of a specific
artist. 12

Work is done in regular classroom conditions. Relative quiet
should be maintained and a relaxed atmosphere created so the
children will be relaxed and responsive to their own ideas of
expression. 13 Materials will differ with each picture study.
These materials will also in many cases hold a new experience for
the children in a media of expression, therefore heightening the
interest in the study. The materials will be pre-arranged by the
teacher for use in the lesson. But the teacher should not suggest
anything to the child, instead the child should be allowed to
execute his own idea in the manner he chooses.

11 Chapter IV. Application, p. 22.

12 Herbert Edward Read, The Grassroots of Art, (New York:

13 William G. Morse and G. Max Wingo, Psychology and Teaching,
CHAPTER IV.
APPLICATION

In the fall of 1968 this writer experimented with the idea behind this study. The class which used the idea was a class of eighteen first graders.

The subject of the study was the picture "Cock" by Pablo Picasso. Since we did not have an opaque projector it was necessary to seat the children on the floor in a semicircle, in front of the instructor. It was an ideal situation because of the small group. The children were directed to look closely at the "Cock" so they could see what kind of picture Picasso liked to paint. The class decided this picture, "Cock" had many colors in it and that it was not like a real rooster. When the class was asked if the colors were all in solid blocks of color they said that the colors were in stripes. The children were also directed to observe the size of the bird in the picture and the outline around it and the white background. For this presentation the print of the "Cock" was held in front of the children at eye level so they could easily see the concepts discussed.

The materials used consisted of an oil type crayon and heavy, white drawing paper, fourteen inches by eleven inches. After the children scrutinized the painting, they sat down and began creating their own masterpieces of a cock with the idea of bright colors in mind.
The study was successful in the teacher's estimation because each child presented an original and exciting display of the work done by Picasso. The children successfully used color in the manner that Picasso used and enjoyed the new experience.  

The same picture was presented by Miss Virginia Spencer to her class of first grade pupils. Miss Spencer had a different classroom situation because there were twenty-five pupils in her class. She presented the picture by using the print of the "Cock" and allowing the children to draw a cock with pastel chalks and water. This experience was also successful because the class produced original pictures using bright, intensive color.

Both this writer and Miss Spencer were amazed at the products of the study from the respective groups of children. We found children who were previously inhibited with use of color to come out strong and definite in color choices. The striped effect of the cock was also obvious in all the pictures done by the children.

It is not justifiable to say that only two successful experiences would make the entire study a sure success with all children. Yet with a successful trail, such as these two experiments provided, the writer is encouraged with the prospects of such a study.

14 Appendix II., p. 30.
This paper has been written as an explanation of a method of art education which the writer believes to be most helpful in the art programs of the primary grades. This study covers seven representative works of the artists Paul Klee, Henri Matisse, Amedio Modigliani, and Pablo Picasso. From each picture an element of design is taught using an inductive method of teaching.

"Puppet Theatre" by Paul Klee is used to show line. Other works include "Cock" by Pablo Picasso for color; "Clown" by Klee for shape; "Mandolin and Guitar" by Pablo Picasso for texture; "Gold Fish" by Henri Matisse to show volume; Klee's "Relief of a Vase of flowers" shows value; Modigliani's "Little Girl in Blue" shows space. Each of these masterpieces is studied because they show how each specific element of design can be used most effectively. These pictures are then used as teaching devices.

Using this method produced by this study with primary children has substantially encouraged this writer. Although such a light sampling cannot prove conclusively that this method is the most practical method of art instruction, but it does demonstrate that such a study could conceivably have its place in the classroom as a supplementary aid to more basic units of work.
APPENDIX I.

LESSON PLAN FOR PRESENTATION OF "COCK"

PABLO PICASSO
The project opens doors to more understanding, more enjoyment, and more appreciation of art to younger children. It is this writer's view that primary pupils are often underestimated; that they actually hold a great interest for what is new and exciting. With such a group a new and interesting approach to art would be practical.

The elements of design are considered too sophisticated for a youngster to prattle off, but by having experienced his own idea of an element of design the child will be that much more perceptive to the understanding of formal art education in later years.

This study could broaden and deepen the scope of art in the primary grades by making art a more meaningful experience for the children. Certainly it is not an earthshaking endeavor to write down an idea of an experience that would be meaningful for children.

I believe that some of the work representative of the two groups of first graders sampled shows much promise. Children I have known to be paralysed with the idea that it was time for "art" have opened up and come out of their shells after this method was used with them. Certainly all children will not react to the experience in the same way, but in the case of the average child in the primary grades, I would stand to say that learning the elements of design through a creative picture study would not hamper their expression, but rather it would enlarge their experience and make art more meaningful and alive to them.
BIBLIOGRAPHY


Objectives: To teach the concept of color to first graders.

(Incidental Objectives: use of large objects in picture; use of bold strokes in drawing.)

Materials: Opaque projector, picture of "Cock" by Picasso, drawing materials; (crayons, heavy drawing paper.

Procedure:

Teacher: Let's sit down so we will all be able to see this picture. Now, look closely at the picture. What do you think it is?

First Child: It looks like a chicken.

Second " It's a rooster.

Third " It's a bird that's got lots of color in it.

Teacher: If you were going to name the picture what would you call it?

First Child: Call it "a picture of a rooster."

Second " I think it's a picture of a striped chicken.

Teacher: An artist painted this picture and he named it the "Cock." The artist's name is Pablo Picasso. He is from Spain. He painted many beautiful pictures. Will you look very closely at the picture and tell me anything you like especially?

First Child: I like the colors.

Second " I see a name.

Third " There are stripes of color.

Fourth " Here's a number.

Fifth " Got lots of colors.

Teacher: You all have such good eyes. The name is Picasso's name. We call it his "signature." The number tells us the day on which he painted the picture. Isn't that just what we do with our writing papers?

Class: Yes.
Teacher: Now, Melody said she liked the colors. Marion, please tell me what colors you see?

First Child: I see orange, and blue and green.

Second " There are lots of blue and yellow and some red.

Third " (pointing to the background) This is all white and there's a black line around the rooster.

Teacher: What do these colors look like to you?

First Child: They're very pretty.

Second " They look sunny.

Third " Happy.

Fourth " They're bright.

Teacher: Yes, they are bright colors aren't they? So the colors make you like the picture?

Class: Yes.

Teacher: Can you make your picture big like Picasso did? He used a big picture of a cock to fill up his page. Can you do that?

Teacher: What can you tell me to remember before we begin work? Will you remember to use colors? What kind of color will you use?

First Child: Bright, sunny colors?

Teacher: Will you make just a tiny picture with little strokes?

Second " No!

Third " We'll make a big rooster.

Teacher: Now you may go and each of you may get a box of crayons and a piece of white drawing paper. Let's do our own picture of the "Cock." Do you think you can make a real masterpiece of this?

Class: Yes!

The projection of the picture was turned off and the class began working from their own imaginations. The children worked approximately forty-five minutes creating their own pictures. Some of the results of their work is in Appendix II.
APPENDIX II.

PICTURES BY FIRST GRADERS
PLATE VIII.
PLATE XIII.