A TENTATIVE
ART COURSE OF STUDY
FOR THE SENIOR HIGH SCHOOL

by
Dorothea T. Megenhardt

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Acknowledgment

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b. Design for a block print
c. Design for a border

Unit 2. Applied Design

a. Designs to be applied to
   the home
b. Design for illustration
c. Design for leather

III. DOMESTIC ART

A. General Statement

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a. Figure drawing and body proportions
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      b. Painting
   Unit 2. Architectural principles
      a. Historic architecture
      b. The influence of historical architecture upon modern architecture
   Unit 3. The principles of good taste applied in the home through the minor arts
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      b. Textiles
      c. Glass and pottery
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      a. Knowledge of photo-engraving
      b. Knowledge of drawing for line color plates
      c. Reproduction of simple drawings in color
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b. Stipple work

c. Spatter work

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c. Paper batik

VII. APPENDIX

A. Bibliography

1. Drawing

2. Design and Application

3. Domestic Art

4. Commercial and Dramatic Art

5. Art Appreciation

6. Illustration

7. Educational Helps
MATERIALS

Drawing

Pencils; 2H, HB, 2B, and 4B.
Eraser; kneaded rubber and art gum.
White drawing paper.
Gray charcoal paper.
Water color; transparent, and opaque.
Charcoal.
Chalk.
Small and medium brush.

Design

Venus 3B pencil.
Smooth drawing paper, Japanese tissue, mimeograph paper, stencil paper, and cardboard.
Water colors.
India ink.
Japanese brush.
Battleship linoleum 1/8 inch thick.
Set of wood-carving tools (or cut "U" and "V" gouges from steel pens).
Kerosene for cleaning blocks.
Palette knife.
Printing inks in colors or oil paints.
Pane of glass with white paper pasted underneath for palette.
"Flattine" to thin ink or oil.
Knife to cut stencil.
Clothes wringer or letter press.
Brayer or ink roller.
Leather tool set.

Domestic Art
Medium hard pencil.
Batik dye.
Water color.
Wax.
Frame.
Brushes; small red sable.
Linoleum.
Linoleum tools.
Leather.
Leather tools.
Colored materials.

(Linoleum tools can be made from steel pens).

Commercial and Dramatic Art
Wood.
Cloth.
Cotton.
Unprinted newspaper.
Water color paper.
Transparent and opaque water color.
India ink.
Medium hard pencil.
Poster-board.
Pens; Gillot's No. 290 and Esterbrook bank pen No. 14.
Brushes.
Art Appreciation

Note Book.
Heavy tracing paper.
Pencil.
Pen.
Eraser.
Paste.

Illustration
Medium and hard pencil.
Dixon's best black crayon pencil.
Emery board.
Transparent water colors.
Chinese white.
India ink.
Kneaded rubber eraser.
Strathmore charcoal paper.
Smooth drawing paper.
Small red sable brush.
Large brush.
Pens; Gillot's No. 290 and No. 303, Esterbrook bank pen No. 14.
Tooth brush.
Knife.
Linoleum.
This statement was made to me a few years ago, "I wish art teachers would start teaching students something about how to build houses and furnish them instead of merely teaching them how to paint." Immediately I planned a practical research to find out how much of the art being taught was put into practice. I set up the following criteria, and observed home, school, business, and civic life for facts in regard to the use of art.

Criteria for selecting material suitable for a high school course of study:

1. Are children's homes comfortable, inducive to happiness?

2. Is the furniture an attractive arrangement, harmonious with the other parts of the house?

3. Does each room in the house form a unit of design belonging to the whole?

4. Does the home show any display of natural creative ability?

5. Do the students wear clothing becoming their figure?

6. Is there a need for creative art in the school?
   a. In selecting and hanging pictures?
   b. In advertising and arranging social functions?
   c. In illustrating and publishing the annual?

7. Do window displays for commercial use form an attractive design?

8. Are forms and color well arranged in display counters?
9. Does the city show the use of a plan?

10. Are the civic and business buildings beautiful architectural forms?

11. Do the domestic and public parks show an interesting arrangement of trees, shrubbery, and good sculpture?

Often I found the art principles violated, so I formed the following objectives and subject matter which, I hope, will improve the happiness of our students and the appearance of our city.

Art Objectives:

1. To develop the child's natural power of creative expression.

2. To provide a broad field of interesting experiences with various materials and mediums for creative work.

3. To develop an appreciation for the beauty in one's surroundings.

4. To develop further the ability of the talented individual in art and prepare him for advanced work.

I have verified the above objectives by the opinions of a number of modern educators both by means of private conferences, and by studying their educational articles.

I believe Mr. Richard Bach was correct when he said, "Art cannot be taught, it must be learned." Dr. W. H. Kilpatrick said, "Learning in any full sense is creative; creating begets creating." Our schools should be the experimental laboratories in which students begin to create, that they may continue experimenting and creating throughout their lives.

Creative art is new or progressive art. We can no more
revive the art of the seventeenth century and make it satisfy our present day needs than we can make the machinery of the seventeenth century fulfill our present day mechanical need.

(See, "Educational Helps", in the bibliography, used in verifying the Objectives.)
I. DRAWING

A. General Statement

Drawing is a means of self expression and should be taught as such. The great aim in drawing is continuous creative growth in drawing through the use of different mediums. Other aims must point toward this goal. The student must have an understanding of good composition, line, form, and color to develop his creative ability to its greatest capacity. His drawing must be a natural growth of himself; not an echo of yesterday. With creative growth there should be continuous growth in appreciation. This should assist the students as consumers of art products in their everyday life and lead to a greater enjoyment of work of art.
### Specific Objectives

To encourage the use of power of visualization, and to improve technique and composition in creative work.

To give the student an understanding and appreciation for good pencil drawing.

To develop an understanding of perspective and its terms.

### Content

<table>
<thead>
<tr>
<th>Unit</th>
<th>Time</th>
<th>Description</th>
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| 1    | 9 weeks | Pencil Sketching.  
  a. Drawing from memory.  
  b. The drawing of simple objects.  
  Introduce terms of perspective as need for expression is felt.  
  Through photographs and simple objects, introduce angular, and two-point perspective.  
  Students form laws of perspective under guided observations.  
  Experiment with long rulers, plumb, lines, and wax pen- |

### Procedure

<table>
<thead>
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<th>Task</th>
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</table>
| Visualize drawing.  
  Make several memory drawings by the use of pencil. As the need is shown for better pencil technique and composition by the students, illustrate line and contour drawing and have students experiment with same.  
  Draw simple objects as vases, pans, bowls, boxes, books, tables, chairs, desks, etc. in different positions.  
  Draw near and distant objects.  
  Encourage excursions and photography.  
  Make simple outdoor sketches e. g., row of trees, road, telephone poles, barns, etc.  
  Shade, using original technique. |

### Enrichment

<table>
<thead>
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<th>Resource</th>
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<tr>
<td>Students collect pencil drawings and illustrations from newspapers and magazines.</td>
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<tr>
<td>Photographs and excursions for various perspective views.</td>
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<tr>
<td>Specific Objectives</td>
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<tr>
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</tbody>
</table>
| To give the talented student a foundation for further study and research in the field of landscape art. | Oil's drawing on glass.  
Keep in mind principles of arrangement and harmony.  
Encourage students to tabulate methods of shading in note-books.  
Help the pupils to keep in mind the laws of design. | Discover techniques of various illustrators. | Encourage students and assist them in carrying out plans of redecorating.  
Visit parks, collect illustrations and photographs of |
<table>
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<tr>
<td>To develop the ability to appreciate attractive color arrangements, and to put the knowledge of color into everyday use.</td>
<td>architecture and sculpture.</td>
<td>Study and plan color schemes from nature.</td>
<td>good statuary and architectural structures.</td>
</tr>
<tr>
<td>a. Color as we see it in nature.</td>
<td>a. Color as we see it in nature.</td>
<td>Compare names of colors with names of natural substances, e.g., gold, orange, etc.</td>
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<td>To secure beautiful gardens, the time and color of blossom must be given consideration.</td>
<td>To secure beautiful gardens, the time and color of blossom must be given consideration.</td>
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<tr>
<td>Roofs and buildings must be harmoniously colored.</td>
<td>Roofs and buildings must be harmoniously colored.</td>
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<tr>
<td>For selective purposes, domestically and commercially, we need to know; colors and color harmonies, the traditional significance of color, the power of color to advance and retreat, the warmth and coolness of color.</td>
<td>For selective purposes, domestically and commercially, we need to know; colors and color harmonies, the traditional significance of color, the power of color to advance and retreat, the warmth and coolness of color.</td>
<td>Work out color schemes for a bedroom, small room, and a study room.</td>
<td>Pedro Lemos, <em>Applied Design.</em></td>
</tr>
<tr>
<td>The science of color should be dwelt upon only as the students desire it, and their interest in</td>
<td>The science of color should be dwelt upon only as the students desire it, and their interest in</td>
<td>Draw attractive arrangements.</td>
<td>Collect compositions of good color and attractive still life arrangements from magazines.</td>
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<td>Specific Objectives</td>
<td>Content</td>
<td>Procedure</td>
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<td>To develop the ability to create scenery from suggested ideas.</td>
<td>color is obtained. Use contour and free brush method of drawing. Unit 3. The development of murals. 5 weeks. a. Outdoor sketching. Color and design must be in keeping with the thought and action. Use large brushes with inexpensive paint and paper. Assist students with technique as they show a need for it. Submit a list of topics from which the class may select titles for illustration.</td>
<td>Draw an imaginary landscape to be used as scenery in a class play. Draw in miniature. Explore parks, gardens, and libraries for ideas. Other scenes might be drawn illustrating; &quot;A Rainy Day&quot;, &quot;Snow-bound&quot;, &quot;Sunset&quot;, etc.</td>
<td>Visit several theaters and observe scenery. Encourage the students to take an active interest in the painting of scenery for the, &quot;Little Theater&quot;, of Terre Haute. Visit art exhibits and studios for examples of good illustration. Continue to make collections for notebook.</td>
</tr>
<tr>
<td>To develop the power of quick visualization. To give the student interested in scientific anatomy, a basis for further study.</td>
<td>b. Figure drawing. Measure and discuss the body proportions. Observe the movements of the joints and the structure of the skeleton and muscle. Sketch many action figures quickly. Make ten and fifteen minute sketches from poses formed by students.</td>
<td></td>
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<td>To give some ap-</td>
<td>c. The use of sketch- Develop action fig-</td>
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Specific Objectives

Precipitation and understanding of fine murals.
To give the gifted student an understanding of the processes, and some practice in developing his ability as a mural painter.

Content

An interest in the study of murals should be developed.
Mural painting and its use should be thoroughly understood.

Procedure

Ures into purposeful borders.
Bring in wall hangings and criticize.
Select attractive wall hangings and decorations from illustrative material.
Develop murals in connection with recent social and literary studies.
The more talented students might work out a group of panels for a library or music room.
Create a panel for the gymnasium wall.
Murals might be made in miniature for other types of rooms and buildings.

Enrichment

Paintings with good murals.
Pauline King, Mural Painting.

Nancy McClelland, The Practical Book of Wall Treatment.
Henry W. Frohne, Alice F., and Betina Jackson, Color Schemes for Home.
II. DESIGN AND APPLICATION

A. General Statement

Design has at last taken its natural position at the top of the artist's ladder. Design is necessary in every art product; it is found in all works of beauty. Good design is an orderly arrangement; it embodies the elements of line, mass, dark or light, and color. The principles of art structure needed to create a design or composition are opposition, transition, subordination, repetition, and symmetry. It is the aim of this course in design to teach these principles with both the aesthetic appreciation and actual pupil performance in view; to teach the pupil to respect the artist's work through an understanding of his method, and some individual creative work; to develop the student's emotional and physical responses through visualization, analyzation, judgment, and production or creation. It is the purpose of this course to fill the everyday needs of everyday people.
### Specific Objectives

To arouse within the student an active interest in design, and to give an understanding of the principles of design.

To develop the natural creative power of the student.

To make a unit design suitable for a wood block to be applied to some personal

### Content

- **Sophomore 2. 18 weeks. 5 double periods weekly.**
  - **Unit 1. Design Theory. 6 weeks.**
    - **a. The appreciation of design.**
      - Discussion of the power of the quality and power of line form as found in architecture, gardens, furniture, textiles, clothing, painting, and advertising.
      - Promote an understanding of rhythm, repetition, balance, proportion, sequence, and subordination.
    - **b. Design for a block print.**
      - Design is the orderly arrangement of an idea for a purpose.
      - The expression of emotion, movement, and feeling in design.
      - Method used in making block prints and

### Procedure

- Go on excursions, and examine designs, both natural and mechanical.
- Students form rules of design.
- Students criticize architecture, gardens, furniture, textiles, and other household articles for both their beauty and use.
- In a rectangle form a motif, illustrating oppositional lines and transitional effects.
- Form a design for the art appreciation notebook or other class notebooks.
- Report on wood block prints.

### Enrichment

- Field trips, pictures, and illustrations.
- Collect illustrations showing the principles of design, from ceramics, architectural magazines, theatrical magazines, etc.
- Students should have free access to a number of good books on design.


William S. Rice,
<table>
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<th>Procedure</th>
<th>Enrichment</th>
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<tr>
<td>To create useful borders by various methods.</td>
<td>something of their history should be explained.</td>
<td>Create a design illustrating one form of balance, and stressing emphasis for a woodblock.</td>
<td>Block Printing.</td>
</tr>
<tr>
<td>To construct a linen book cover to hold the current reading book or a</td>
<td></td>
<td></td>
<td>Illustrations of good block prints.</td>
</tr>
<tr>
<td></td>
<td>c. Design for a border. Study and analyze good borders. Place helps and ideas out of the way that originality may not be blocked. Review color. Discuss the free brush method of designing. Unity, strength, and richness will be increased by the careful use of color. An all-over design that might be serviceable in the making of a linen book cover. Consider size, con-</td>
<td>Form a border by the unit connecting method. Adjust size unit to article to which border will be applied. Form a border by use of the free brush method. This may be transferred and printed by the two block method. Linoleum blocks might be used. Plan method of making book cover. Plan an all-over pattern to be used on the book cover, and apply.</td>
<td>Students should have access to books of good design, and modern methods, e.g., E. A. Batchelder, Design in Theory and Practice. Adolfa M. Best, Creative Design.</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>Discuss collection of illustrations in Milton Bradley Co's, &quot;Free Brush Pattern in Color and Design.&quot;</td>
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<td></td>
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<td></td>
<td>Students should bring attractively covered books, and clippings of motifs for suggestions. Visit museums containing old</td>
</tr>
</tbody>
</table>
### Specific Objectives

- modern fiction book.
- To give an appreciation of old block prints.
- To create beautiful and useful designs.

### Content

- construction, and decoration in making beautiful book protectors.
- The use of stencils compared with that of block prints.
- What is a stencil?

### Procedure

- Create an all-over design satisfactory for use in a new fall print.
- Encourage originality of forms and ideas.

### Enrichment

- block prints, collect textiles and visit yard goods counters where block prints are sold.
- Report on interesting line patterns discovered in bridges, buildings, furniture, and walls.

### Unit 2. Applied Design. 12 weeks.

- a. Designs to be applied to the home.
  - Careful consideration should be made of the size, medium, and color of the design in regard to its use.
  - Students should suggest things they would like to decorate, guided and advised by the teacher.
  - Metal, clay, enamel, cloth, oil, wood, and any other material that is a fad at the time should be used in carrying out art principles.
  - Each design produced should be a special way of seeing something, founded upon well established...
Specific Objectives

To create within the student the desire and ability to place upon paper his impression of a story by following the laws of design.

To construct and design a leather pocket-book, which will be an attractive and useful accessory.

Content

laws of order.

b. Design for illustration.
   Lead the student to observe the rules of line and color in the formation of feeling in design.

   Discuss the use of a screen and the suitability of the design to the purpose.

c. Design for leather.
   Guide students toward the selection of a simple project with a simple design.
   Class reports and discussions covering design application, tooling, and finishing.

Procedure

Design the type of room you would like to have for your own.

Illustrate any of the following stories in design, "Don Quixote", "Evangeline", "The Great Stone Face", "Uncle Tom's Cabin", "We", or others more appealing to the student's interest.

Arrange the design on a screen following all the laws of good design.

Students should choose their own problem, e. g., pocket-book, address book, card case, etc.

Plan a suitable design.

Report on leather craft.

Complete problem.

Designs for other accessories might be planned and carried out.

Enrichment

Attractive Illustrations of well designed bed rooms.

Students should find illustrations of tooling design and leather work.

Special reports.

III. DOMESTIC ART

A. General Statement

It is necessary that men and women have attractive, convenient homes and becoming clothes to meet business and social obligations to the best of their ability. Correct dress gives one confidence, poise, and self-respect. One need not dress expensively, but should dress in colors, styles, and materials in harmony with one's body. One of the aims of this course is to teach the selection of correct wearing apparel for the student. At this age both the boy and the girl are interested in their personal appearance. By this course, I hope to encourage the student in his desire for self improvement, and to teach him some basic facts that will help him in his later life in selecting clothes and in planning a home. It is the aim of this course to give opportunity for the gifted pupil to expand into the field of professional costume designing and interior decorating.

A house to be a home must be a part of the individuals living within its walls; as the majority of high schools do not have time for special classes in separate phases of domestic art, I have made a combined course of house planning and furnishing with costume designing. There should be a gradual growth within the pupil, developing an improved individual with a desire for an improved environment.
<table>
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<tr>
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<th>Content</th>
<th>Procedure</th>
<th>Enrichment</th>
</tr>
</thead>
</table>
| To give the pupils a working knowledge of the lines and proportions of the human body. | **Junior 1. 18 weeks. 5 double periods weekly.**  
  **Unit 1. Figure drawing and relative problems. 5 weeks.**  
  a. Figure drawing and body proportions.  
  Interest should be aroused in personal appearance.  
  Why should we strive to look our best at all times?  
  The proportion of the body, and the variations in proportions of man, woman, and child should be discussed.  
  b. The lay figure and its modifications in fashion plates.  
  Measure and chart individual proportions.  
  Note the exaggerated slenderness of figure, hands and feet, length of neck, smallness of hands and feet, general system of curves used in contour by artist in fashion plates. | **Student experiment with clothing to find individual differences in size, proportions, and coloring.**  
  Construct individual lay figures.  
  Construct a modified figure for fashion plates.  
  Study high grade fashion magazines for material upon the fashion figure.  
  Construct a jointed figure which may be used later in construction of | **Blackboard illustration.**  
  **Figure plates, and models.**  
  **Current fashion publications from high standard magazines, and newspapers.**  
  H. Cannon, and M. Van Rennsselaer, **A Manual of Home-making.**  
  Alon Bement, **Figure.** |

---
Specific Objectives

To give the student a working knowledge of the laws of color.
To assist the students in beautifying his figure by the correct application of lines and proportions to his body through dress.

To give the student an appreciation of historic costume and furniture in its natural setting.

Content

c. The effect of line and color upon the body.
   The knowledge of a number of textile types, color harmonies, satisfactory combinations of material, and structural and decorative design.

   The effect of color and line upon the stout, thin, short, and tall individual.

   Associate structural principles learned, with the decoration of a wall, room, or home.

   Unit 2. Costume and its relation to house planning and furnishing. 4 weeks.

   a. Historical costume and furniture.

   Note the similarity of structural lines of furniture, architecture, and costume.

   The lack of harmony between period furniture and modern liv-

   fashion plates.

   Students experiment with costume fabrics upon one another for line and color effects.

   Make individual color schemes.

   Experiment with the lay figures changing appearance by changing the direction of structural lines.

   Students should form laws in regard to different types of individuals and make illustrations.

   Show slides of historical costume and furniture, and visit department stores where models may be seen and discussed.

   Give students the opportunity to arrange furniture.

   Evolve original ideas of what they consider good furniture.

Procedure

   Milton Bradley, Elementary Colors.
   E. P. Izor, Costume Design and Home Planning. Ch. III and VIII.
   M. Picken, Textiles and Sewing Materials. Ch. V.

   Analyze a popular type of student costume for its structural lines and decorative touches.
   Paul Frankl, The New Dimension.

   State museums or department of education often furnish valuable slides on historical costumes and furniture.

   Catalogues may be used for furniture selection if excursions are impossible.
Specific Objectives

To give the students a historic basis for costume design; that through a knowledge of the principles of structure and design, they may create something new.

To give the student an active ability to choose and design tasteful costume accessories and demand a better class of merchandise.

Content

b. Modern costume and furniture.
   The influence of historic costume upon modern dress.
   The influence of modern living conditions upon the home; upon costume.

Unit 3. The costume and accessories.

9 weeks.

a. The study of modern and historical shoes, hats, gloves, jewelry, and other accessories of interest to the group.
   The study of the shoe should be made and its use in relation to the costume, and the foot.
   The shoe should be attractive, comfortable, and hygienic.
   The silhouette.
   The relation of hat to the costume,

Procedure

Using the fashion figure construct an original costume showing a specific historical influence, also a very modern type of costume.

Using the fashion figure construct an original costume showing a specific historical influence, also a very modern type of costume.

Decide upon accessories to go with school, party, or sport costume.
   Examine and bring out points of advantage and disadvantage of the modern shoe over period types.

Study and examine slides—showing period

Enrichment

A visit might be made to a well designed and arranged home.
   Experimental decorating in a rest room, a student room, or an experimental home would be beneficial.
   Collect illustrations of modern costume, showing historical influence.

Historic shoe plates and slides.
   Bring in as many modern types of shoes as possible.

Historic and modern plates showing
### Specific Objectives

To give the student the ability to select hats that conform to the size, age, and complexion of the wearer.

### Content

and to the body.

The class should form rules in regard to the type of individual that can wear large picture hats, turbins, triangular hats, high hats, sailors, rolling brims, quills, etc.

The class should form rules in regard to the type of individual that can wear large picture hats, turbins, triangular hats, high hats, sailors, rolling brims, quills, etc.

The value of jewelry to a costume.

The origin of jewelry.

If equipment is available have students make a piece of jewelry.

---

### Procedure

hats.

Experiment with hats upon class models of various types.

Design a hat for the blond or brunette, the long thin faced student or the round faced student.

Design a hat to be worn with a special costume.

Students discuss jewelry, and design a ring, bracelet, pendant, or other piece.

Have reports of interest upon accessories.

With lay figures, design a costume wearable for a favorite sport.

Suggest accessories.

Design and make a scarf, handkerchief, or other accessory to

---

### Enrichment

hats.

Bring in illustrations showing the historic influence of modern hats.

Bring in as many modern hats, or various types, as possible.

Class reports on "Historic Ornament", and "Jewelry".

An interesting museum might be formed of evening, sport, and afternoon jewelry. Other parts of historical and modern costume might be displayed at the same time for the benefit of the school.

The class or a local department store might sponsor a fashion show.
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<tr>
<th>Specific Objectives</th>
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<tbody>
<tr>
<td></td>
<td>methods of dying.</td>
<td>be worn with costume.</td>
<td>Bring in illustrations of many types of uniforms and cafeteria interiors and exteriors.</td>
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<td>Sampling of material for costumes may be brought in and discussed.</td>
<td>Plan a costume and all accessories to be worn to the junior prom.</td>
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<tr>
<td>c. The planning of a school uniform.</td>
<td>Uniform should be appropriate for the occasion, well designed and of a pleasing color combination.</td>
<td>Plan a uniform for the cafeteria.</td>
<td>Actual redecoration and rearrangement of the cafeteria might take place.</td>
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</table>
IV. COMMERCIAL AND DRAMATIC ART

A. General Statement

The course, "Commercial and Dramatic Art," is created in this curriculum to fill a modern student need. Included in it is a series of life-like situations held together by the desires, and ambitions of the students to create, to produce, to do something life-like. In this course he has the opportunity to give vent to some of his pent-up emotions; he may also have some of his ambitions in the direction of the stage fulfilled. It is the aim of this course, through the creation of marionettes, stage scenery, costumes, and posters, to give the student an opportunity to develop further the principles of design and color, and to develop his imaginative instinct that he may create as well as appreciate the use of good design in advertising and on the stage. Here the student has a direct need for the essentials of a good poster, and it is supplied.

It is also an aim of this course to give the students a "hobby" that may be followed in later life, filling a part of their leisure time, and to give the talented pupils a foundation for commercial art or stage design.
### Specific Objectives

To arouse an active interest within the students to create usable marionettes that their imaginative powers may be further developed in the origination of new ideas.

To give the student a working knowledge of the technique of marionettes that their enthusiasm may not be lost by meeting too many difficulties of

### Content

<table>
<thead>
<tr>
<th>Unit 1. The technique of the marionettes. 5 weeks.</th>
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<tbody>
<tr>
<td>a. Motivation, including plays and illustrations.</td>
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<tr>
<td>Present a puppet show. A temporary stage and one unique puppet may be used, or a professional show might be arranged.</td>
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<tr>
<td>Students are given the opportunity to portray a wide variation of emotions or ideas through the puppets or marionettes.</td>
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<td>b. The making of the marionette.</td>
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<tr>
<td>The technique of the working marionette should be obtained through reference material and observation.</td>
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<td>Give the students freedom in the selection of materials for the marionette body</td>
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### Procedure

<table>
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<tr>
<th>Students observe puppet show. Discuss and handle puppets.</th>
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<tr>
<td>Read the reference material in which their interest and enthusiasm has been aroused.</td>
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<td>Divide class into congenial groups to make plans for a puppet show.</td>
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<td>Marionette shows should be selected through their appeal to the groups.</td>
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<td>Reports should be made on such material as, &quot;The Marionette Congress&quot;. Marionettes should be dressed to portray their parts effectively.</td>
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### Enrichment

<table>
<thead>
<tr>
<th>Marionette or puppet shows.</th>
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<tr>
<td>Books and advertisements of puppet shows.</td>
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<tr>
<td>Edith Flack Ackley, Marionettes.</td>
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<td>Modern art and</td>
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<td>Specific Objectives</td>
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<td>Specific Objectives</td>
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<tr>
<td>To furnish the skilled student with a background for further study in the field of stage art.</td>
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</table>
### Specific Objectives

- To promote individuality of arrangement and technique in the planning of a poster.
- To teach students how sales may be increased through a popularization of products by eye appeal.
- To give students aesthetic pleasure in good advertising, thus increasing the demand for good art products.
- To furnish the gifted student with a foundation for a means of livelihood, in the field of window decorating.

### Content

- American, and English.
- **b. Poster construction.**
  - Elements within the poster must be well organized and related by the principles of design, line, mass, and color. The color should help to convey the meaning to be imported and to give form to ideas.

### Procedure

- Plan a group of interesting layouts.
- Select students best layout and plan form of printing and type of illustration to be used in advertising marionette shows.

### Enrichment

- Examine the layouts used in a group of title pages.
- Make a collection of work of modern commercial artists.
- Visit display windows of good department stores.
- Obtain department store, and beauty shop catalogs, showing attractive window displays.

Other posters might be made in advertisement of school exhibitions, plays, and entertainments.

Practice arrangement of display window in school cafeteria, bookstore, flower, or candy shop.
V. ART APPRECIATION

A. General Statement

The appreciation of art is so intertwined with all phases of art that it cannot be separated and taught as an isolated unit, but must be combined with all phases of life and art. Art appreciation has always been one of the outstanding goals of art teaching, whether the subject is modeling, design, or drawing. This course is given as a special aid to increase the cultural side of the student’s life that he may better be able to appreciate the beauty found about him. It should also help him make a more intelligent selection of commercial products. Here the talented will find a background for further art study and the development of new and creative designs.
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<tr>
<td>To develop an appreciation for the beautiful in home and community life.</td>
<td>Senior 1. 13 weeks. 5 double periods weekly. Unit 1. Sculpture and Painting. 5 weeks. a. Sculpture. The adaptation of form to function throughout the ages. Origin of body decoration. The fundamental qualities necessary in all work of art: unity, variety, harmony, balance and rhythm. The art of prehistoric man as an index to his mode of living. The life of the ancient Egyptians portrayed through the uncovering of the tombs and caves. The authority of the king and priests over the artists. Chaldean art. Assyrian art. Babylonian art. The gradual development of Grecian art from 2000 B.C. to</td>
<td>Find elements of beauty in the students everyday life. Trace some of the modern elements of decoration to their origin. Arrange an art appreciation notebook in the order of its development showing illustrations of various art periods. Discuss important laws of art learned from our prehistoric friends.</td>
<td>Field trips. Elie Faure. History of Art. Ibid. pp. 1-29. Collect illustrations and examples of historic art. Encourage students to attend museums of importance while on their vacations, as, Fields Museum, Chicago, Smithsonian Museum, Washington, D.C., Metropolitan Museum, New York City. Slides may be obtained from these museums for class use. Elie Faure, Ancient Art, pp. 29-252. Have an abundance of post cards, magazines, folders and</td>
</tr>
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</table>
## Specific Objectives

To show the influence of Greek and Roman art upon America.

To give the student an increased ability to appreciate sculpture through familiarity with the work of great artists.

## Content

- **500 B.C.**
  - Dorian art.
  - Ionian art.
  - Sculpture as found on Greek and modern coins.
  - Pictorial and architectural sculpture; the extent of their development in America.
  - Modeling and carving.
  - Various mediums of architecture.
  - The effect of Greek art upon Roman sculptors.
  - Sculpture of the middle ages to the end of the fourteenth century.
  - The spread of Christianity and destruction of mythological statuary.
  - Creation of many beautiful cathedrals in France, Germany, and England.
  - The sculpture of Pisano, Ghiberti, Donatello, and Della Robbia.
  - Michelangelo as a sculptor, painter, work of important Grecian sculptors should be mounted for the notebook.
  - Compare the art of the Greeks and Egyptians; the Greeks and Romans.
  - The effect of Greek art upon Roman sculptors.
  - Sculpture of the middle ages to the end of the fourteenth century.

## Procedure

- Use soap to practice sculpture in the form of various types of columns, some bas-relief, or figures.
- Model another with clay.
- Find reproductions of Cathedral sculpture in local buildings.
- Continue with lectures, reports, and slides.
- Keep quality rather than quantity in mind in accumulation of scrap-book material.
- Send to the Metropolitan Museum at New York City for illustrations of work you cannot find in magazines.

## Enrichment

- prints illustrating Dorian, and Ionian art, also the work of Greek sculptors as:
  - Phidias (500 B.C.)
  - Praxiteles (400 B.C.).

- Illustrations of:
  - "The Parthenon",
  - "The Temple of Athens",
  - "Hermes",
  - "Aphrodite", and others.

- Illustrations of:
  - "The Colosseum",
  - "The Arena of Rimes",
  - "Temple of Jupiter", and other illustrations of Roman Art.

- Art Appreciation Collection, Akron, O.
- Catalog of Greek Coins of Phrygia, British Museum.
- Elie Faure, Medieval Art.
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<tbody>
<tr>
<td>To arouse a deeper appreciation for sculpture in the local environment.</td>
<td>Scupture in the 18th and 19th century.</td>
<td>See fine examples of bas-relief at Wiley taken from the &quot;Freize of the Parthenon&quot;, &quot;Hebe&quot;, and &quot;The Wood-Nymph&quot; by Janet Souder. &quot;Browning Hands&quot;, by Harriet E. Hosmer at the Public Library.</td>
<td>Find illustrations of; Cathedral of Burgos, and Cathedral of Avila, Spain. Taj Mahal, Italy. Notre Dame, Rheims and Chartres, France. Some examples of sculpture in Terre Haute may be seen at St. Benedict's Church, Public Library, and Indiana State Teachers College, Art Department. Elie Faure, The Renaissance. Illustrations of work of French sculptors, Rodins, Carpeaux, Tremiet, and Andre. Belgium, Meunier. American, St. Gaudens, French, MacMonnies, Borglum, Mestrovic, and Taft. If possible, visit an art museum; Loredo Taft's Studio, or a local studio where examples of sculpture can be seen.</td>
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### Specific Objectives

To instill within the students a love of beauty in pictures and an ambition to understand the underlying ideas represented by the artist.

To give the students an understanding of how history and literature live through art, and an appreciation of the earliest survivals of painting.

### Content

- **b. Painting.**
  - The elements of good design in pictures.
  - Hanging a picture.
  - The necessity to know something of the period in which an art product was created to understand and appreciate it.
  - The cave paintings at Altamira, Spain.
  - The architectural painting of Egypt, the Grecian vase painting, the Pompeian frescoes, and early Christian mosaics.
  - Medieval art.
  - France.
  - Italy.
  - Renaissance and later painting.
  - Oil painting.
  - Perfection of shading, modeling and fusion of color.
  - Florentine school of painting.
  - Venetian school of painting.
  - The Netherlands.
  - The Dutch.

### Procedure

- **b. Study the pictures in the home and school.**
  - Why were the pictures selected?
  - Suggest other pictures that might be used.
  - Make a short outline study of the pictures liked best during the year.
  - Select one from each period.
  - Find a small print, either in color or black and white, and paste beside it.
  - Decorate one or more pages of your notebook similar to the French manuscripts.
  - Students might arrange for an exhibit in the school or some public building.
  - Favorite pictures might be dramatized by class groups.

### Enrichment


- Find examples of decorative pages and lettering.


- Illustrations from master artists of each period.

- Leonardo de Vinci, Raphael, Michelangelo.

- Giorgione, Titian, Tintoretto, Veronese.
### Specific Objectives

- The German.
- The English.
- The French.
- Nineteenth century.
- Landscape art.
- The modernistic school or Barbizon school.
- Modern art trends.

- To make the students acquainted with some of America's best artists that their work may be enjoyed.
- To create an interest in architecture, and to teach the basic elements of fine architecture.
- To give the student an appreciation of the structural significance of various historic styles of architecture.

### Content

- The German.
- The Spanish.
- The English.
- The French.

- Nineteenth century.
- Landscape art.
- The modernistic school or Barbizon school.
- Modern art trends.

### Procedure

- Individuals should do research work in libraries, museums, and exhibits for material regarding the life of the artist and picture.
- Distinguish between nineteenth and twentieth century artists.

- Continue with notebook, keeping clippings of period of architecture studied.
- Show the gradual development of architecture.
- Give the distinguishing characteristics of each style.

### Enrichment

- Rubens, Van Dyke.
- Frans Hals, Rembrandt Holbein, Durer.
- Velasquez.
- Stuart, Innes, Homer, Sargent, Whistler.
- Frank Rutter, Evolution in Modern Art.
- Frankl, New Dimensions.

- For architectural study; lantern slides, cards, print pictures, architectural drawings and plans should be used depicting architectural types and periods.
- The National Geographic Magazine.

- Name places in which historic architectural influence is shown in Terre Haute.
- Sketch or photo-
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</table>
| To interest the students in the correct use and appreciation of textiles in their own home. | **b. Textiles.**  
The accumulation of all previous art as shown in American textiles. | Select a number of modern textile designs and trace them to their origin.  
Find suggestive motifs used in Egyptian, Greek, Coptic, Persian, Turkish, Indian, and Chinese textiles.  
Design a textile showing a specific influence.  
Create a modern textile.  
With samples plan an arrangement of rugs, hangings, and wall paper for your living room. | Collect and examine Indian blankets, block prints, hangings, etc.  
**Design.**  
The Drama Magazine  
Keramic Studio, May 1924, Mar. 1925. |
|                                                                                  | **c. Glass and Pottery.**  
Pottery of the Egyptians, Greeks, Romans, Peruvians, and Mexicans.  
Various glazes and modes of decoration used.  
Special considerations necessary for color, form, and design in modern chinaware and pottery suited to the needs of our modern home.  
Have a Bohemian | Sketch attractive vase forms.  
Distinguish between glazed and unglazed earthenware.  
Suggest styles of chinaware and pottery suited to the needs of our modern home.  
Have a Bohemian | Illustrative material in the form of lantern slides, pictures, and actual objects.  
Metropolitan Museum, New York, will furnish illustrations of pottery, porcelain, glassware, and metal. |
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<th>Specific Objectives</th>
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VI. ILLUSTRATION

A. General Statement

In this day of "school annuals", (and in some of the larger schools, monthly and weekly papers), there is an urgent need for illustrations of the life and activities within the school. Students, here, have an opportunity to put into practice the best present day methods in regard to illustrating. They also have the opportunity of gaining self approval through their ability to please their fellow students. There is a wonderful opportunity for the talented student to develop from school artist to a magazine or book illustrator, and every student will gain a deeper feeling of appreciation for the use of illustration in his everyday life.
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<td>Senior 2. 5 double</td>
<td>Design library</td>
<td>Students interest</td>
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<td>pp. 7011, 53-57,</td>
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<td>Unit 2. The Tech-</td>
<td>Study drawings of</td>
<td>Pedro Lemos,</td>
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<td>nique of pen handling</td>
<td>master pen artists.</td>
<td>Applied Art. pp. 317-</td>
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<td>Illustrate one of</td>
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<td>Specific Objectives</td>
<td>Content</td>
<td>Procedure</td>
<td>Enrichment</td>
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<tr>
<td>To produce by the line method of drawing some illustra-</td>
<td>a. Line work.</td>
<td>of the school following the technique of a particular artist.</td>
<td>Photographs, action drawings, thumbnail sketches may be used for ideas.</td>
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<td>tions of the sport activities within the school.</td>
<td>The blocking in of the drawing, proper use of the pen, and different methods of shading.</td>
<td>Try the same illustration in a different method.</td>
<td>Make a collection of work of the most popular commercial artists.</td>
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<td></td>
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<td>With an original technique illustrate the other sports for use in the annual.</td>
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<tr>
<td>To differentiate between stipple and spatter work within the minds of the students.</td>
<td>b. Stipple work.</td>
<td>Create a suitable design illustrating Ex Libris by the stipple method.</td>
<td>Ray J. Matasek, Drawing for Zinc Etching, pp. 33.</td>
</tr>
<tr>
<td></td>
<td>Types of stipple and method of creat-</td>
<td></td>
<td>Pedro J. Lemos, Applied Art, pp. 346, 335, and 336.</td>
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<td></td>
<td>ing.</td>
<td>Make a spatter work drawing that might be attractive as a frontispiece for the annual.</td>
<td>Ray J. Matasek, Drawing for Zinc Etching, pp. 40-41.</td>
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<tr>
<td></td>
<td>The technique of mask making and spattering.</td>
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<tr>
<td>To give the student an understanding and appreciation of crayon pencil work, and to make a drawing needed for the annual.</td>
<td>Unit 3. Other types of illustration. 7 weeks.</td>
<td>Practice various techniques with the crayon pencil.</td>
<td>Ray J. Matasek, Drawing for Etching. Pp. 12-16.</td>
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<td></td>
<td>Create an interesting design that might</td>
<td>Ray J. Matasek, Drawing for Etching.</td>
</tr>
<tr>
<td></td>
<td>b. Wash and brush drawings.</td>
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<tr>
<td>To teach the process of making brush drawings.</td>
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<tr>
<td><strong>Specific Objectives</strong></td>
<td><strong>Content</strong></td>
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<td>and wash drawings.</td>
<td>Use of the brush instead of the pen, dry brush drawing; other materials needed and their use. The productions of crisp wash drawings. The necessity of showing action, feeling, and interest in silhouettes.</td>
<td>be used to introduce the jokes in one of these methods. Design a page to introduce, &quot;Social Activities&quot;.</td>
<td>Pp. 40-45, 34-37. Pedro Lemos, <em>Applied Art</em>, p. 341</td>
</tr>
<tr>
<td>To help the student to realize the unlimited possibilities still unopen in the field of art illustration, and to arouse their creative instinct.</td>
<td>c. Paper batik. Process for production. Tinting process.</td>
<td>By use of the paper batik method create a decorative note to be used inside the book cover as linings. Use any desirable method and create designs for other school functions, e.g., French, Art, Home, Economic Clubs, etc.</td>
<td>Collect interesting silhouettes found in magazines</td>
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<td></td>
<td>Ray J. Matasek, <em>Drawing for Zinc Etching</em>, pp. 47-51. Interested student might form a poster club to take care of the school advertising.</td>
</tr>
</tbody>
</table>
VII. APPENDIX

A. Bibliography

1. Drawing


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Keelor, Katharine L. *Curriculum Studies in the Second Grade.*
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*Frankl, Paul T.  New Dimensions. New York:  Payson and
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