

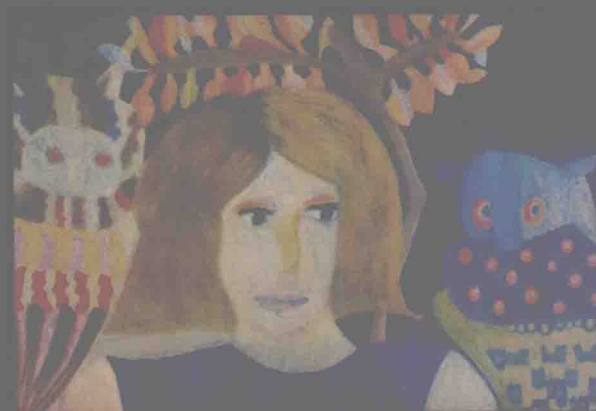
EMPHASIS

ART

A Qualitative Art Program
for Elementary
and Middle Schools

Frank Wachowiak
Robert D. Clements

SIXTH EDITION



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Robert D. Clements

University of Georgia



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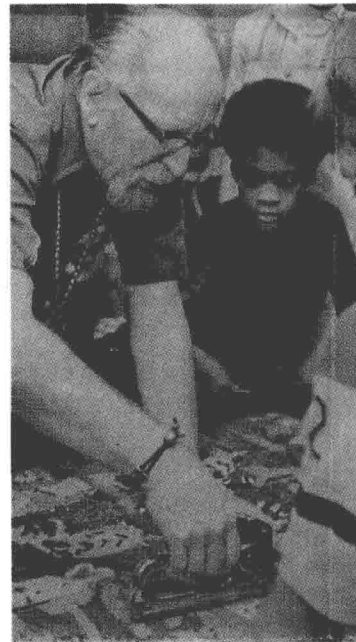
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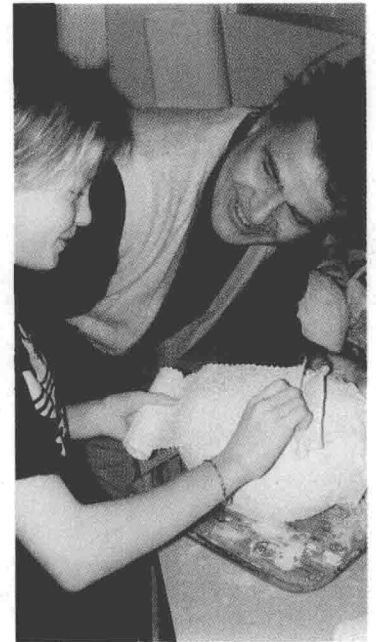
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To children everywhere who make the teaching of art a never-ending, forever-rewarding adventure, and to their teachers, in both elementary and middle schools, who share in the wonder and discovery. With special thanks to teachers of art around the world and to former students, now teachers and professors of art, who have been so generous in sharing the results of their teaching to help make this book a colorful treasury of child art.



FRANK WACHOWIAK



ROBERT CLEMENTS

Preface

This sixth edition of *Emphasis Art* is based upon Frank Wachowiak's teaching of art to children, beginning with his first elementary-school art classes in rural Minnesota and continuing for the next 50 years. His passion for a life in art is shown as Frank says, "I was born in 1913, the year of the Armory Show." After receiving his M.A. degree, he did his first art teaching, but service in the Navy during the Second World War interrupted his art teaching career until after the war and after he had received his M.F.A. degree. His creative encounters with children enriched and colored his life, and he found in the happy, charged environment of children's searching, discovering, and creating that it was easy to stay young at heart. Although Frank's health nowadays precludes his hands-on involvement in this new edition, he lives nearby and I have the opportunity to visit with him. He can recall the creation of each of his illustrations as if it happened yesterday. His inspiring words, the beautiful examples of children's art, and his clear technical directions continue in this new edition. His belief in the intrinsic worth of the art-studio experience remains central. The emphasis is on art—art as an adventure; a flowering; a celebration; and a discipline with its own singular demands, unique core of learning, and incomparable rewards.

One major thrust of education in our day is the increased attention to how general elementary classroom teachers can integrate art with other subjects. To meet this need, strongly called for by this edition's reviewers, two new chapters are added, giving recommendations for integrating art learning and learning in science and social studies. Several of the illustrations and ideas for this integration were previously spread throughout the text, although most are new to this edition.

Allowing children to discover how their innate desire to react and respond verbally to their own artwork and to that of others can enrich their studio art experience. At every stage of human development, a response to art is an exploration of the self and of human nature! Art educators have identified art criticism, art history, and aesthetics as the formal disciplines that can best aid students in this exploration. These three areas, along with studio production, comprise the elements of discipline-based art education (DBAE). Strategies for incorporating DBAE will meet the needs of teachers in the increasing number of school systems, colleges, universities, and states (through state education departments policies) which mandate that art education be treated in the four areas of art criticism, art history, aesthetics, and art production.

The response of educators at all levels to the fifth edition of *Emphasis Art* has been gratifyingly positive. The book's clarity, structure and wealth of colorful illustrations have found enthusiastic endorsement. The art teaching strategies, motivations, techniques, and evaluative procedures described are based on actual experiences and observations of outstanding elementary- and middle-school art practices both in this country and abroad. This new edition again concerns itself with the adventures, joys, responsibilities, problems, and rewards of teaching art to children;

with the strategic, guiding role of the teacher; with projects based on perennial, universal art principles; and with the ongoing evaluation of lesson objectives in design and composition, art history, art criticism, and aesthetics. In many chapters, new illustrations have been added showing the work of students in today's schools. The craft illustrations, formerly dispersed throughout the book, have been supplemented by new illustrations and the material organized into a new chapter of crafts.

Emphasis Art is designed first and foremost for elementary- and middle-school teachers of art who want to augment and enrich their art programs. It is also proposed as a text for the college or university student in search of high-caliber elementary- and middle-school art practices. It offers a lucid description of a proven, dynamic program for those veteran teachers who seek continuing challenges, new techniques, and classroom-tested art projects for their instructional repertoire.

I wish to especially acknowledge the assistance and contributions of two teachers, both now in leadership positions at universities, who coauthored earlier editions and without whose sharing with Frank Wachowiak the book(s) would not have come into being: Theodore K. Ramsay, Professor of Art, University of Michigan, Ann Arbor, coauthor of the first and second editions of *Emphasis Art*; and David Hodge, Professor of Art and Coordinator of Graduate Studies in Art, University of Wisconsin, Oshkosh, coauthor of the now out of print *Art in Depth*. Thanks to those who taught with Frank Wachowiak in his University of Georgia children's art classes and who have continued to give permission to use artworks they and Frank had their students produce: Dr. Mary Hammond, Head of the Art Department, George Mason University, VA and Dr. Patrick Taylor, Head of the Art Department, Kennesaw College, Kennesaw, GA.

Thanks to Baiba Kuntz, Winnetka, IL and to Sharon Burns-Knutson, Iowa City Schools, IA for their many new and ongoing contributions. Special thanks to Joyce Vroon, Trinity School, Atlanta, for so many new illustrations and for critiquing the manuscript. Special thanks also to Barbara Thomas, Whitehead Elementary School, Athens, Ga and to Melody Milbrandt, Valdosta, GA for many new illustrations. Other new contributors to this edition include Jackie Ellett, Rockbridge Elementary School, Gwinnett County Schools, GA; Debby Lackey, Fulton County Schools, Atlanta; Donna Cummins, Rockview Elementary School, Atlanta; Carol Case, Cobb County Schools, GA; Alisa Hyde, Savannah, GA, and Julie Phlegar, East St. Tammany Parish School District, Slidell, LA. Thanks to ongoing contributors from Faye Brassie, Nancy Elliott, David Harvell, and Mary Lazzari, all from the Athens, GA schools. Other teachers throughout the nation have works reproduced: Shirley Lucas, Oshkosh, WI; Alice Ballard Munn, Anchorage, AL; Ted Oliver, Marietta, GA; Carolyn Shapiro, Brookline, MA; Mary E. Swanson, Nashua, NH; Lawrence Stueck, Watkinsville, GA, and Diane Turner, Laurens, SC. For assistance in selecting 77 child art pictures and researching the credits, I wish to thank Dr. Barry Moore, Curator of the International Collection of Child Art and Professor of Art Emeritus, Illinois State University, Normal, IL. The USSEA Art Collection of Dr. Anne Gregory, Los Angeles Public Schools, is represented by works of students of Barbara Bluhm, Maine, and Susan Whipple, Oregon Christian School. Colleagues at the University of Georgia have helped: W. Robert Nix, Claire B. Clements, Carole Henry, Andra Johnson, and Diane Rives.

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Robert D. Clements

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Part 1

Art, Society, and Children



Courtesy of Melody Milbrandt, Valdosta, GA.

Previous Page: Third- and fourth-grade students are proud of their class-painted mural showing them playing ball, jumping rope, flying kites, and skating together. Notice the space created by overlapping and diminishing sizes of figures and objects in the foreground, middle ground, and background.

The Role of Art in Society and in the Schools

Art in Society

On the one hand, art is an international language; it is universally accessible even to those with little knowledge of how it was used in a culture. Through its organization and content, it communicates something of its meaning without words. On the other hand, because it came from a specific culture, it is relative both to that culture and to the time, place, and circumstances of its creation. For the members of any cultural group, art provides a mirror, and it helps them to have a unique sense of cultural identity. Art is one of the main ways for transmitting, maintaining, and analyzing culture; it is a way for people to find out about a culture. Culture is not just a people's artistic, musical, food, holiday, and historical heritage, however. It also is the shared values, attitudes, belief systems, and cognitive styles that affect a group of people's behavior and serve to direct them in their lives and give those lives meaning. Study of the arts and humanities enriches daily life and develops a sense of community.

The arts are important to a nation's people and to their culture. More Americans go to museums than to sporting events, and over 1 million Americans from all communities and cultures call themselves artists. All communities and all cultures make art because art makes events special. When art is made to celebrate ordinary experiences, these experiences take on a special quality. By making events and things stand out from the commonplace, art transforms and reorganizes our conceptions of the world.

Multicultural Pluralism

America is becoming increasingly multicultural. More and more, both our nation in general and the specific arts in our nation address the im-

portance of multiculturalism. For example, one of the major focuses of postmodern art (the term applied to much of our contemporary art) is the relationship of art in a particular culture to social and political issues. This renewed interest of art in things sociopolitical is a sharp departure from earlier modern movements such as abstraction and abstract expressionism, which avoided sociopolitical commentary. Art has become an agent for social change, as anyone who has visited a museum of modern art recently or seen artworks such as Nancy Spero's and Leon Golub's works about brutality, Judy Chicago's and Mary Kelly's pieces about women and motherhood, or Nam June Paik and Joseph Beuys' video about whales knows.

Not only have postmodern artists become agents for change, museums are beginning to move in a new direction as well. As one of society's major institutions dealing with the transmission of culture, the museum in America plays a major role in determining what is considered art. In this decade, art and museums have been the focus of fierce national debates over artistic freedom and censorship. Museums have now begun to mount exhibitions such as Hispanic-American artists, women artists, and Harlem's African-American artists, but multicultural progress is slow. Ninety percent of museum exhibitions in the past decade had a Euro-American focus, and cultural institutions are increasingly challenged to take into account the values, attitudes, and beliefs of minority cultures.

Just as today's artists, museums, and society in general make efforts to create a just society serving all its citizens, teachers in the schools are striving to give equitable treatment to the cultural contributions of their students' ethnic groups. As the student populations of American schools become more multicultural, it is essential that teachers of art design curricula that will promote the appreciation of diverse cultures' artistic heritages. In designing a curriculum, we must ask: Whose culture is being taught? In addition, we must ask if the culture is one in