An Art Curriculum For The Human Tree Players

An Honors Thesis (ID 499)

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Muncie, Indiana
May 4, 1978

May 1978 Graduate
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INTRODUCTION

A segment of society has been denied its right to become a contributing part of society. This group of individuals is the mentally retarded. They not only have a right to management or vocational training, but a right to a creative training. Society has been so concerned with the physical needs of the mentally retarded individual that their creative essence has been ignored.¹

In 1974, a group was founded in Muncie, that was and still is concerned with the total identity of the retarded individual. The name of the group is the Human Tree Players. "The basic goal of this group, . . . is to provide an aesthetic, creative experience for a group of individuals, the mentally retarded, who are usually denied the opportunity to participate in drama, dance or the visual arts."²

The Human Tree Players have had a very successful experience in drama. The founders, Mr. Ron Hucker and Dr. Don Heady, have very strong backgrounds in drama, therefore, the emphasis has been in drama. The group has given over one hundred performances in the past four years. A film has been produced about them and their experiences in the Human Tree Players.

The creative needs of the individuals have been tapped through drama and much more has happened. The individuals of the

¹The Human Tree Players, Pamphlet (Funded by the Indiana Arts Commission).
²Ibid.
Human Tree Players have shown definite increases in vocabulary, socialization and personal growth. Their feeling of self-worth has increased tremendously as has their ability to express their feelings and talk about their problems.³

The visual art aspect of their goal has not been a reality until the spring of 1978. Dr. Don Heady started an art program for the Human Tree Players once a week for one hour. Dr. Heady seemed excited and relieved, when an interest in working with the Human Tree Players in the visual arts, was expressed by the author.

For the first two weeks, of the total nine weeks the writer worked with the Human Tree Players, she observed the group drawing about their drama experiences. She planned and taught a variety of art experiences for the remainder of the nine weeks. While remaining sensitive to the group's needs, the writer experimented with different techniques.

The writer found planning an art program for the Human Tree Players to be a challenge. This challenge evolved into an Honors Creative Project. The project is to plan an art curriculum for the group for next year. The writer wants this curriculum to be a valuable experience for the group. The art curriculum must be explicit enough for a person not oriented in art to be able to use successfully.

The group has such a momentum built up, because of the drama experience that hopefully this art curriculum will increase the momentum. A goal of this curriculum is to keep the group

³The Human Tree Players (Indiana Arts Commission).
in socialization and personal growth. The art curriculum must help bring the Human Tree Players out of their sheltered world into society.
THE ART CURRICULUM FRAMEWORK

To stand without a foundation is precarious. It follows that an art curriculum needs a foundation to make it work successfully. The foundation of an art curriculum is the understanding of the art elements, line, shape, form, color, and texture. Without the understanding of the art elements, an art curriculum has nothing to build on.

An art curriculum can expand and grow in numerous directions if the art elements are understood. Personal relations or social relations can become the main focus of the art curriculum, after a foundation of understanding is built. The writer's curriculum for the Human Tree Players will be divided into two sections. The first section will be the foundation, the understanding of the art elements. The second section will be structured for group projects.

Each art element will have one unit designated to it, each unit will be composed of four lessons. Starting with line, the Human Tree Players will work in different media using the art element, line. The next four units will be on the other elements, shape then form, color, and texture.

After these concepts are fully comprehended the group projects will begin. At this time the group will have the know-

ledge and skills to express themselves in art. Through group projects, the Human Tree Players will increase their interpersonal relations and help establish themselves in society.
SPECIAL CONSIDERATIONS

Special considerations should always be remembered when working with any group of people. This especially true when working with handicapped individuals. The writer feel there are special considerations to be followed when using this art curriculum for the Human Tree Players.

Such a wide range of abilities exists in the Human Tree Players that objectives to be accomplished by the entire group are impossible. The objectives in this art curriculum were made for the majority of the group. Do not be distraught if all the individuals cannot meet the objectives.

A few guidelines would be used when the lesson plan calls for models. The writer believes people are the best sources for learning about the human form. Models may be defined for this art curriculum as individuals of the Human Tree Players posing for the rest of the group. The job of a model should be made as important as the work the group is producing. The group should be made aware that to model is a difficult job and the model needs the respect of the entire group. Models should be changed as often as possible.

Public praise is a great need of the Human Tree Players. Displays should be used as often as possible. Displays at all the gathering places should be used. Educate the public as well as the Human Tree Players.
CHARACTERISTICS OF THE HUMAN TREE PLAYERS

I. Physically
   A. No physical handicaps within the group
   B. Various degrees of motor coordination

II. Mentally
   A. A variety of levels of mental abilities
   B. Poor self concept
      1. Drama helped but art is a new and awkward experience
         a. Little if any experiences with art in the past
         b. No art program geared for their particular needs until now
      2. Several people in the group feel the need to copy
   C. Short attention spans
   D. Poor memory recall
   E. Poor socialization skills
      1. Personal interrelationships within the group are at a stressful point
         a. Because they are unsure of position in group
         b. Because they are apprehensive of art experiences
      2. Every experience of improving socialization skills is needed

5 Ibid., p. 2-2.
6 Ibid., p. 3-12.
NEED OF THE HUMAN TREE PLAYERS

I. Physically

A. Improve motor coordination development through: 7
   1. Gross motor control development techniques
      a. Work with physically large studio projects
      b. Plenty of room to work and move around
   2. Fine motor development techniques
      a. Use of a variety of art tools
      b. Progressively lead to physically smaller studio projects

B. Improve hand-eye coordination through:
   1. Visual perception exercises
   2. Studio related experiences

II. Mentally

A. Improve self concept through: 8
   1. Constant positive reinforcement
   2. Assured success experiences
   3. Awareness of their art abilities as being unique and special
   4. Short unit plans
      a. Because of short attention spans
      b. Because of poor memory recall
   5. A variety of art media 9
      a. Because of the less discouragement due to poor experience in one particular medium
      b. Opportunity each individual find own area of most success

7 Insights: Art in Special Education: Educating the Handicapped Through Art. p. 2-1.
8 Ibid., p. 3-2.
6. Starting a program planned with non-representational art projects and proceed to more representational art projects
   a. Because they do not have motor or visual skills to make image look like object they see
   b. Because each person within the group is at a different level of art ability and comparisons within the group are destructive.

B. Improve socialization skills through:  
   1. Group projects
   2. Displays in community
      a. Because each individual identifies with the group
      b. Because it helps the group become a creative part of the community


PRINCIPLES OF AN ART CURRICULUM
FOR THE HUMAN TREE PLAYERS

1. Art is an individual expression. Only you can do what you do.
2. Art is a valuable tool for self expression.
3. Art is a success experience.
4. The understanding of the elements of art, line, shape, form, color, and texture, are essential to expression in art.  
5. Non-representational art is as valid as representational art.
6. Each medium has its own special qualities.
7. Drama and art use many of the same elements for expression.
8. Each person has his own abilities to give the group.
9. Evaluating art work builds self confidence and knowledge of art concepts.
10. Displaying art work builds self confidence.

LINE PRINTS

Objectives

General

1. Each person will develop the concept of line.
2. Each person will develop the concept of straight versus curved lines.
3. Each person will develop visual perception.
4. Each person will develop manual dexterity.

Specific

1. Each person should be able to point out straight and curved lines in the room.
2. Each person should be able to attach the string to the poster board using glue in an arrangement of straight and curved lines.
3. Each person should be able to make one printing plate.
4. Each person should be able to talk about the lines on their printing plate during evaluation.

Learner Process

10 min. Talk about line and point out lines in the room.
Have the group point out straight and curved lines.
5 min. Explanation of process:
Attach string in sections to poster board using glue.
Glue entire bottom side of string.

Demonstration:

![Diagram]

5 min. Distribute materials.
25 min. Work time.
5 min. Clean up.
10 min. Evaluation.

Evaluation

Each person will explain their straight and curved lines on their printing plate.
Art Materials

String (Heavier yarn may be used for those individuals who have less manual dexterity)
Scissors
White glue in squeeze containers
Poster board
LINE PRINTS

Objectives

General

1. Each person will develop the concept of line.
2. Each person will develop the concept of straight versus curved lines.
3. Each person will develop the concept of print production and repetition.

Specific

1. Each person should be able to point out straight lines in comparison to the curved lines in the room.
2. Each person should be able to print on top of same print in different direction and have print of lines in opposing directions.
3. Each person should be able to talk about the lines in each other's prints.

Learner Process

5 min. Review of lines.
5 min. Explanation of printing process:
   Brush tempera paint over entire plate with brushes.
   Lay paper over print.
   Use wooden spoon and rub on paper.
   Pull paper form plate. Carefully!

Demonstration:

5 min. Distribute materials.
   Set up paint stations.
25 min. Print time.
5 min. Clean up.
10 min. Evaluation.

Evaluation

Give time for entire group to view all the prints. Ask them to choose their favorite and explain their reasons.
Art Materials

Construction paper and other paper of heavier grade
Tempera paint—red, blue, and yellow
One inch easel brushes—one for each person
Plastic containers for paint
Wooden spoons—one for two people
Objectives

General

1. Each person will develop the concept of line.
2. Each person will develop the concept of real and visual moving line.
3. Each person will develop freer use of line in their drawings.

Specific

1. Each person should be able to point out line of movement with the use of flashlight held by a person moving his arms.
2. Each person should be able to explain the difference between real and visual moving line.
3. Each person should be able to draw the repeated movement the model is doing by the use of lines.

Learner Process

5 min. Review the concept of line.
5 min. Discussion of moving line.
5 min. Motivation using flashlight held in hand:
One person holds flashlight in each hand and moves arms rapidly.

The group should see the line of light the flashlight trails.

Talk about real moving line.
5 min. Discussion on visual moving line:
Use reproductions.

Talk about line in reproductions as being visual.
Talk about the artist's use of visual moving line.
5 min. Demonstration:
Do at least two drawings using a model.

Discuss how and why the lines move, width, direction, straight, or curved.
3 min. Distribute materials.
3 min. Moving drawing. (Using a model showing repetitive motion)
2 min. Moving drawing. (Use same model doing different repetitive motion)
Learner Process Continued

2 min. Moving drawing. (Use different model)
2 min. Moving drawing—Using markers in each hand
   (Use same model)
6 min. 2 min. interval moving drawing—Person draws for
   2 minutes and moves to next drawing of person
   next to him and draws, then at the end of 2 min.
   he moves to next drawing. One drawing shows
   three different people's drawings.
   (Use same model for entire 6 min. drawing)
2 min. Moving drawing.
5 min. Clean up.
10 min. Evaluation.

Evaluation

Discuss real versus visual line. Discuss what makes the
lines of their drawings move.

Art Materials

Felt tip watercolor markers
Large sheets of newsprint
Drawing boards—one for each person
Reproductions
Two flashlights
GESTURE LINE DRAWINGS

Objectives

General
1. Each person will develop the concept of line.
2. Each person will develop the concept of straight versus curved lines.
3. Each person will develop the concept of moving lines.
4. Each person will develop the concept of drawing a human figure by using straight and curved lines.
5. Each person will develop the concept of all people's work being unique and special.

Specific
1. Each person should be able to point out straight and curved lines in the room.
2. Each person should be able to recall and explain the difference between real and visual moving line.
3. Each person should be able to draw the outlines of the human form using straight and curved lines, a technique of gesture drawing.
4. Each person should be able to point out the different styles people have and how each is special.

Learner Process

5 min. Review lines.
3 min. Talk on unique and special styles each person has.
6 min. Discussion on gesture drawings:
    Drawing not supposed to look like the model.
    Look at the human figure outline as a combination of straight and curved lines.
2 min. Demonstration:
    Do at least two drawing using a model.
2 min. Distribute felt tip markers and newsprint.
2 min. Gesture drawing. (Change model for each drawing)
2 min. Gesture drawing.
2 min. Gesture drawing.
1 1/2 min. Gesture drawing.
1 1/2 min. Gesture drawing.
1 1/2 min. Gesture drawing.
5 min. Time allowance for directions.
2 min. Distribute chalk and construction paper and pick up felt tip markers.
Learner Process Continued

2 min. Gesture drawing. (Using the same paper and the
same model for next three drawings).
2 min. Gesture drawing.
1 min. Gesture drawing.

2 min. Gesture drawing. (Using the same paper and the
same model for next three drawings).
2 min. Gesture drawing.
1 min. Gesture drawing.

5 min. Clean up.
10 min. Evaluation.

Evaluation

Divide the group into pairs. Each person will explain
the other person's work to the entire group. Everyone is to
remember the uniqueness and speciality of each other's work.

Art Materials

Felt tip watercolor markers
Large sheets of drawing paper
Drawing boards—one for each person
Chalk
Construction paper
LINES MAKE SHAPES

Objectives

General
1. Each person will develop the concept of lines.
2. Each person will develop the concept of lines joining to make shapes.
3. Each person will develop the concept of different sized shapes.

Specific
1. Each person should be able to explain straight, curved, and moving lines.
2. Each person should be able to paint lines joining to shapes.
3. Each person should be able to paint three shapes of similar shapes but different sizes.

Learner Process

5 min. Review of lines.
3 min. Explanation of lines joining to make shapes.
3 min. Demonstration:
Do at least 5 shapes.
Use line like outline and fill in the shape.

3 min. Explanation.
Fill page with shapes on top of one another.
Each shape repeated three times in different sizes.

2 min. Distribute materials.
Learner Process Continued

30 min. Working time.
3 min. Clean up.
10 min. Evaluation.

Evaluation

Each person will talk about their paintings and explain their shapes.

Art Materials

Tempera paint-red, blue, and yellow
Round tip camel easel brushes-one for each person
Plastic containers for paint
Large drawing paper
TISSUE PAPER COLLAGE

Objectives

General

1. Each person will develop the concept of shapes.
2. Each person will develop the concept of the same shape in different sizes.
3. Each person will develop the concept of repetition and unity.

Specific

1. Each person should be able to explain how lines make shapes.
2. Each person should be able to cut the same shape in different sizes out of tissue paper.
3. Each person should be able to point out the unity the repetition of shape gives.

Learner Process

5 min. Review of shapes. Lines make shapes.
5 min. Explanation of making same shape in different sizes.
5 min. Demonstration:
  Cutting tissue paper.
  Arranging tissue paper on the drawing paper.
  Applying polymer medium to the tissue and drawing paper.

2 min. Distribute materials.
30 min. Working time.
5 min. Clean up.
10 min. Evaluation.

Evaluation

Give time for entire group to view all the collages. Ask them to choose their favorite and explain their reasons.
Art Materials

Tissue paper
one inch easel brushes—one for each person
Scissors—one for each person
Polymer medium—gloss finish
Plastic containers for polymer medium
Drawing paper
ANIMALS WITH SHAPES

Objectives

General
1. Each person will develop the concept of shape.
2. Each person will develop the concept of shapes on animals.
3. Each person will develop the concept of their own unique and special style of work.

Specific
1. Each person should be able to explain the concept of shapes.
2. Each person should be able to describe one animal that has shapes.
3. Each person should be able to paint their own special animals.
4. Each person should be able to point their own special style of painting.

Learner Process

5 min. Review of shapes.
5 min. Talk about animals with shapes:
   Bring in photographs of different animals.
5 min. Discussion of artists using animals as subject matter:
   Use reproductions.
2 min. Distribute supplies.
30 min. Work time.
3 min. Clean up.
10 min. Evaluation.

Evaluation

Each person should tell a story, "How My Animal Became Coated with Shapes." Use their painting as an illustration of their story.

Art Materials

Tempera paint—red, blue, and yellow
Round tip sable easel brushes—one for each person
Art Materials

Plastic containers for paint
Large drawing paper
Reproductions
EXAGGERATED HUMAN SHAPES

Objectives

General

1. Each person will develop the concept of shapes.
2. Each person will develop the concept of exaggeration.
3. Each person will develop the concept of human form.

Specific

1. Each person should be able to explain the concept of shapes.
2. Each person should be able to point out the exaggerated shapes on reproductions.
3. Each person should be able to paint the human body with exaggerated shapes.
4. Each person should be able to point out the exaggeration of shapes on their own painting.

Learner Process

5 min. Review of shapes.
10 min. Discussion of exaggeration:
   Use reproductions.
   Point out the exaggerated shapes.
3 min. Explanation:
   Look at model.
   Divide the model into shapes.
   Exaggerate the shapes in mind.
   Paint those exaggerated shapes.
5 min. Demonstration:

2 min. Distribute supplies.
10 min. Painting...(Change model for each painting)
10 min. Painting.
5 min. Clean up.
10 min. Evaluation.
Evaluation

Each person will explain his own exaggerated shapes of the human form.

Art Materials

Tempera paint
Round tip camel easel brushes—one for each person
Plastic containers for paint
Large drawing paper
Reproductions
WOOD SCRAP FORMS

Objectives

General
1. Each person will develop the concept of shape.
2. Each person will develop the concept of form.
3. Each person will develop the concept of shape versus form.

Specific
1. Each person should be able to explain the difference between shapes and forms.
2. Each person should be able to point shapes and forms.
3. Each person should be able to add wood scraps on to one another with glue.
4. Each person should be able to explain that one side of a wood scrap is a shape and the entire scrap is a form.

Learner Process

5 min. Review of shapes.
3 min. Explanation of difference of shapes and forms:
A person can walk around forms.
A person cannot walk around shapes.
10 min. Tour:
Point out shapes versus forms.
Get the group to walk around forms.
Have the group point out shapes.
5 min. Demonstration:
Glue wood scraps on top of one another.
Remember balance.
2 min. Distribute materials.
25 min. Work time.
5 min. Clean up.
5 min. Evaluation.

Evaluation

Have the group look at all the forms. Remember the form of the scraps and the total form of the entire form.
Have the group explain the difference between shapes and forms.
Art Materials

Wood scraps - the larger the amount the better the project
White glue in squeeze containers
SHAPES ON WOOD SCRAP FORMS

Objectives

General

1. Each person will develop the concept of shape versus form.
2. Each person will develop the concept of shapes on forms.

Specific

1. Each person should be able to point out shapes and forms in the room.
2. Each person should be able to point to shapes on forms.
3. Each person should be able to point to the painted sides as shapes.
4. Each person should be able to paint sides of the wood scraps.

Learner Process

5 min. Review of shapes versus forms.
5 min. Explanation of shapes on forms:
   Use examples—patterned shirts, chairs, animals, etc.
5 min. Tour:
   Have the group point to shapes on forms.
5 min. Demonstration:
   Paint each side of the wood scrap.
   Paint entire side with one color.
   Paint each side with a different color.
5 min. Distribute materials.
25 min. Work time.
10 min. Clean up.

Evaluation

Next lesson.

Art Materials

Acrylic paint—red, blue, and yellow
One inch easel brushes—one for each person
Plastic containers
Wood scrap forms from last lesson
SHAPES ON WOOD SCRAP FORMS

Objectives

General
1. Each person will develop the concept of shape versus form.
2. Each person will develop the concept of shapes on forms.

Specific
1. Each person should be able to point to shapes and forms in the room.
2. Each person should be able to point to shapes on forms.
3. Each person should be able to paint the sides of the wood scraps.
4. Each person should be able to point to the painted sides as shapes.

Learner Process

5 min. Review of shapes on forms.
3 min. Review of process of painting the sides of the forms.
5 min. Distribute materials.
20 min. Work time.
7 min. Clean up
20 min. Evaluation.

Evaluation

Sit in circle. Have each person talk about his form as if he were a little person climbing on the form. Questions: Do you like the forms you are climbing? Do the shapes look interesting? Are the colors bright?

Art Materials

Forms from last lesson
Acrylic paint-red, blue, and yellow
One inch easel brushes—one for each person
Plastic containers
WIRE LINE FORMS

Objectives

General
1. Each person will develop the concept of form.
2. Each person will develop the concept of line making form.
3. Each person will develop the concept of human form with wire.
4. Each person will develop the concept of exaggeration.
5. Each person will develop safety consciousness in art.

Specific
1. Each person should be able to point to forms and list form outside of the Center.
2. Each person should be able to explain the concept of wire as being line.
3. Each person should be able to explain that line can make form.
4. Each person should be able to define the concept of exaggeration.
5. Each person should be able to manipulate the wire into an exaggerated human form.
6. Each person should be able to wear safety glasses and bend each end of wire.

Learner Process

5 min. Review of line, form, and exaggeration.
10 min. Discussion of line, form and exaggeration. Use reproductions.
Point to line defining human form.
Point to exaggerated shapes and forms.
5 min. Demonstration:
Wearing safety glasses.
Bending wire with pliers.
Attaching pieces of wire together.
Bending the ends of the wire. It will not poke.
Attaching wire forms to a base.
Learner Process Continued

3 min. Distribute materials.
25 min. Work time.
   Allow last 5 minutes for attaching form to a base.
3 min. Clean up.
10 min. Evaluation.

Evaluation

The group will decide what was exaggerated on each wire form. The group will talk about the line of the form.

Art Materials

Pre-cut stovepipe wire-2 feet
Pliers-one for each person.
Safety glasses
Wood bases for wire forms-one for each wire form
Nails-to attach the form to the base
Reproductions
COLOR MIXING

Objectives

General

1. Each person will develop the concept of color.
2. Each person will develop the concept of primary colors.
3. Each person will develop the concept of secondary colors.
4. Each person will develop the concept of using different tools for painting.

Specific

1. Each person should be able to explain that a person cannot make the primary colors by mixing other colors.
2. Each person should be able to explain that by mixing the primary colors a person will get the secondary colors.
3. Each person should be able to name what primary colors make, green, orange, and violet.

Learner Process

10 min. Explanation:
Primary colors. Have a person try to make a primary color using the other colors.

Secondary colors. Quick explanation.

5 min. Demonstration:
Tape paper to table.
Put dabs of red, blue, and yellow near left edge of paper.
Pull matt squeezy from the left edge of paper to the right edge of the paper.

5 min. Distribute materials.

10 min. Work time
Learner Process Continued

10 min. Discussion:
   About what happened when the colors mixed.
10 min. Work time.
5 min. Clean up.
5 min. Evaluation.

Evaluation

See which paintings came out with the truest colors including the secondary colors. List the primary and secondary colors. Name the colors on the paintings.

Art Materials

Tempera paints-red, blue, and yellow
Large drawing paper
Masking tape
Matt board squeegeies-one for each person
LARGE COLOR WHEEL

Objectives

General
1. Each person will develop the concept of color.
2. Each person will develop the concept of the primary and the secondary colors.
3. Each person will develop the concept of the color-wheel arrangement.

Specific
1. Each person should be able to cut the primary colors in the same shape and size.
2. Each person should be able to cut the secondary colors in the same shape and size but in a different shape than the primary colors.
3. Each person should be able to glue the shapes in a color wheel arrangement on white poster board.
4. Each person should be able to point to the primary colors on his color wheel.
5. Each person should be able to point to the secondary colors on his color wheel.

Learner Process

10 min. Review of primary and secondary colors.
Use work from previous lesson.
5 min. Explanation:
Color wheel arrangement.
Process the group is to use.
5 min. Demonstration:
Cutting different shapes for the primary and the secondary colors.
The arrangement of the shapes.

25 min. Work time.
5 min. Clean up.
10 min. Evaluation.
Evaluation

Each person explain his color wheel. Talk about the different shapes and the primary and secondary colors. Stress the arrangement of the color wheel.

Art Materials

Construction paper-red, blue, yellow, violet, green, orange
Scissors-one for each person.
Poster board-at least one for each person
White glue in squeeze containers
COMPLIMENTARY SHAPES

Objectives

General

1. Each person will develop the concept of color.
2. Each person will develop the concept of primary and secondary colors.
3. Each person will develop the concept of complimentary colors.

Specific

1. Each person should be able to list the primary colors and the secondary colors.
2. Each person should be able to explain how the secondary colors are made.
3. Each person should be able to paint shapes using a complimentary pair of colors and the neutral color the pair makes when mixed.
4. Each person should be able to explain, using the color wheel made in the previous lesson, that the complimentary colors are across from one another on the color wheel.

Learner Process

10 min. Review of primary and secondary colors.
10 min. Explanation of the complimentary colors:
List the complimentary pairs—blue and orange, red and green, and yellow and violet.
How to find the complimentary pairs on the color wheel.
The brightness of the compliments when they are placed next to one another.
Mixing the compliments makes a neutral brown color.
5 min. Demonstration:
Painting complimentary shapes.
Mixing a complimentary pair and use that color and paint some shapes.

5 min. Distribute materials.
Learner Process Continued

15 min. Work time.
5 min. Clean up.
10 min. Evaluation.

Evaluation

Discuss each individual painting. The brightness of the colors. The neutral brown color, one gets when mixing complimentary pairs.

Art Materials

Tempera paints-red, blue, yellow, violet, green, and orange
Round tipped camel easel brushes-one for each person
Plastic containers for the paint
Large drawing paper
WARM OR COOL FANTASY ANIMALS

Objectives

General

1. Each person will develop the concept of color.
2. Each person will develop the concept of the primary and secondary colors.
3. Each person will develop the concept of complimentary colors.
4. Each person will develop the concept of the arrangement of the color wheel.
5. Each person will develop the concept of warm and cool colors.

Specific

1. Each person should be able to list the primary and secondary colors.
2. Each person should be able to name the complimentary color pairs.
3. Each person should be able to explain why a color is either warm or cool.
4. Each person should be able to color their fantasy animals using either the warm or cool colors.

Learner Process

5 min. Review of color.
10 min. Explanation of warm and cool colors:
Warm colors are red, orange, and yellow.
Cool colors are blue, green, and violet.
Warm colors look like fire, sun, etc.
Cool colors look like ice, grass, etc.
Use their color wheels.
5 min. Explanation of their fantasy animals:
Use either warm or cool colors for entire drawing.
2 min. Fantasy animal can be any shape.
25 min. Work time.
3 min. Clean up.
10 min. Evaluation.

Evaluation

Talk about each drawing and how either the animals look warm or cool depending on the colors use.
Art Materials

- Drawing paper
- Crayons with primary and secondary colors
RUBBINGS

Objectives

General

1. Each person will develop the concept of texture.
2. Each person will develop tactile perception.
3. Each person will develop the concept of visual perception.

Specific

1. Each person should be able to take at least ten rubbings from the room and possibly outside.
2. Each person should be able to explain that every object has real texture.
3. Each person should be able to point out the lines and shapes of the rubbings as visual texture.

Learner Process

2 min. Explanation of texture.
8 min. Tour of room.
The group sees texture—visual texture.
The group feels texture—real texture.
3 min. Demonstration:
Place paper over the texture wanted.
Rub block graphite crayon over the texture.
Crayon lead hits the higher points of the texture.

2 min. Instructions:
Set boundaries.
Go in pairs if going outside.
Feel and look for texture.
2 min. Distribute materials.
20 min. Work time.
3 min. Clean up.
10 min. Evaluation.
10 min. Discussion of how artists use texture in their work:
Use reproductions.
Use three dimensional art works.
Evaluation

Each person shows and explains his rubbings. Explain: what the texture is and how the lines and shapes of the rubbing shows visual texture.

Art Materials

Block Graphite Crayons—one for each individual
Large sheet of newsprint
Reproductions—showing visual texture
Art works—showing real texture
Lesson #18

TEXTURED PLANET LANDSCAPES

Objectives

General
1. Each person will develop the concept of texture.
2. Each person will develop the concept of real versus visual texture.
3. Each person will develop tactile perception.

Specific
1. Each person should be able to state that every object has texture.
2. Each person should be able to explain the difference between real and visual texture.
3. Each person should be able to paint a landscape of an unknown planet with a texture mixed in the paint.

Learner Process

5 min. Review of texture.
5 min. Explanation and demonstration: Paint with texture mixed into the paint. Unknown planets must have unique textures and colors.
5 min. Distribute materials.
30 min. Work time.
5 min. Clean up.
10 min. Evaluation.

Evaluation

Each person talk about what planet would look and feel like if you just landed on the planet.

Art Materials

Tempera paints
Polymer medium—just enough mixed in the paint to keep the texture attached to the paint.
Wood shavings
Sand
Other textures.
Round tipped sable brushes—one for each person
Heavy drawing paper
CLAY TEXTURE EXERCISES

Objectives

General

1. Each person will develop the concept of texture.
2. Each person will develop the fine motor coordination.

Specific

1. Each person should be able to state that every object has texture.
2. Each person should be able to explain the difference between real and visual texture.
3. Each person should be able to manipulate the clay into some interesting textures by adding clay.
4. Each person should be able to manipulate the clay into textures by subtracting clay.
5. Each person should be able to press objects into the clay to make textures.

Learner Process

10 min. Review of texture.
5 min. Explanation and demonstration of different texture exercises:
By adding clay to clay.
By subtracting the clay.
by pressing objects into the clay.

5 min. Distribute materials.
2 min. Smooth texture. (Use same clay over for each exercise)
2 min. Rough texture.
3 min. Combination of rough and smooth texture.
5 min. Texture by adding clay.
5 min. Texture by subtracting clay.
5 min. Texture by pressing object into it.
8 min. Clean up.
5 min. Evaluation.
Evaluation

Review of different methods of making texture in clay. No end product for this lesson.

Art Materials

Clay
Tools to give texture—spoons, spools, pencils, wire loops, lids, etc.
TEXTURE PENDANTS

Objectives

General

1. Each person will develop the concept of texture.
2. Each person will develop the fine motor coordination.

Specific

1. Each person should be able to state that every object has texture.
2. Each person should be able to explain the difference between real and visual texture.
3. Each person should be able to work the clay into a shape with texture.

Learner Process

10 min. Review of texture.
5 min. Demonstration:
Think of interesting shape.
Make interesting shape with clay.
Think of texture for shape.
Make texture for shape.
Make hole in top of pendant for lacing when dry.

5 min. Distribute materials.
25 min. Work time.
5 min. Clean up.
10 min. Evaluation.

Evaluation

Each person explain why chose that particular shape and texture.
Art Materials

Clay
Tools to give texture—spoons, spools, pencils, wire loops, lids, etc.
Leather strips for lacing pendants when dry
CAST OF FACE

Objectives

General
1. Each person will develop the concept of human form.
2. Each person will develop self identity.
3. Each person will develop socialization skills.

Specific
1. Each person should be able to put cheesecloth and tape on another person's face.
2. Each person should be able to identify the cast of his face.

Learner Process

First Lesson
Explain and demonstrate the process:
Place the moistened cheesecloth on the face.
Wet strips of water tape and apply to the cheesecloth.
First strips should circle the face.
The first layer use three inch strips of tape.
The second layer use two inch strips of tape in opposite directions to the first layer.
The third layer use small squares and patch the face.
Wait until the tape is dry.
Remove gently.

Divide the group into pairs.
One person from the pair applies the cast.
The other person is the model.

Second lesson:
Discussion on George Segal.
Use reproductions.
The persons within the pairs switch jobs.
Each person will have a cast of his face.
Learner Process

Third lesson
    Coat the cast with polymer medium, matte finish.
    Decide on type of mounting.
    Mount the cast as a group.

Art Materials

Cheese cloth
water tape
Bowls to put water in to wet the tape
Polymer medium-matte finish
Group project

MURAL

Objectives

General

1. Each person will develop his concept of line, shape, and color.
2. Each person will develop his self concept.
3. Each person will develop his socialization skills.

Specific

1. Each person should be able to add his design to the total design of the mural.
2. Each person should be able to paint a part of the mural.
3. Each person should be able to explain the idea and subject matter of the mural.

Learner Process

First Lesson
Explain the group project.
Brainstorm for the subject matter of the mural.
Come to an agreement on the subject matter.
Review lines, shapes, and colors.

Second lesson
Everyone draws one design of a mural with the agreed subject.
Two people are chosen by the group to combine all the designs and make a total design.

Third lesson
The final design is presented to the group.
Everyone must agree on the final design.
Review lines, shapes, and colors.

Fourth lesson
Draw mural on the wall.

Fifth-? lessons
Everyone helps paint the mural.

Final lesson
A public showing
Printed brochures about the mural printed by the group.
Evaluation

Discussion of the art elements in the mural. Discussion of the subject matter of the mural. The public showing.

Art Materials

Acrylic paint
Wide household brushes
Buckets
Plastic to protect the floor
Masking tape
Foot stools
CREATIVE STITCHED BANNERS

Objectives

General
1. Each person will develop the concept of lines, shapes, colors, and textures.
2. Each person will develop the concept of creative stitchery.
3. Each person will develop self concept.
4. Each person will develop socialization skills.

Specific
1. Each person should be able to complete three sampler stitchery pieces using the running stitch on wire mesh.
2. Each person should be able to complete three sampler stitchery pieces using the running stitch on stretched burlap.
3. Each person should be able to explain the concepts of line, shape, color, and texture.
4. Each person should be able to use the concepts of line, shape, color, and texture in their samplers and in their banners.
5. Each person should be able to draw his own design for the banners.
6. Each person should be able to work in a group and combine all the designs into a final design.
7. Each person should be able to stitch a part of the banners.

Learner Process

First lesson
Explain the project to the group.
Explain the need to learn the basic stitches.
Explain the running stitch on the wire mesh.
Demonstrate:
Stitch right to left.
Stitch under and over the mesh in different combinations.
Learner Process Continued

Second lesson -? lesson
Everyone makes three samplers of creative stitchery with the wire mesh.

Lesson
Everyone makes three samplers of creative stitchery using the running stitch on stretched burlap.

Lesson
Divide the group into two groups.
Brainstorm for the subject matter of the banners.
Come to an agreement on the subject matter.

Lesson
Everyone draws one design of a banner with the agreed subject matter.
Review lines, shapes, colors, and textures.

Lesson
Each group combines the designs into one final design.
Everyone must agree on the final design.

Lesson
Everyone stitches on the banners.

Final lesson
A public showing.
Printed brochures about the banners printed by the group.

Evaluation

Discussion of the art elements in the banners. Discussion of the subject matter of the banners. A public showing.

Art Materials.

Wire mesh also called hardware cloth-edges bound with masking tape
Yarn of many different types
Tapestry needles
Burlap
Stretcher
Scissors
LIST OF MATERIALS

Acrylic Paint
Art Reproductions-Reinhold Visuals suggested
Block Graphite Crayons
Buckets
Burlap
Ceramic Tools
Chalk
Cheese Cloth
Clay-Mexican Red
Construction Paper
Crayons
Drawing Boards
Drawing Paper
Easel Brushes-One Inch
Easel Brushes-Round Tipped Camel Hair
Felt Tip Watercolor Markers
Glue-White In Squeeze Containers
Household Painting Brushes
Leather Strips
Masking Tape
Material Scraps
Matt Board
Newsprint
Painting Stretcher
Pencils
Plastic Containers
Plastic Sheets
Pliers
Polymer Medium Matte and Gloss Finish
Poster Board-White
Safety Glasses
Scissors
Stovepipe Wire
String-Heavy Ply
Tapestry Needles-
Tempera Paints
Tissue Paper
Tape
Wire Cutters
Wire Mesh
Wood Scraps
Yarn-Rug
REPRODUCTIONS FOR LESSONS

Lesson #3

"A Clown" by Honore Daumier
"Grande Tete de Femme an Chapeau Oene" by Pablo Picasso
"Running Cola is Africa"

Lesson #7

"Barbarian Sacrifice" by Paul Klee
"Seated Women II" by Joan Miro
"Circus Poster" by Hubert Hilscher
"Tropics" by Henri Matisse

Lesson #8

"Ice" by Richard Lindner
"Family Supper" by Ralph Fasanella

Lesson #12

"A Clown" by Honore Daumier
"Grande Tete de Femme an Chapeau Oene" by Pablo Picasso
"Running Cola is Africa"

Lesson #17

"Sunflowers" by Vincent Van Gogh
"Rasp File" by Sheldon Brady
"Phantom" by Guther Uecker
"Abalone Red" by Sheldon Brady
"Bombardment of the Optic Nerve II" by Miroslav Suter

Group Project: Cast of Face

"The Diner" by George Segal
"Giant Soft Fan" by Claus Oldenburg
"Helmet Mask" from Melanesia
BIBLIOGRAPHY


The Human Tree Players. Pamphlet. Funded by the Indiana Arts Commission.
