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~~D~~DRAWING IN THE CLASSROOM ~~A~~KINDERGARTEN THROUGH FIFTH
GRADE UNIT ON THE ART OF DRAWING WITH STUDENTS

A Project
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Education: Elementary

by
Sue Ann Rhoades
June 1993

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Approved by:


Dr. Ruth Norton, First Reader

6-1-93
Date


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ABSTRACT

DRAWING IN THE CLASSROOM

BY

SUE ANN RHOADES

This project has been designed for elementary school teachers who are interested in integrating art into their classrooms on a regular basis. I have chosen two components to establish this project, drawing and literature. The Monart Drawing Method created by Mona Brookes is used to teach the basics of drawing. Once the basics are taught, there are fifty different drawing projects to choose from. These projects were developed by taking main characters from fifty popular childrens' literature books. Therefore, by implementing this project teachers can integrate visual arts into their classrooms regularly.

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Introduction

We, as educators, have forgotten the importance of visual arts in the classroom. During the nine years I have been teaching, I have seen a decrease in the use of the visual arts in the elementary classroom. This is partly due to funding cuts. Although, two years ago most districts bought art kits that were aligned with the new framework, they are not very useful to the classroom teacher. Only one kit was bought per grade level, and they required schools to add additional materials before they could be used. Many teachers in my district have yet to check these kits out and use them.

After asking my colleagues why they do not use these kits or teach art in their classrooms, I heard a variety of reasons such as, "There is only one kit per grade level and it is not always available." Another reason is that it is difficult to find time to teach art on a regular basis. One teacher said to me, "It is tough to find time when you are teaching so many other subjects." Another said, "Art is not as important as reading and math, so I do not do art very often."

Frequently I hear fellow teachers say, "Oh I don't have time for art," or " Art, that's just extra, and if I get to it, I get to it." However, if you ask the children what they think of art, they will say, "Oh I wish we could do art every day," or "Art! I just love art, but we hardly ever do it any more." This type of thinking is detrimental to education and needs to be changed. We need to address the lack of art in the elementary classroom.

It is essential that we change the rationalization of visual arts in the classroom. We need to begin to convince teachers that art is equally important as the other subjects taught every day. When students are exposed to visual arts on a regular timetable they can learn important skills. A few of these skills are: aesthetic perception, creative expression, non-verbal communication, spatial awareness, divergent thinking, and cognitive development. It is conveyed in the California Visual and Performing Arts Framework that the arts are a vital part of every child's education. It also states that the arts should be included in all areas of the curriculum.

Most art lessons now being used in the classroom are not real art. It is common to find that most

teachers plan art on Friday afternoons when everyone is too tired to read or write any more. But even when most teachers practice art in their classrooms, it is typically "assembly line art." This is where every student gets the same ditto paper to color or is asked to cut out shapes that will be assembled to look like everyone else's. This is not art! The teachers know it, and so do the students. However, the students do not complain because at least they are doing something that does not require them to read and answer questions.

Most teachers wish they could do "real art" with their students, but they have neither the training nor the required resources to do so. I have listened to my fellow teachers over the years crying out for something that they can use to teach art without having the ability or the background. Thus, through this curriculum project I have developed a simple way to help teachers integrate the visual arts in their classrooms regularly. Teachers can use this project to teach art (drawing) as well as to learn along with their students.

While researching this project I discovered many ways that a teacher can include visual arts in daily

lessons. However one method in particular, the Monart Drawing Method, I found to be very easy to understand and easy to implement into a daily classroom routine. It can be found in Mona Brookes' book entitled, Drawing with Children. This method teaches one main area of the visual arts, drawing. Brookes' method was developed to teach an individual or a small group of students. I have adapted her method so it can easily be used in the elementary classroom to support the importance of the visual arts.

Review of Literature

Visual Arts

Visual arts is one small component of fine arts. The visual arts can symbolize something different for each individual. As the saying goes, "It is in the eye of the beholder." McCorkle and Rush (1988) wrote, "What do the Statue of Liberty, the Mona Lisa, and the Pyramids of Egypt have in common? Answer: They are all artistic images, and each one offers us (without words) a powerful and enduring message, if only we have eyes prepared to see it" (p. 16). As educators, we have the chance to prepare the eyes of our students to appreciate the value of visual arts.

Through my research I found several interesting programs designed to get visual arts back into the classroom. The first technique I located was called Discipline-Based Art Education (DBAE). This is an old idea rooted about a quarter of a century ago. The people at the J. Paul Getty Center for Education in the Arts are now re-introducing the idea of DBAE to many of the school districts in the United States. McCorkle and Rush (1988) provide the following rationale for DBAE, "Images from all the arts express cultural values which can and should be learned by children. These values can best be identified and understood through art education. However, art education in this case means more than simply teaching children how to reproduce art. It also means teaching them aesthetics, art criticism and art history along with the traditional art-making activities" (p. 66). The California Visual and Performing Arts Framework echoes this rationale.

As the framework (1989) states, "The visual arts should be included in the school curriculum as learning to see aesthetically, as the creative experience of producing artwork, as a study of the heritage of art, and as the critical study of art forms. Students

should have opportunities to experience all four of these content areas within the context of their general education, from kindergarten through high school" (p. 91).

The California Visual and Performing Arts Framework is a valuable document to have. Visual arts might be found in elementary classrooms more often if the framework was read by more administrators and teachers. In the chapter on visual arts, the framework (1989) states, "Students who identify and master the symbolic structure of visual arts possess the ability to speak to that part of themselves and others that is not dependent on the coding and decoding of verbal language. This is particularly important in our society, where more information is transmitted visually than verbally" (p. 91).

The framework suggests that teachers integrate visual art into all areas of the curriculum. As stated in the framework (1989), "Teachers with limited time and resources will want to find opportunities for interrelating art as well as treating it as a separate discipline with its own body of knowledge and skills" (p. 91). So noted, it is vital that teachers take

responsibility for bringing visual arts back into the classroom as soon as possible and in any way we can.

During my research I also discovered why the visual arts have been omitted from our classrooms. First, most of our schools in California are "test-driven," meaning that many districts are primarily concerned with scoring high on tests such as CAP, CTBS, and ITAS. These tests do not include the area of visual arts, so many teachers do not create the time for visual arts in their classrooms.

Next, the classrooms do not have visual arts due to the lack of integration. Sukraw-Ebert (1988) feels that, "To achieve the most desirable results, the arts must become a major part of education, and education must become a major part of the arts" (p. 13). For example, if a teacher is teaching a unit on the postal system the teacher could have the students design their own postal stamps. Through a lesson such as this the teacher will successfully integrate visual arts and social studies.

Finally, the lack of visual arts in our public schools today is directly related to the absence of public knowledge of how important visual arts are to the cognitive development and divergent thinking of our

children. A Gallup poll taken in January 1988 indicated that the public rated art and music to be the least important subjects required for high school students headed for college. The public can help educators to revitalize visual arts in today's education, however they must be informed of the importance of visual arts in education.

Many reports show that visual arts are equally as important in a child's education as math, reading and science. Eisner (1987) states, "The absence of the arts in our schools will result in an inability for most of our future citizens to deal with anything more than Wheel of Fortune, As the World Turns, and Dallas" (p. 35). Eisner also claims that our children need words, music, dance, and the visual arts to give expression to the profound urgings of the human spirit.

Regular exposure to visual arts can enhance the overall development of a child. Children develop at many different stages, as Jean Piaget found out through years and years of research. Piaget has divided the stages of a child's development into four main categories. The two categories that are directly related to visual arts for elementary aged children are the Preoperational Period and the Concrete Operations

Period. These two periods encompass important stages of a child's development.

J.P. Guilford has also researched the development of children. His research has indicated that children function in three main aspects. These aspects are: operations, products and content. All three of these areas are important to a child's development and can be enhanced through participation in visual art activities. As educators and parents we must be concerned about the overall development of our children. It is crucial for all educators to make a serious move toward revitalizing visual arts in our schools.

Drawing

As I reduced the scope of my project, to the small visual arts component of drawing, it was more difficult to find current literature related to drawing in education. Nevertheless, I was able to collect some articles written specifically on this topic.

"Drawing It's Elementary!" was the first article I located that was written about drawing at the elementary level. The author, Bonnie Baber, has developed a wonderful way to draw with her students. First, she teaches them how to LOOK at an object that

is to be drawn. Baber writes that students only draw what they see. Baber (1991) thinks, "The basics of learning how to see and transferring that image onto paper is necessary in order to develop the discipline involved in drawing" (p. 41). She has developed an effective way to get her students to see different parts of a object to be drawn. Baber stands far away from the object and plays a game called "Telephone" with her students. This game requires a student to call her and verbally tell her what a certain part of an object looks like. When the project was finished Baber (1991) said, "The students gained self-confidence in their verbal and drawing abilities and created a wonderful work of art" (p. 41). What a joy it is to read about a teacher drawing with her students. Although she did not integrate this process into the rest of the curriculum, it could be easily adapted and used with other subjects.

"Draw to Understand" by M. Ann Dirkes is a very useful piece of information in which the author joins the art of drawing with the subject of mathematics. Dirkes (1991) writes, "The option to use drawing as a significant strategy for thinking and learning, therefore, is one that should be considered seriously"

(p. 26). The basic idea behind her method is to have students draw out what they are working on in math. Her method works with such mathematic concepts as units, area, fractional parts and regrouping. Making drawings can help students to better understand the operation of what they are currently studying. By drawing their own pictures instead of looking at someone else's the students can relate more closely to what they are learning. Dirkes (1991) states that, "Students believe not only what teachers say but also what the drawings tell them through their own logic" (p. 29). Dirkes' method will be very useful in the classroom.

Another interesting way to get drawing into the classroom has been developed by an artist named Mona Brookes. The teaching technique is called the Monart Drawing Method. In 1979, she was asked to develop a visual arts curriculum for 150 children, ages three to five. As she began to work with the children, she realized that they could not create independently. She stated that the children were used to production-line craft projects, and their paintings consisted of random slashes and drips of paint on newsprint. As Brooks began her lessons she realized that the children were

unable to discriminate visually. She called this phenomenon "visually illiterate." The children did not know how to identify objects and shapes which enabled them to be reproduce on paper. In her article, "Art by the Alphabet," Brookes (1988) wrote, "They did not have the ability to read visual images with their eyes and interpret the shapes. They were in the same predicament as someone who is expected to read without ever having learned the alphabet" (p. 16). As she continued her study and curriculum development, she realized that this "visual illiteracy" had serious educational implications. She discovered that children lacking this skill could also have problems in the areas of reading, writing, and understanding the basic components of math.

Brookes' concern was to help children become successful in all areas of the curriculum, and this concern prompted her to develop the Monart Drawing Method. The method contains five basic elements of shape which are separated into two families. The first family is titled "The Dot and Circle Family." The second family is referred to as "The Line Family." These families are designed to help students to visually take apart a picture that is to be drawn. In

Brookes' (1986) book, Drawing with Children she writes, "Students report that seeing the edges of everything in terms of the five elements of shape is the main thing that got them to relax and feel confident" (p. 53). The elements of these families are taught to children to develop their visual perception. A well-developed visual perception can help a student in all areas of study.

Another important element of this method is to teach children that there is really no right or wrong way to draw. Brookes (1988) said, "Establishment of a nonjudgemental and noncompetitive environment for students is as important as the actual instruction" (p. 16). Students are competitive in so many areas at school that a teacher should try to keep drawing time as noncompetitive as possible.

This method can also help students to improve in other areas of the curriculum. Brookes writes that students who could not learn the alphabet suddenly remembered their letters after the basic elements of shape had been taught. Reading and math levels rose, and there was a noticeable change in the student's self-esteem. We must remember that drawing can be taught just like any other subject or with other

subjects. Brookes (1986) says, "It is an integrated approach to learning, using both structured and intuitive processes to balance the split that has been created in our learning systems" (p. xxii). Examples of integrating this method into other areas are: in science, draw the plant diagram (stem, leaves, roots, and so on); in math, draw sets of objects to count; and in writing, draw a picture to go with the story. Brookes' method has been used by many people in many different ways during the past seven years. I, for one, have implemented and integrated her method into my own curriculum for the past five years. Brookes has won wide-spread recognition for her work.

Proposed Project

The California Arts Council conducted a three year study at three different schools which used Brookes' method. Positive results such as increased reading and math levels occurred at the schools studied. I have used this method in my own classroom for five years, and have seen some of these same results. After reading articles and the book, Drawing with Children, written by Mona Brookes I became very interested in her ideas and immediately started using them in my

classroom. I was very anxious to see if her method would be effective.

Looking at the before and after pictures in her book, I was skeptical at first. A short time after I began implementing this program in my classroom I began to notice that the students in my first grade classroom were saying, "Oh, look that has an angle line in it." or "Look that clown's head belongs to the circle family." Once I heard one student say to another, "You know, the letter P, is a straight line with a circle on it." That was confirmation that this method was making a significant difference in the way my students perceived objects.

After the basics of the drawing method had been taught to my students it was time for our first drawing. I do not remember who was more excited, the students or me. Since I was new to this method I used Brookes' (1986) first lesson "The Bird" (p. 69-72). The children loved drawing the bird and so did I. When the drawings were complete, they were hung up in the classroom for all to see. Open house took place one week later. As the parents and visitors came through the room they asked over and over again, "Who drew these wonderful pictures?" (Appendix A). All were

amazed at the drawing abilities of their own six-and-seven-year-old children. As the Council conveyed, wonderful things happen for students as well as teachers when this method is being implemented.

This program really works. Brookes (1986) sums it all up when she writes, "Educators are just beginning to recognize the loss of the arts in the curriculum as a mistake. Administrators and teachers are beginning to see that the drawing process, as well as the arts in general, provide a type of problem solving that is essential to the development of a fully functioning individual" (p. 8). For this reason and many others, I have chosen to use Mona Brookes' drawing method to develop my masters project.

Statement of Objectives

Teacher Objectives

Through this project I have developed a curriculum unit for teachers to teach drawing in their classrooms. Since most teachers read to their students daily, I chose to integrate drawing with literature. This project *Drawing in the Classroom*, makes it easy for teachers to read a book to their students and follow it up with a drawing lesson. Literature provides many opportunities for drawing. In an effort to limit this

project I chose to focus on the main character of fifty popular children's books. Remember this method is in no way limited to these fifty books. Feel free to use these along with your favorites. Although, this project integrates drawing with literature, the main focus behind the unit can be adapted to most other curriculum areas being taught. Through the development of this unit I hope to encourage more teachers to include drawing in their daily/weekly planning.

Student Objectives

Most students stop drawing at about the age of nine or ten. This is because they are discouraged when their drawings do not look like the object they are drawing. If teachers will learn how to teach the Monart Drawing Method, which is included in this project, they can help prevent their students from becoming discouraged with their drawings. Hopefully, more students will have a lifetime full of drawing experiences if exposed early to Brookes' method. The students will benefit greatly in all areas if they are given a chance to experience the drawing projects included in this unit.

Project Design

Through the development of this project I have reaffirmed the need for visual arts in education. The curriculum unit I have developed includes the following:

An overview of the Monart Method of Drawing

Supplies needed

Three starting level tests

The Five Basic Elements of Shape Chart

Classroom poster idea

85 Warm-up activities

The Bird Drawing

General drawing guidelines

50 drawing ideas

Student drawings - photographs

Statement of Limitations

There are a few shortcomings in this project that should be considered prior to implementation. Drawing is only one area of the visual arts. Therefore, not all areas of the visual arts are taught in this unit. Through this program, the students are exposed to only a few, although significant, elements of visual arts.

Another flaw in *Drawing in the Classroom* is that it would be better received if presented visually,

rather than in writing. At times it was very difficult to put explanations into words. Many parts of this unit would have been better understood if I were able to give visual examples of what I was explaining. One way I plan to remedy this problem is to present this to my peers on a staff inservice day. I have already discussed this with my principal. She is willing to let me plan the next available staff inservice day. This day will include staff training and participation. At the end of the inservice day I expect that my colleagues will feel good about their ability to draw as well as their ability to go back into the classroom and teach their students the skills they have just learned.

The following curriculum unit was developed to make it easy for teachers to put visual arts back into the classroom. The unit begins with an overview of the Monart Drawing Method. Next, teachers will find easy to follow directions and general guidelines for the fifty drawing projects. I have drawn the sample pictures in two stages so it is easier to see how each character is developed. Good luck and have fun drawing with your students.

Project - Drawing in the Classroom

Introduction

This project can be used by anyone interested in helping children to improve their drawing ability. At the same time, it exposes children to some of the excellent childrens' literature available today. The one main source used to develop this project was Drawing with Children, by Mona Brookes. With her book and fifty childrens' literature books, I have developed my master's project called, *Drawing in the Classroom*.

Getting Started

Before you begin *Drawing in the Classroom* you should obtain a copy of Drawing with Children. All teachers should have this book in their professional libraries. You may want to refer to the book from time to time while teaching this unit.

You will need the following items which are generally available in the supplyroom at most schools.

Paper: White construction or drawing paper will suffice. The size of the paper depends on the level of the students and the type of picture being drawn.

Black felt pens (fine-tipped): You will need one pen for every student in your classroom. Felt-tipped markers are used because they assist motor

coordination. Brookes (1986) states, "When you draw in a representational style and are trying to represent the shapes and sizes of things realistically, you need to control the configurations of your marks and lines" (p. 22). They are also used to teach students to plan their drawings in advance. The inability to erase teaches the students to look at what they are going to draw more carefully.

Colored markers (broad-tipped): These pens are for coloring the drawing once it is finished. Choose a large assortment of colors. Get more greens, blues, and browns, as these colors are used more than colors like red or orange. Have a set of these markers for every two to four students in your classroom.

Scratch paper: Recycled paper works well for scratch paper. (Example: the back side of old worksheets.) The whole drawing or parts of it can be sketched out on scratch paper before putting it onto drawing paper.

Most schools have some monies set aside for special projects. Your PTA or booster club may also provide you with money for these supplies if needed.

Pre-Instruction Drawing

Before you teach any of this project, have your students draw a picture for you using their present abilities. Date and collect them. These pre-instruction pictures serve two important purposes. First, they can be used to assess the current drawing abilities of your students. Secondly, put them in a safe place to use as comparison pictures later in this project.

Have your students stay as quiet as possible while they are drawing a picture that includes the following:

A House

A Person

A Tree

Some bushes and flowers

At least five other things of their own choice.

There is no right or wrong way to do this drawing. Stress this to your students before they draw. Do not forget to date and save these pictures. It will be fun for you and your students to compare these pictures to the ones they will draw throughout this unit.

Drawing Climate

Creating the mood to draw is very important. The following six items are found in Mona Brookes' book:

Concentration: the noise level must be low so that whomever is drawing will not be interrupted.

Learning to see: it is very important to know that it is the eyes that need to be trained first and the hands will follow.

Planning: frustration can be avoided if the student is patient and takes time to warm up and plan first.

Speed: drawing takes time. Slow it down; do not rush.

Perfection: there is no wrong way to draw. Sometimes you will not like what you have drawn but do not give up. There are ways to fix and change things you do not like.

Feelings: let your students know it is all right to tell you how they are feeling. It is also all right to take a break and finish the drawing another day.

These are all very important elements to a successful drawing. Discuss these areas often with your students.

Verbal Climate

As the teacher of this unit, your words about a student's drawing can make a major difference in how the child will respond to this project. When talking to the students about their drawings try to avoid the following words: good, best, bad, better, right, wrong, mistake, easy, and hard. These words inspire competition and instill frustration or fear of failure in a student.

Drawing Strategies

The following five suggestions to get started are found in Drawing with Children (1986). It is a good idea to review them prior to each lesson.

1. Emphasize the fun of the process.
2. Let go of any need for performance of a certain kind.
3. Acknowledge tense feelings; do not make them wrong, but be willing to let go of them and relax.
4. Allow individuals to create in their own way, and do not try to manipulate them.
5. Be supportive and understanding (p. 35).

Remember to follow and review these important drawing strategies every time your students draw. You may want to make a poster for the room with these ideas on it.

Drawing Levels

Mona Brookes has developed a three level ability system. The students are tested by taking one or all three of the tests provided in her book. Your students will determine their starting levels by how well they do on the different tests. In general most kindergarten and first grade students draw at level one. Level two can be used with third and fourth graders. Level three can be used with advanced fourth grade students and fifth graders.

Before giving the level tests, remind your students that there is no right or wrong way to do these tests. Tell them to take their time and have fun. Also let them know that they may not be able to finish the test and that is alright. The grade level you are teaching will determine the level test used. There is no need to give fifth grade students the level one test.

There are three pages provided to administer the level testing (Appendix B). The students should use a

black fine-tipped marker to take the test. Watch your students carefully during testing. Stop the testing when the drawings are becoming too difficult for the group. Save and date all tests. Look over the tests when all of the children are finished. Use your judgement, if the group does a good job on the first test then administer the second. Repeat this process if test three is needed. Now check the tests and find the average place where your students are drawing. This is the level you should choose as your starting point. Once you know the starting level of your students, it is time to teach them how to relax and have fun while drawing.

Relax Before You Draw

Being in a relaxed state before drawing is very important. Brookes has suggested that all students relax their mind, body, and eyes before every drawing session. In her book she provides very detailed methods for accomplishing relaxation before and during drawing time. Ways to relax your mind and body can consist of rocking your head from side to side and taking deep breaths. The eyes can be relaxed by resting them on the palms of ones hands. After trying her suggestions, the eye relaxation exercise seems to

work best with my students. The other exercises seemed to rile the students more than relax them. Remember, before you begin your first or fiftieth drawing lesson, it is important to conduct some type of relaxation exercise. Now that your students are relaxed, have fun experimenting with the new drawing tools.

Scribble Time

Let your students play around with all of the new drawing tools. Encourage them to use all the colors available. In this drawing do not allow the students to make recognizable objects. The drawing should be full of scribbled lines and unrecognizable shapes. Do not disregard this drawing. Talk with your students about how different each picture will turn out. After the fun of experimenting is done, point out the different lines and shapes found in the drawings. Let the students identify a variety of wide lines: thin lines, thick lines, short lines, long lines, and curved lines. Discuss the odd shapes created in this picture. Have your students take these pictures home with them. This quick lesson will lead you into the next part of this project which is recognizing different types of lines and shapes.

Shape and Line Families

Now it is time to teach Mona Brookes' "Five Basic Elements of Shape." Through this procedure the students will learn to isolate and recognize each of the five elements. By learning these shapes, the students will become aware of how a drawing is made. Each student should have his/her own copy of the five elements to refer to as you teach them the basic elements (Appendix C). When teaching the families consider what grade level you are teaching. If you are working with kindergartners or first graders, you should cover only one family a day. If you are teaching older students, use your judgement on how much to introduce to them on a given day. You should also make a large poster-size chart with the five elements on it to hang up in your classroom.

To teach the families of shape, teach one family at a time. When you introduce a new family always refer to the families already taught. Here are the names of the five families you will be teaching: The Dot Family, The Circle Family, The Straight Line Family, The Curved Line Family, and The Angled Line Family.

The Dot Family

The dot family is the first family taught. One might think of dots as being small, but a member of the dot family can be a speck of dust or the moon. Any roundish object that is colored in is a member of the dot family. Have the students look around the room and find as many things as they can that belong in the dot family. Have them also close their eyes and imagine anything that can fit into the dot family. You can also have the student come up to the chalkboard and draw different shapes that belong to the dot family. Remember when you are teaching your students about the dot family the only difference between the dot and circle families is that the dot family is anything roundish that is colored in. As a final check for understanding, have the students draw dots, dots, and more dots on a piece of scratch paper.

The Circle Family

The circle family is the second family to be introduced to your students. This family includes any roundish shape that is NOT colored or textured in. Any shape that is not colored in or does not have any sharp edges is part of the circle family. Look around the room and see if you and your students can find any

objects that belong in the circle family. Again, let your students use their imaginations to think of objects that would fit into this category. Discuss the different objects that the children found in the room and what they thought of. Take the time to have the students draw a member of the circle family on the chalk board. Use the chart of the elements as often as you can when teaching the families.

Review the dot family. Have the students compare the dot family to the circle family. Discuss the differences and similarities of these two families. To make sure your students understand the difference between these two families have them fold a piece of scratch paper in half. On one side have them draw members of the dot family. The other side should be filled with members of the circle family.

The Straight Line Family

Use your chart to show the students the straight line family. Let them know that not any line can belong to the straight line family. All lines included in this family must be completely straight. Any lines that have points, or curves do not belong to this family. Do mention to the students that straight lines can be thick or thin. Look around the classroom. Have

the students find as many straight lines as they can. Talk about the many different lines found. Let the children practice what you have just taught them. Give them a clean piece of scratch paper. Let them draw as many straight lines as they can. Do not forget to do a quick review of the families that have already been taught.

The Curved Line Family

Curved lines are fun to draw and fun to teach. The way to tell the difference between a straight line and a curved line is that as soon as the line bends it belongs in the curved line family. Now if a curved line bends and comes all the way together, it now belongs to the circle family. Have your students look around the classroom for lines that belong to the curve lined family.

Review the other members of the basic elements of shape. Compare and contrast all of the elements taught so far. Take another piece of scratch paper, on it have the students draw as many members of the curved line family that they can come up with. When this is complete, turn the paper over and do a drawing review of the other families.

The Angled Line Family

The angle line family is the fifth and final family taught in this drawing method. Explain to the students that an angled line is made up of two straight lines joined at some point. Use your element chart to show how different the angle line family looks compared to the other families. Discuss that some are short and thin, while others are long and wide. Have your students discover members of the angle line that are in your classroom.

Again, do a quick review of the other families previously taught. Have the students divide a piece of paper into five sections. Label each sections with one family name. Now let your students fill each sections with the element of shapes that they have learned. Look these papers over. If you feel that your students fully understand each family it is time to move on. If you sense that they are not ready, review the families until you are confident that all your students can recognize the shape/line families.

Visual Warm Up Game

Visual games are games that can be played anytime during the school day. The following is one of my favorite games to play when there is just a few minutes

to use up before recess, lunch, or dismissal. This game is fun as well as an excellent way to warm up the eyes in preparation for a drawing project.

I Spy Game

A great way to practice the shape/line families is to play an old game called "I Spy." If you have never played this game before this is how: First, find something in the room that fits into one of the families. Say to your students, "I spy something that belongs to the circle family." Call on a student, and wait for his/her response. If that student is wrong, say, "Yes, that is something that belongs to the circle family, but that is not what I spy." Call on other students until one of them guesses what you were looking at. With older students you can turn the game over to them. This can be done by letting the student that guessed correctly become the new "I Spy" master. The game can continue as long as you wish.

Drawing Warm Ups

Along with Mona Brookes' five elements of shape she recommends drawing warm up exercises. These exercises should be done before every drawing project. She has designed many different types. Here are a few

that are easily used in the classroom: random, duplication, matching, and mirror.

Random Warm Up

Warming up in some way before every drawing project is very important. The random warm up is simply just that, random. Have your students draw at least one shape/line from each family on their papers. Put these shapes in a random order, do not make recognizable pictures. If there is time, repeat this process until the paper is almost full.

Duplication Warm Up

The second warm up suggested in Brookes' book is duplication. By looking at a simple drawing the students are to duplicate them. This exercise will review the elements of shape as well as warm up the eyes. I have designed forty duplication warm up exercise available for your use (Appendix D). These exercises are grouped according to drawing levels. There is also one blank form for you to make some of your own.

Matching Warm Up

The third warm up is called matching. This warm up requires the student to locate the picture that is the same as the sample given. Warm up activities help

the students to become aware of the elements that a picture is made up of. Basically it helps them distinguish between visual images. I have created some of these warm up exercises for you to use. There are twenty matching warm up exercises arranged in the three drawing levels (Appendix E). When you have exhausted this supply make some of your own with the blank sheet provided.

Mirror Imaging Warm Up

Imaging is one of the most difficult parts of drawing. It is very hard for many students to duplicate the other side of an image. These types of warm ups will help them to discriminate one shape/line from another. When doing these exercises go very slowly. Have the students look at the image and draw one line at a time. One tip that Brookes' gives in her book is to put a line of dots down the center of the image (Appendix F). This will help the student duplicate the shape. Use the twenty-five warm up activities that I have made for your use (Appendix G). These exercises should be used by advanced level two and three students. When this supply is used up, use the blank sheet to make some of your own mirror warm ups.

Time To Draw

Now that you have a variety of warm up activities to choose from it is time to see what the students can do with what they have learned. Brookes' has provided a sheet in her book called, "Wow! I can draw!" (Appendix H). The sheet is a wonderful way to show the students that what they have learned about the elements of shape can now be put together to make recognizable pictures. Make one copy for every student. Do one picture at a time. As you and your students are drawing, point out the different elements that these pictures are made up of. The students should have fun drawing recognizable shape instead of abstract ones. Explain to your students that it is all in the way you arrange the shapes and lines to create a drawing that may be recognizable or abstract.

Drawing Tips

There are just three more important skills that you should teach your student before you take on drawing a major project. These three skills are overlapping, adjustments, and changes.

Overlapping

Most pictures used with drawing levels two and three have overlapping in them. When drawing a picture

with overlapping, remember just one rule: draw the object in front first. Next, begin to draw the object that is behind. If you run into something stop, jump over it, and keep going. If these rules are followed the variety of project choices are endless (Appendix I).

Adjustments and Changes

These two area are very important when working with young students. If an unwanted line is made on a students drawing, help them to make an adjustment or change. Keeping the frustration level down is very important. There are ways to make changes to save a drawing without having to throw out the drawing. Brookes has a few ideas that work very well when a student is troubled by an unwanted part of his /her drawing. One way to correct the problem is to make the unwanted area into something completely different, like into a rock or bush. Using textures and patterns can also hide an unwanted part of the project. If the student is unable to hide or change the unwanted part, have them trace the parts still wanted onto a new piece of paper. This can be done by placing the drawing and new piece of paper on a window. The light coming through will enable the student to trace the parts

wanted. These ways of adjusting and changing a drawing are invaluable. Use them as often as needed. Remember make the drawing experience as fun for the students as possible.

The Bird

Even though there are fifty projects to choose from in this unit, I felt it important to include one of Brookes' drawings from her book, Drawing with Children. The Bird is a great beginning project (Appendix J). It has very simple lines and shapes. Remember to draw with your students. Model each line at a time. Verbally describe what you are drawing. Remind them that if they make an unwanted line, allow it to remain, and later they can change it into something else. Do not forget to do some type of warm-up activity before starting The Bird. Following The Bird you will find fifty more drawing projects to do with your students. Enjoy drawing each and every line, circle, and dot.

General Guidelines for Projects #1-50

The following guidelines will help you with all fifty projects.

1. Never set a time limit on any project. For example Project #10 may only take one hour and Project #48 may take a week. Again this depends on your students. Do not rush a project! If it is not finished put it aside and finish, the drawing another day or time.

2. Preplan the drawing. On a piece of scratch paper make a preliminary sketch of what is to be drawn, or have the students think about the drawing first, and get a feel of the main part of the drawing. This sketch should be general, no details. Planning the drawing can help your students to avoid unwanted frustrations.

3. Start the project in an area of the paper that will allow you enough space to complete the whole drawing. Help the students to decide what the central point of the drawing is and start with that part of the drawing. Some examples of these starting points include: the center of an eye, the center of a flower, and the central trunk of a tree. Let the students know

that it is all right to allow some of a drawing to flow off the side of the paper (see project #50).

4. While you are teaching a project it is very important that you draw along with your students. Let them know that you are learning also. Model every dot, line, and circle for them. An easy way to do this is to tape your paper to the chalkboard. As you instruct the students on the elements of the drawing, draw them on your paper. When drawing a project, look at your example as often as possible. Focus in on only the part of the project you are drawing at that time. Each project example is drawn in two stages. This is to make it easier for you to instruct your students on what to draw first, second, third, and so forth. Remember the rules about overlapping, draw what is in front first.

5. Do not worry about all of the drawings turning out the same; they will not! You will be pleasantly surprised, as I was, by how very different every drawing looked when it was completed. Every student gives his/her drawing something special. This is done through drawing styles, color choices or different background ideas. For examples see the pictures in Appendix A.

Now it is time to draw, draw, and draw some more. If your students truly understand how to break down a picture into the five elements, they should be able to draw just about anything that they want. Enjoy reading about, then drawing, the main characters of the fifty books included in this project.

Projects #1 - 50

The following fifty projects are designed for all ages and drawing levels. These drawings have been drawn by me, from fifty popular literature books. Every project was drawn in two stages: first, the basic outlined figure of the subject; then the second picture includes background, fur, trees, and so on. Each page gives the name of the book, author, copyright date and publishing company. Reading levels and drawing levels are listed on each project. Projects one through ten have detailed step by step directions to follow while teaching the lessons. The other forty projects have tips to help you along with the remaining projects. Enjoy drawing all of these wonderful and exciting characters.

Project # 1

Book: Happy Birthday, Moon

By Frank Asch

Copyright 1982

Prentice Hall, Inc. N.Y.

Reading Level: K-2

Drawing Level: 2

Project: "Bear"

1. The eye. Make a circle on the page leaving room for the rest of the bear's body. Put a small dot to the side of the circle.

2. The head. Make an angle line for the mouth. Continue up with a curved line to form the nose, forehead, ears, and back of head. Go back to the mouth area, and draw a curved line down to finish the chin of the bear.

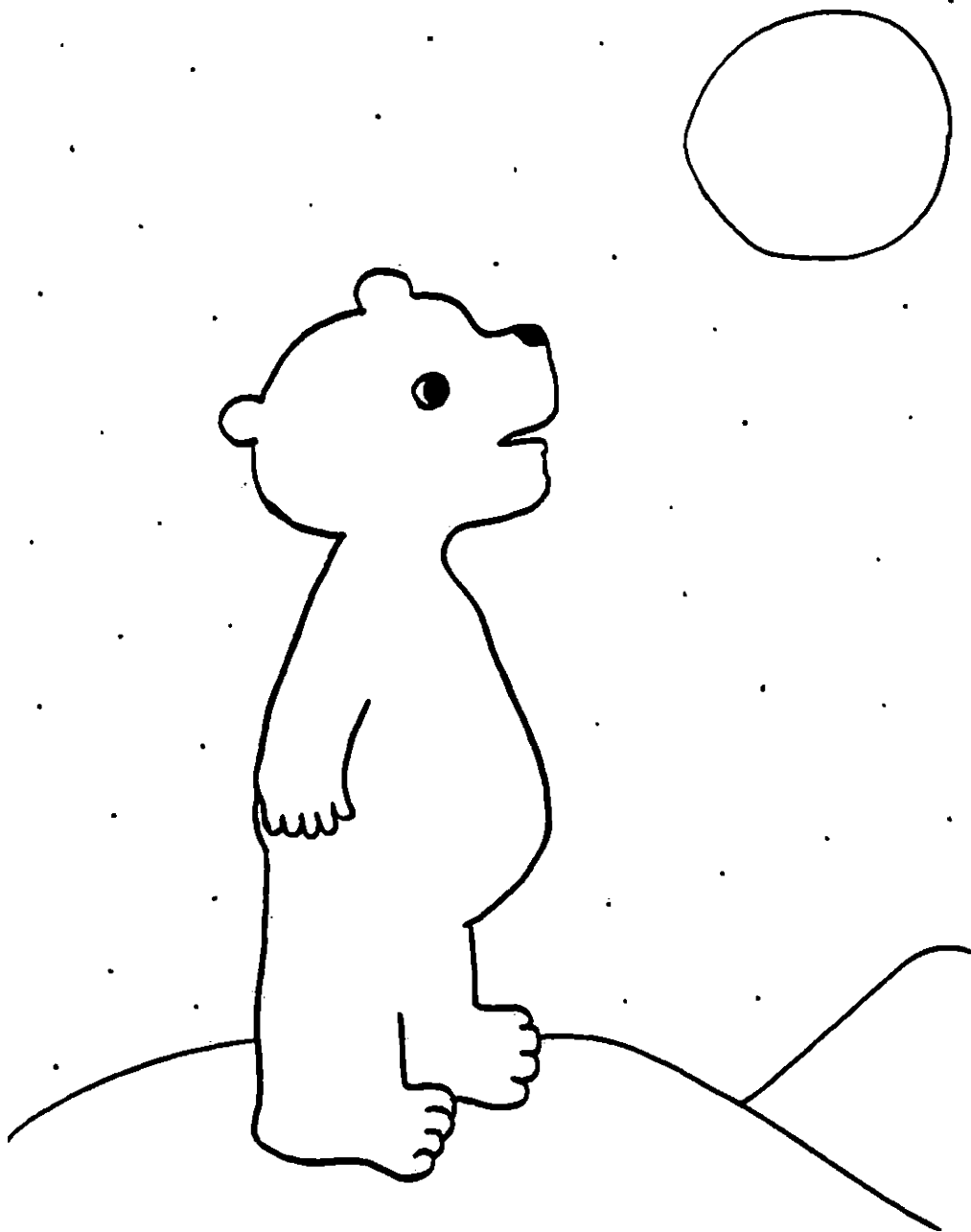
3. The body. Draw a curved line from the neck down to form the bear's tummy. Make a straight line to start the foot. Make four curved lines to form the toes for the left foot. Now move back up, and draw a curved line for the bear's back. Continue down to form the right foot. Now curve to form the bottom of the right foot. Make four more curved lines for the toes. Make a final straight line to connect the two feet.

4. The arm. Make a curved line down, and make five small curved lines for the fingers. Connect final finger curve to the bear's back.

5. The nose. Put a small curved line to create the nose. Fill in this area you just created.

6. The moon, mountains, and stars. Make a large circle in the upper right hand corner of your paper to make the moon. Make curved lines at the bottom of the paper to form the mountains. Put a series of pin point dots to make the stars.





Project # 2

Book: Turtle Tale

By Frank Asch

Copyright 1978

Scholastic Inc., N.Y.

Reading Level: K-2

Drawing Level: 1&2

Project: "Turtle"

1. The eye. Make a small dot in an area of your paper that leaves room for the rest of the drawing. Put a circle around the dot that you just made.

2. The mouth. Draw an angled line to form the mouth. Make sure that the angle line is just below the eye.

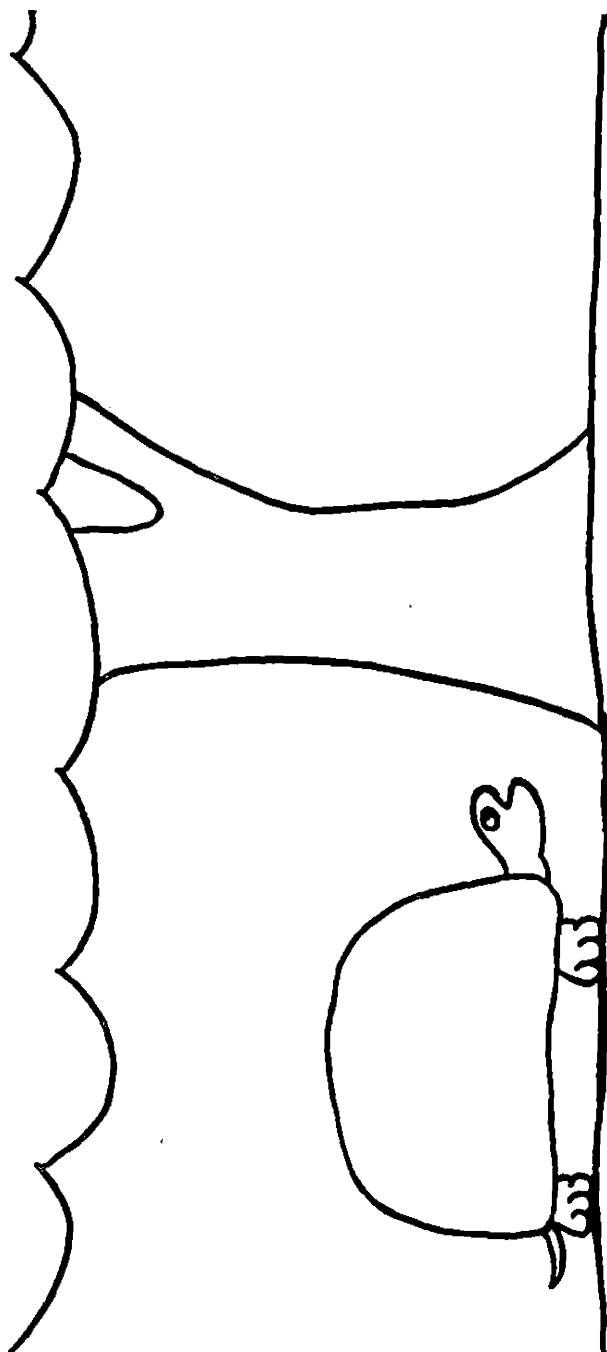
3. The head. Start at the top of the mouth, and put a curved line to form the top of the turtle's head. Now do the same curved line to form the bottom of the head.

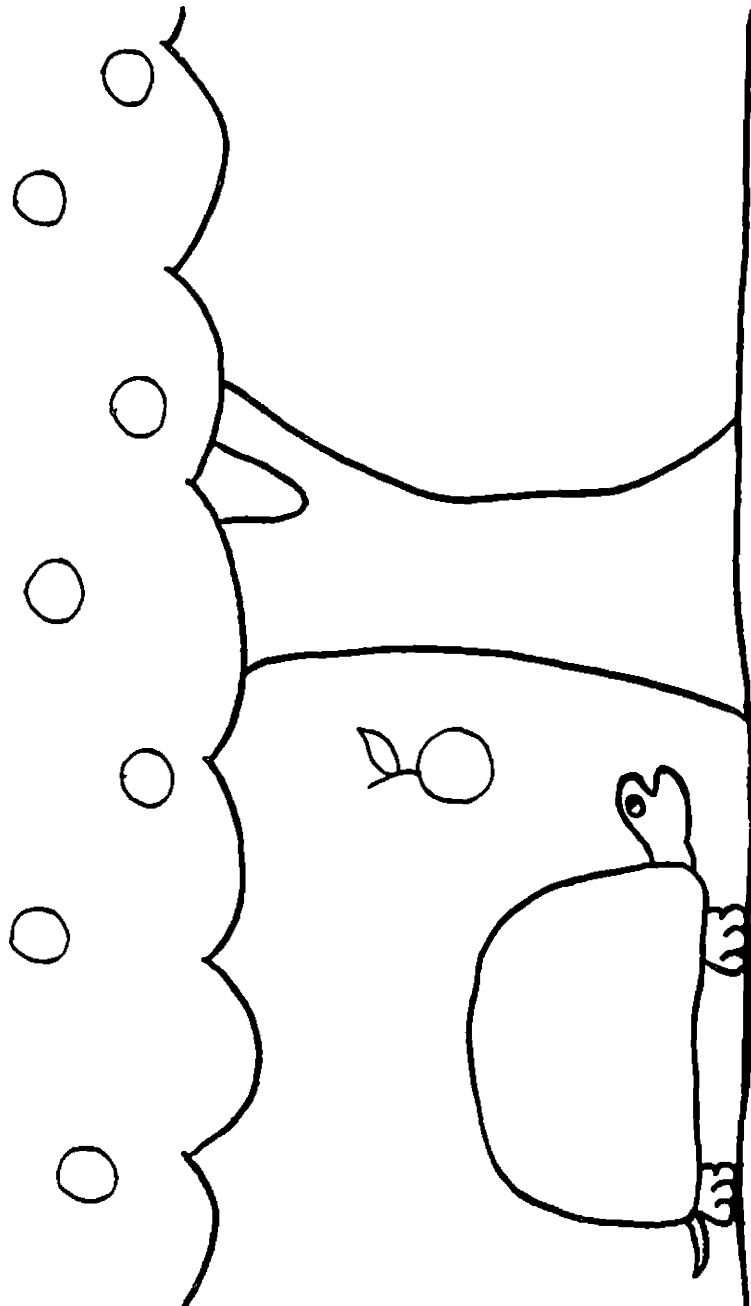
4. The shell. The shell is made up of a curved line that starts with the curved line that made the bottom of the head. Draw up connecting with the top of the head and continuing around to form the entire shell.

5. The feet and tail. Use curved lines to create the turtle's feet. Add more curved lines to make the toes. Make an angle line to form the tip of the tail. Now add two curved lines to connect the tail to the shell.

6. The ground and tree. Make one straight line across the paper to make the ground. Use three curved lines to draw the trunk of the tree. Now make a series of curved lines to make the leaves of the tree.

7. The apples. Make a number of circle on the tree to form the apples. Draw as many apples on your tree as you like. Put one circle to form the apple that is about to hit the turtle in the head. Add a curved line for the stem. Start an angle line for the tip of the leaf; finish it off with two curved lines.





Project # 3

Book: Clifford's Good Deeds

By Norman Bridwell

Copyright 1975

Scholastic Inc., N.Y.

Reading Level: K-3

Drawing Level: 2&3

Project: "Clifford"

1. The eye. Make two dots apart from each other. Now put two larger circles around the first two dots.

2. The face. Draw a curved line down the side of the left eye as long as you want the nose to be. Now using more curved lines create the nose. It will look like a triangle with rounded corners. Fill the nose in to make it a member of the dot family now. At the tip of the nose, make two curved lines to create his smile and the sides of his face. Draw another curved line to make the mouth.

3. The ears and head. On the left side of the face continue the curved line to make the side of the head. There will be an angled line between the head and ear. Continue down with a curved line to make the bottom of the left ear. Now curve the line up to form the top of the head. Draw around to from the right

ear. After forming the bottom of the right ear with a curved line make a straight line to divide the right ear and the head. Do not forget to put a few curved and straight lines to make hair on Clifford's head.

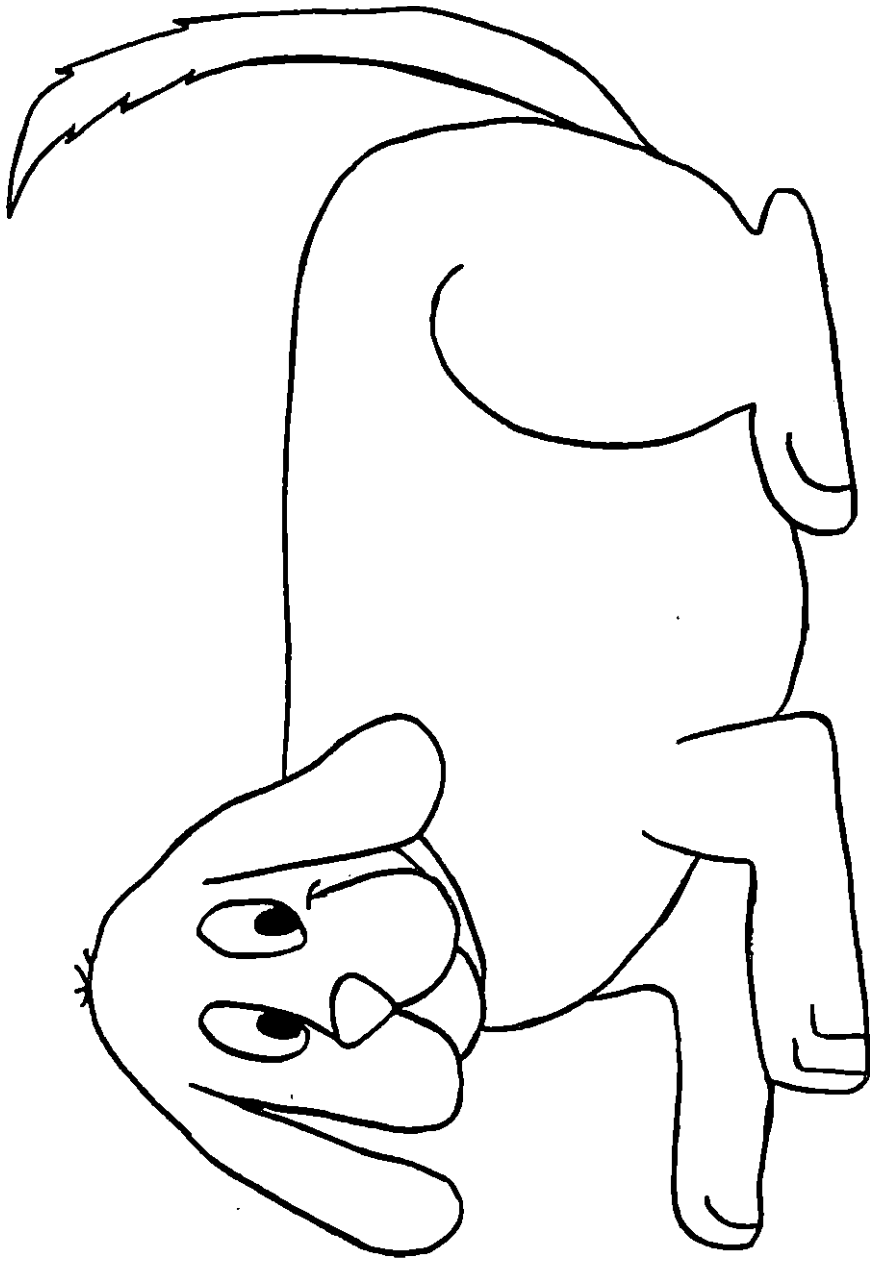
4. The body and legs. To start the body, put your pen on the line in the middle of the right ear. Make a long curved line (almost a straight line) to form the back. Curve it down to make the tail end of Clifford. Continue down and around to form the back leg. Make a curved line go upwards to create the hip. Now at the toe area make a curved line to make the tummy. Start a new curved line to form the left front leg and paw. Make the front right leg and paw by making another curved line. Continue a curved line to create the look of Clifford's chest. The line should go all the way up to the mouth area. Do not forget to add the curved lines for his toes.

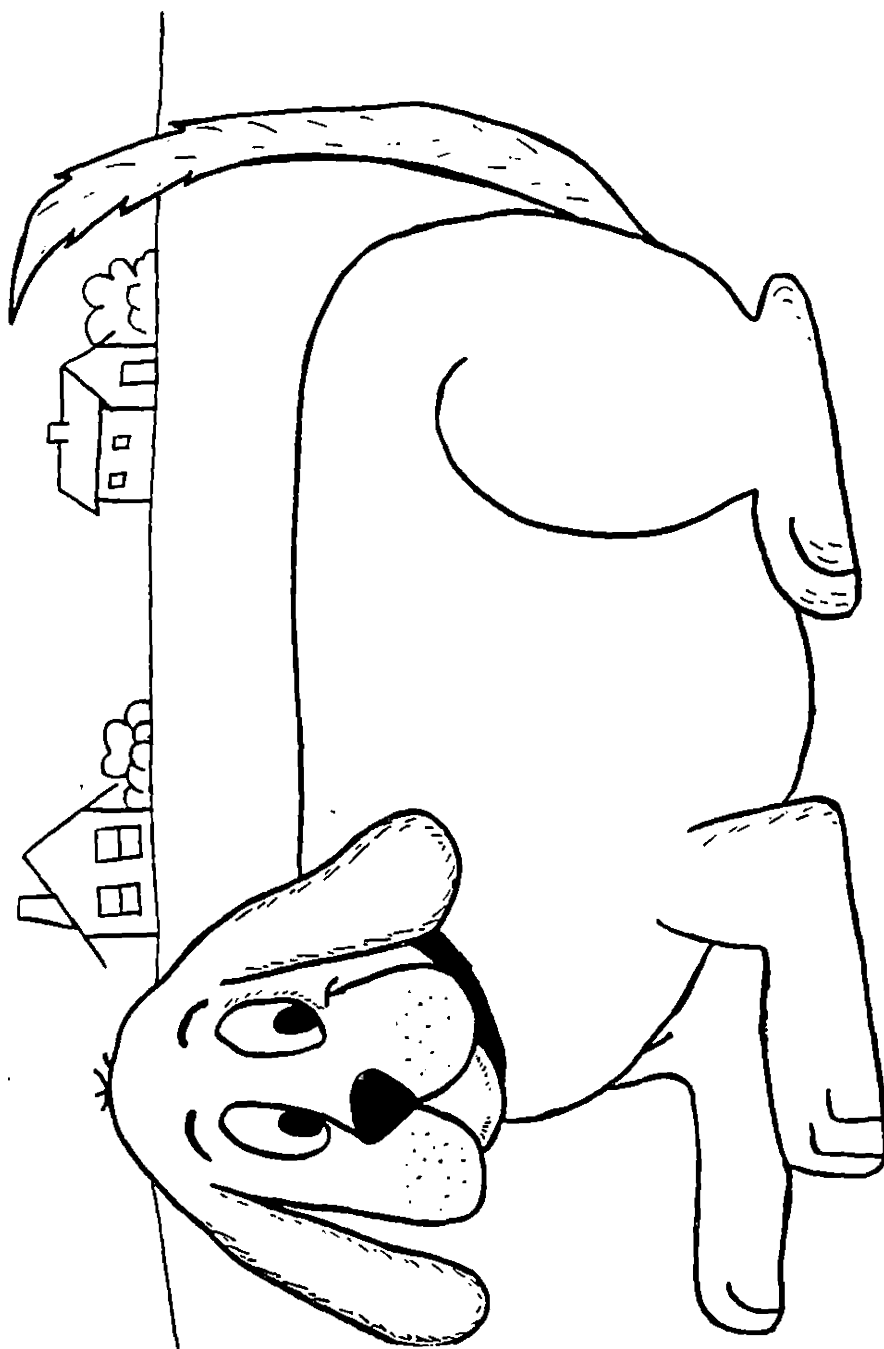
5. The tail. Draw two curved lines upward to form the base of the tail. Use angled lines at the top of the tail to create a furry look.

6. The collar. Put two curved lines under Clifford's smile to form the collar.

7. The fur. Use a series of dots, curved and straight lines all over Clifford's body to create the furry look.

8. The background. Make one straight line to create the ground behind Clifford. Add as many house and bushes as you like. Draw the houses by using straight lines. Make the bushes by using lots of curved lines.





Project # 4

Book: The Story of Babar

By Jean De Brunhoff

Copyright 1933

Random House, N.Y.

Reading Level: K-4

Drawing Level: 1-3

Project: "Babar"

1. The eyes. Make two dots for Babar's eyes. Do not put them too close together.

2. The head, trunk, and ears. Start a curved line above the left eye to create the top of the head. Continue the curved line over the right eye and down to form the top of the trunk. Put a small circle to form the end of the trunk. Using another curved line with small waves draw the bottom of the trunk. To make the right ear go back up to the line you made to form the head. Now draw a curved line that goes up and around and then down to form the ear lobe. The left ear should be made in the same fashion.

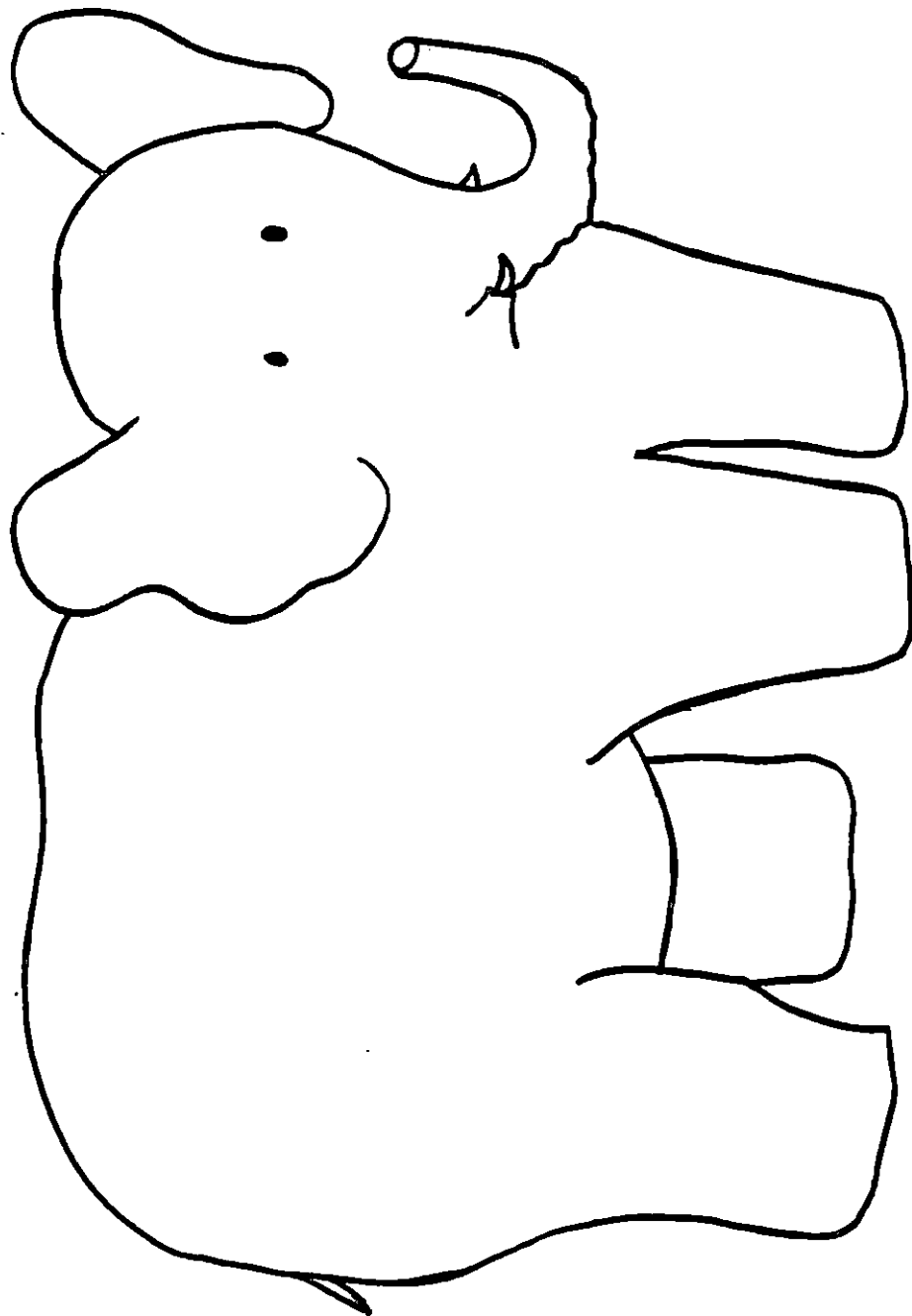
3. The body and legs. Draw a long curved line across the paper to make the back. Curve the line down to form the tail end of Babar. Continue this line down to make the back leg. To form the rest of the legs

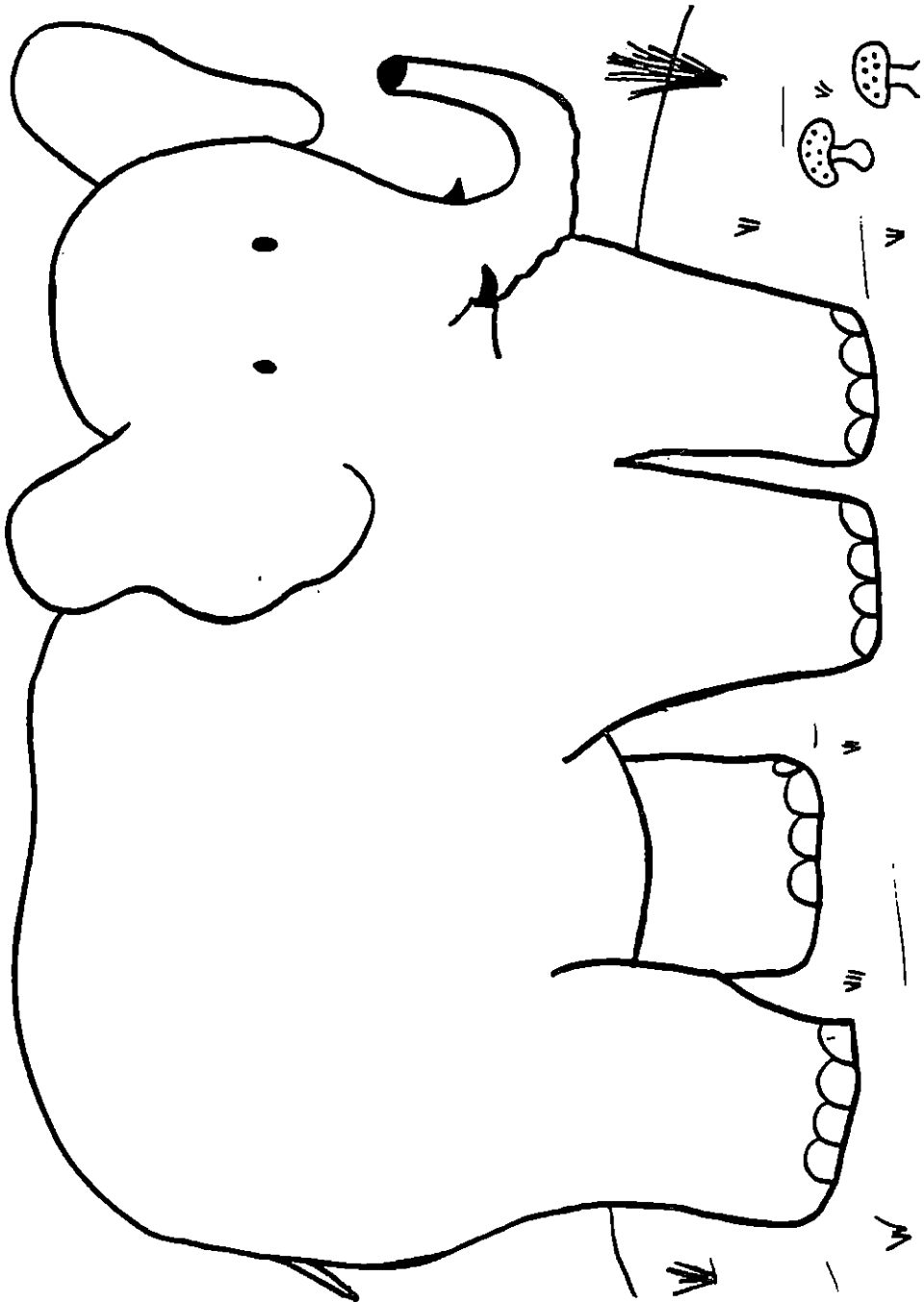
make a series of curved and straight line at different lengths. The final straight line should connect with the trunk to finish the legs and body. Do not forget to make a short curved line to form Babar's tummy.

4. The tusks and tail. Use a few angled lines to form these two parts of the drawing.

5. The ground, grass, and mushrooms. To make the ground use two short curved lines leading out of both ends of your drawing. For the grass use lots of straight and angled lines. The mushrooms are two circles connected with dots in the top circle.

6. The toes. Draw several curved lines to make Babar's toes.





Project # 5

Book: The Little House

By Virginia Lee Burton

Copyright 1942

Houghton Mifflin Co., Boston

Reading Level: K-3

Drawing Level: 2 & 3

Project: "The House"

1. The door. Draw a curved line into the shape of an arch. Continue this same line, and close the arch in to form a circle.

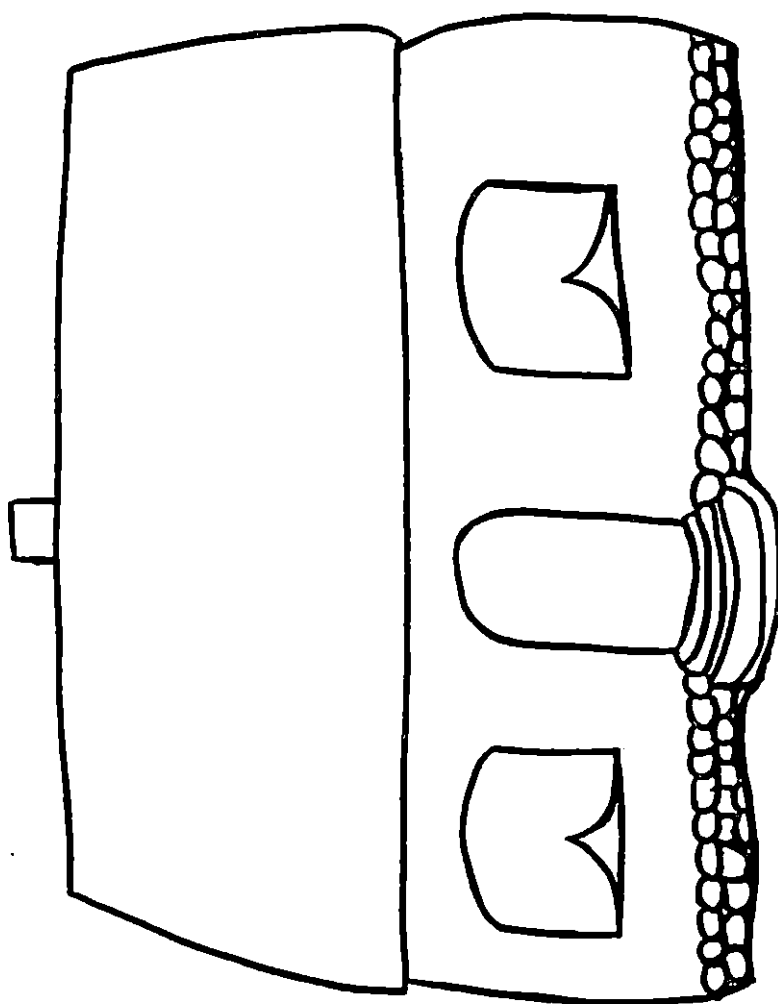
2. The roof. Make a straight line about a half an inch above the door. Stop the line when the roof seems big enough. Draw another straight line above this line to form the top of the roof. Allow about three to six inches between the two lines. The measurement depends upon the size of paper you are using. Now draw two curved lines on each side to close in the roof area.

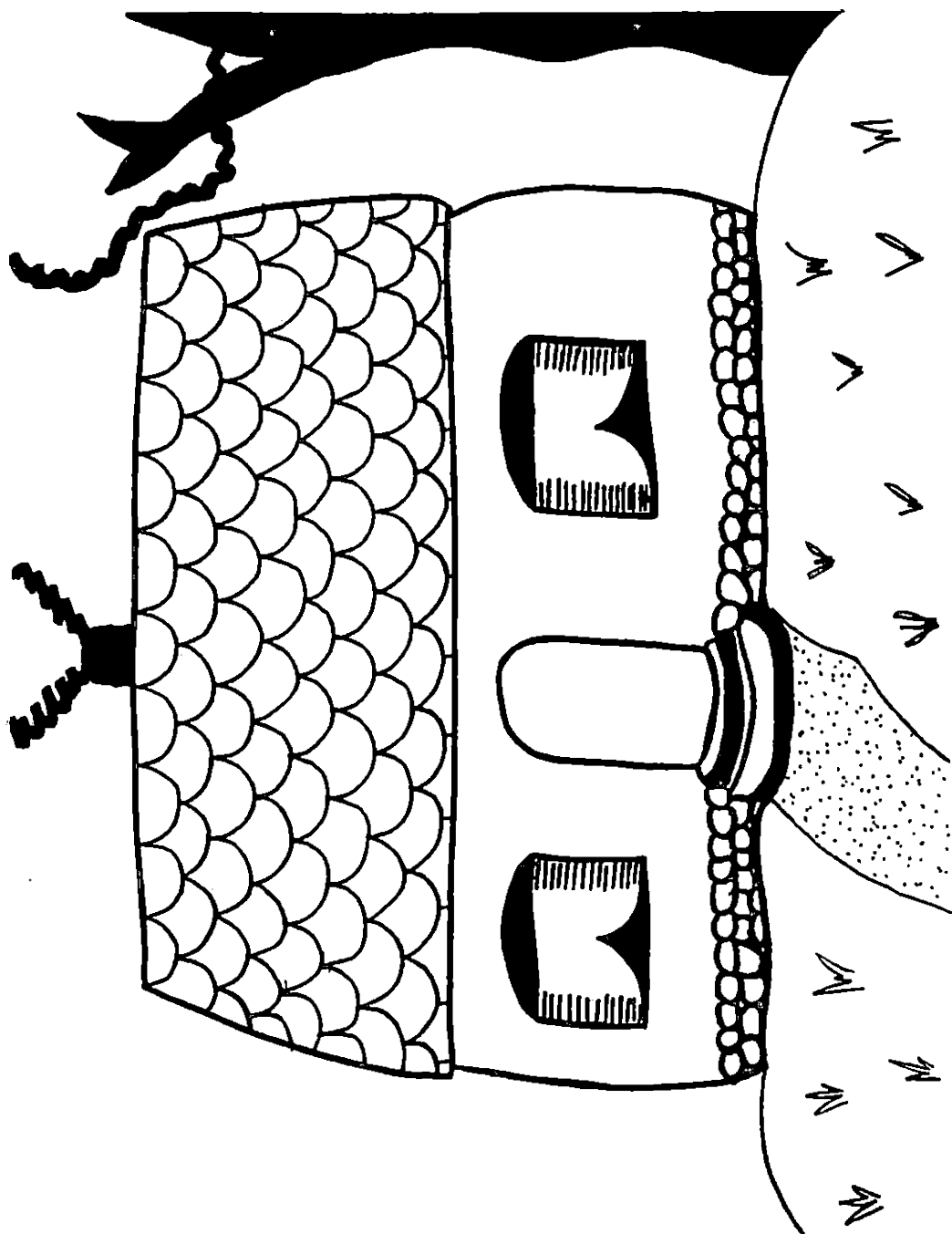
3. The side walls. Draw two curved or straight lines to form the sides of the house. Make these lines as long as you like. Stop them when the walls are the length you want.

4. The rocks and steps. Make a series of circles across the front of the house. Continue to make these circles until the area is full. Draw more circles and curved lines to form the steps.

5. The windows and chimney. Use angled lines and curved lines to form the windows. Three straight lines can be used to make the chimney.

6. The finishing touches. To make the roof tiles, draw a series of curved lines in rows. Use curved lines to form the smoke coming out of the chimney. Draw straight lines in the windows to make the curtains. Make curved lines to form the walkway. Place many dots to make the dirt. Curved and angled lines should be used to form the tree. Use angled lines to draw the grass.





Project # 6

Book: Mike Mulligan and His Steam Shovel

By Virginia Lee Burton

Copyright 1939

Houghton Mifflin Co., Boston

Reading Level: K-3

Drawing Level: 2 & 3

Project: "Mary Anne"

1. The eye. Start to the left of your paper leaving room for the rest of the drawing. Make a dot to form the eye. Under this dot make a short curved line.

2. The head. Draw a curved line above the eye to make the top of the head. Now make a series of angled and curved lines to finish the head.

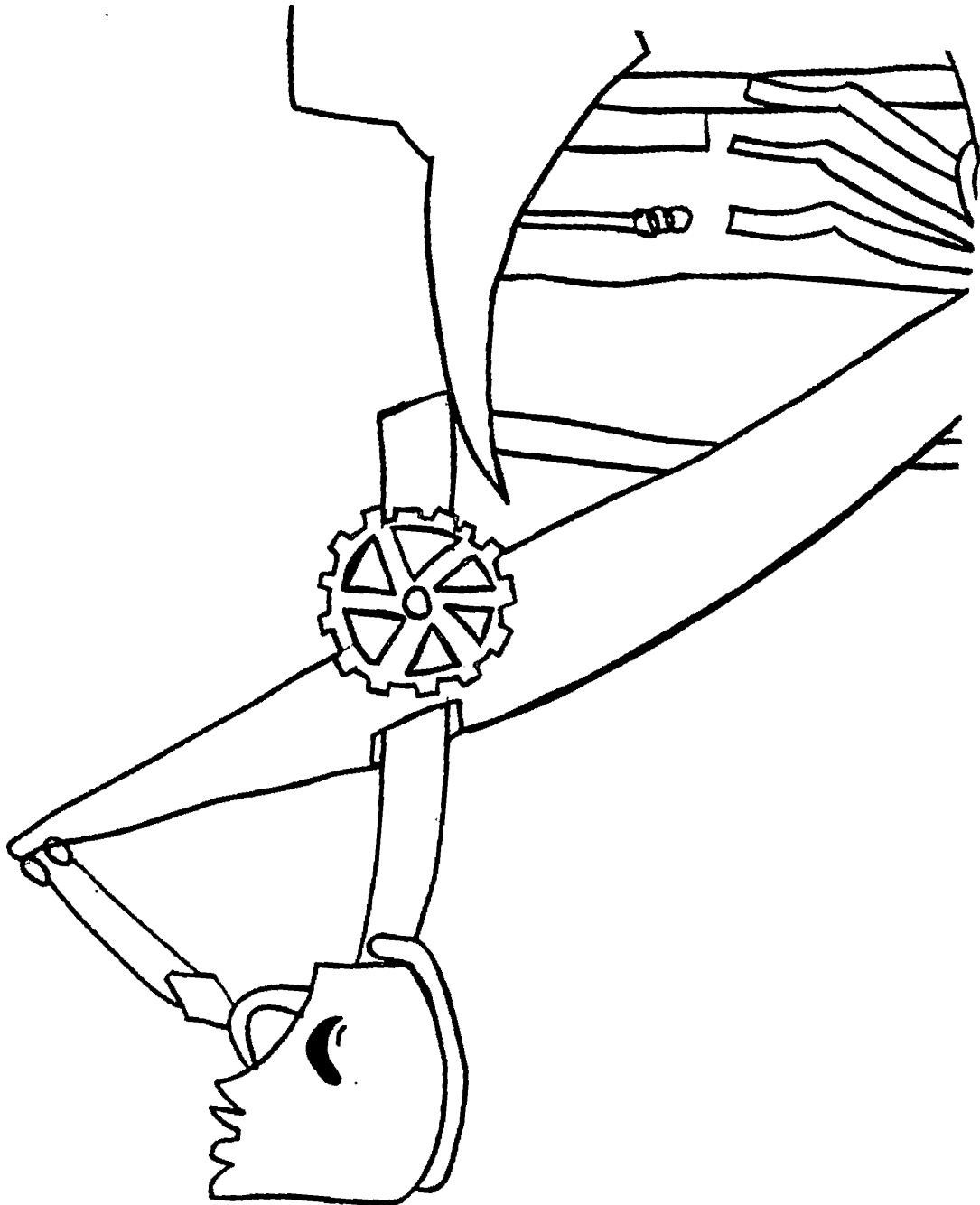
3. The mouth. Make a curved line under the head to create the shape of the mouth.

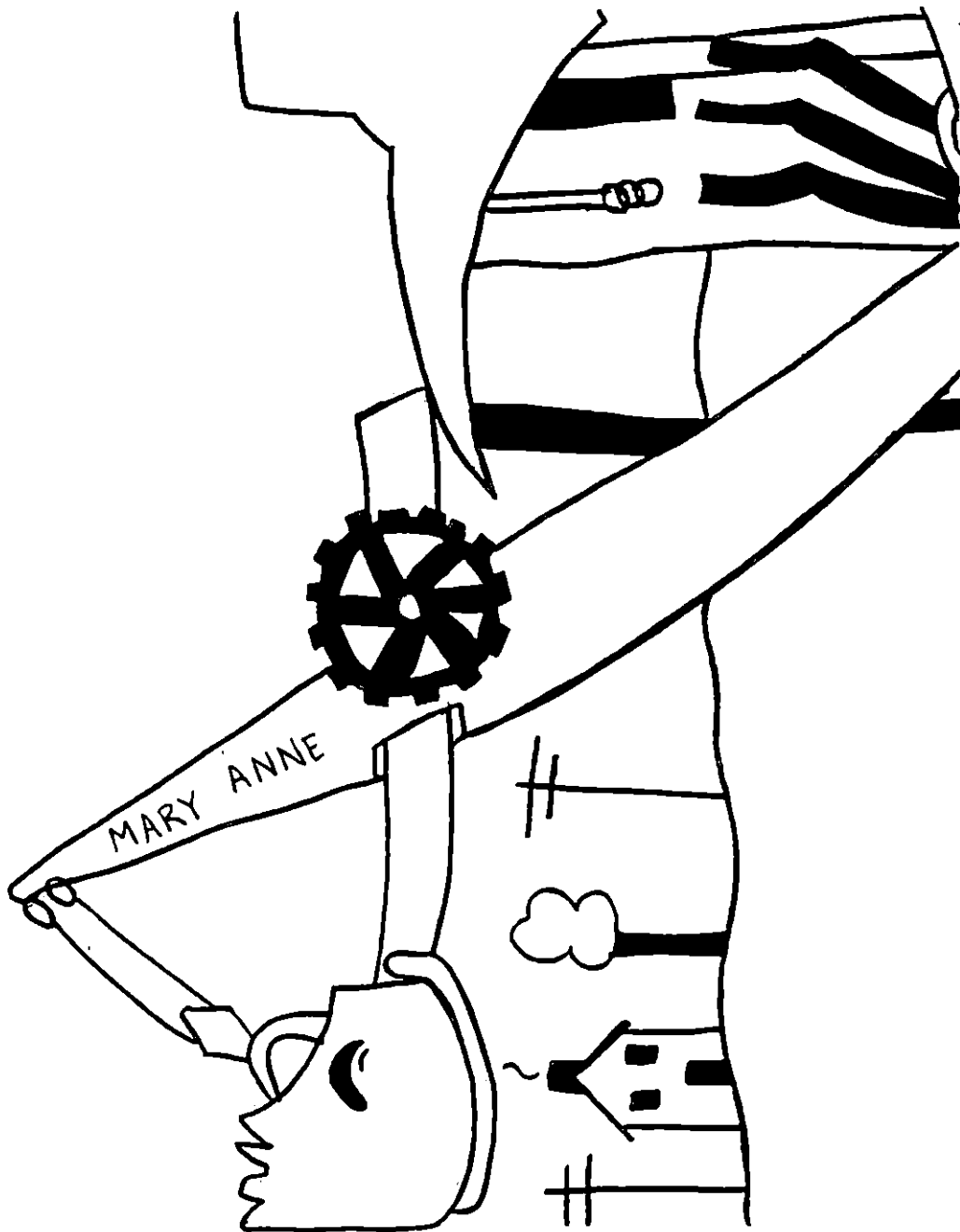
4. The neck. Draw two straight lines across the paper from the head. Now make a series of straight lines up and down the paper leaving spaces to finish the neck. Make sure you do this part of the drawing very slowly. Draw one line at a time to create the look of the steam shovel's neck.

5. The gear. Make a small circle. Put about six triangles around the circle. Use straight and angled lines to make the outside spikes of the gear.

6. The cab. Draw many straight and curved lines that connect to the neck of Mary Anne. These lines will form the outside of the cab and what is inside of it. Make three circles to create a pull chain.

7. The background. In order to make the background look far away, draw your curved line toward the bottom of the paper. Make the houses, trees, and poles smaller than the rest of the picture.





Project # 7

Book: The Very Busy Spider

By Eric Carle

Copyright 1984

Philomel Books, N.Y.

Reading Level: K-2

Drawing Level: 2 & 3

Project: "Spider"

1. The eyes. Make two dots for the eyes in an area of your paper leaving room for the fly and web.

2. The head and body. Draw a circle around the eyes to create the head. Make an angled line connected to a curved line to form the body of the spider.

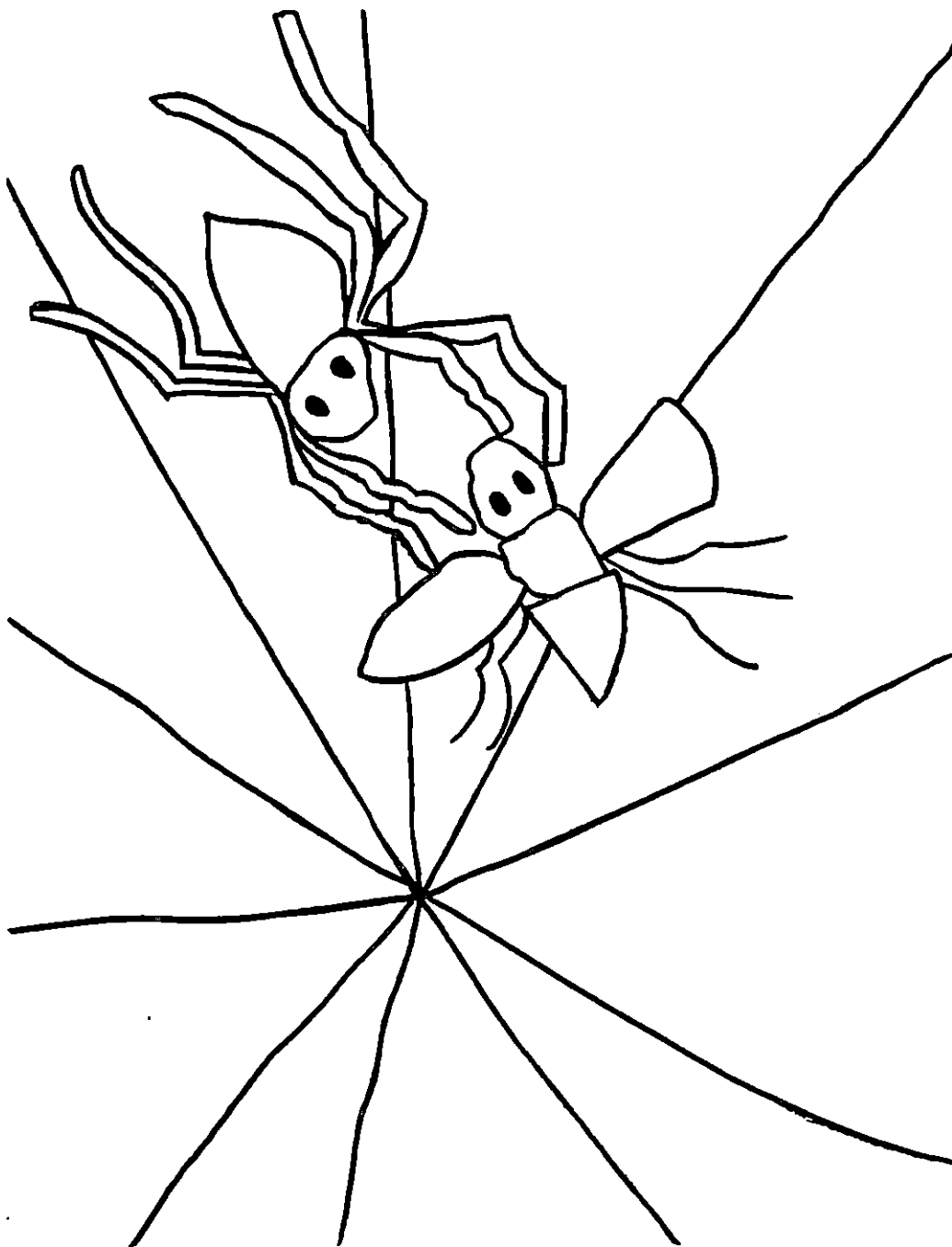
3. The legs. Start where the head and body connect. Draw a series of curved, angled, and straight lines to create the legs.

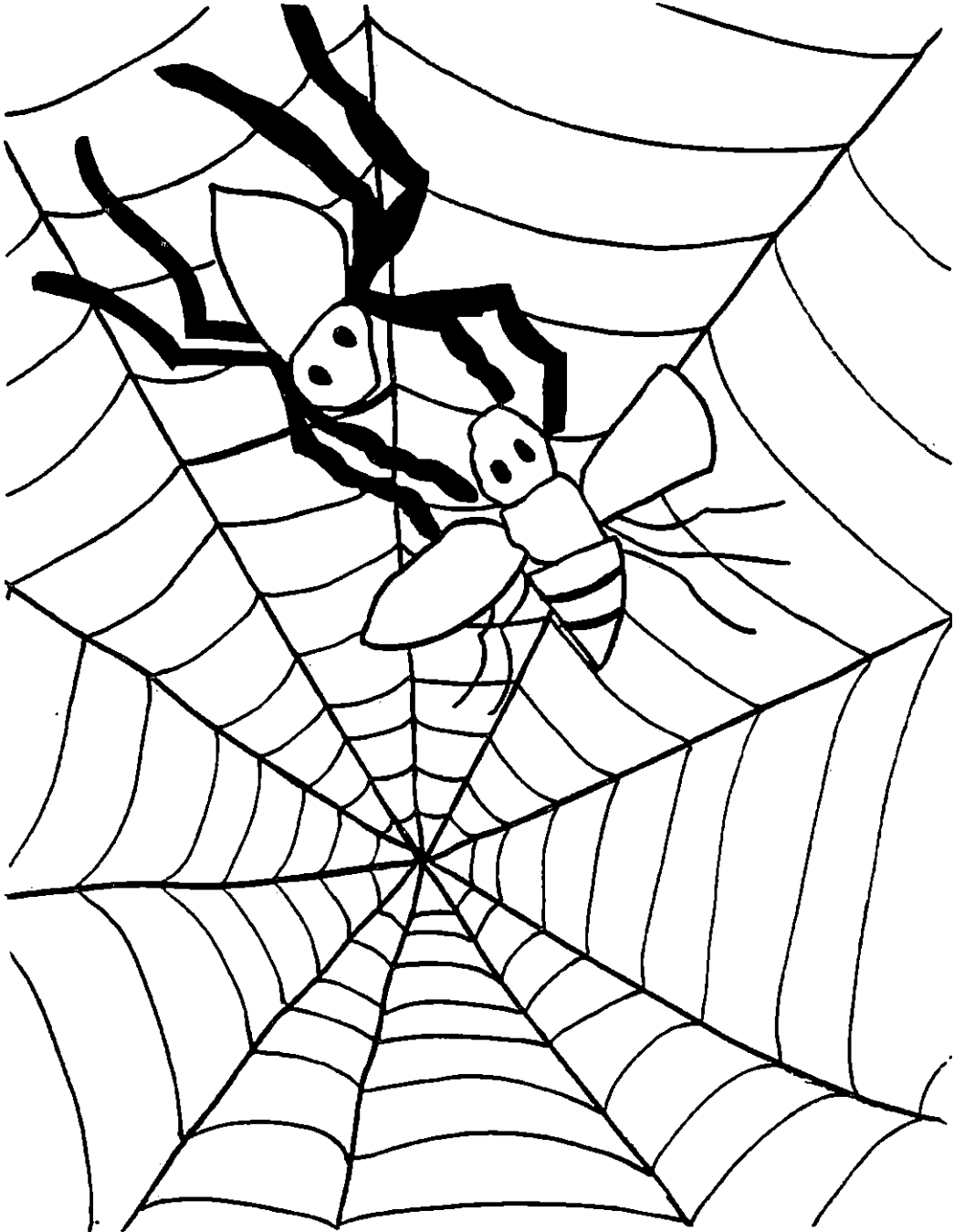
4. The fly. Begin with the eyes. Make two dots for the eyes. Make a circle for the head and another for the body. Add a triangle shape for the second part of the body. Now draw two circles for the wings. The legs are made by putting curved and straight lines coming out of the wing and body areas.

5. The web. Choose a point to the right of the insects. Put a very small dot where you want the

center of the web to be. Now draw straight line out away from the dot to create the backbone of the web. These lines should go all the way to the edge of the paper. To make the rest of the web use a continuous series of curved lines. Turn the paper in a clock wise direction. Continue this until the web reaches the edges of the paper.

6. The finishing touches. Put two solid curved lines in the fly's tail. Color in the spider's legs.





Project # 8

Book: The April Rabbits

By David Cleveland, Pictures by Nurit Karlin

Copyright 1978

Scholastic Book Service, N.Y.

Reading Level: K-3

Drawing Level: 2 & 3

Project: "Robert and the Rabbits"

1. The shirt. Start just to the right of center on your paper. Begin with a curved line for the shoulders and the sleeve of the shirt. Make two straight lines to form the hem on the sleeves. Now draw two more straight lines to make the sides of the shirt. Put a curved line to connect the side. This will form the bottom of the shirt. After the drawing is almost complete, put solid lines on the shirt for strips.

2. The elbows and head. Make a curved line starting at the edge of the sleeve on both sides. These lines should go down to the sides of the shirt. To form the head draw a circle on top of the shirt. Draw a line to make the bottom of the cap. Add a small curved line in the center to make the bottom on the

cap. Do not forget the brim of the cap. Use a curved line to create this part.

3. The ears. On the sides of the cap, put two small curved lines to create the ears.

4. The pants. Start at the bottom of the shirt. Make a curved line that goes down to form the knee and leg. Do this on both sides. Now make another curved line on both sides to make the feet. Do not make these lines too long. Leave a space for the seat of the stool. To finish the pants make a curved line to form Robert's bottom.

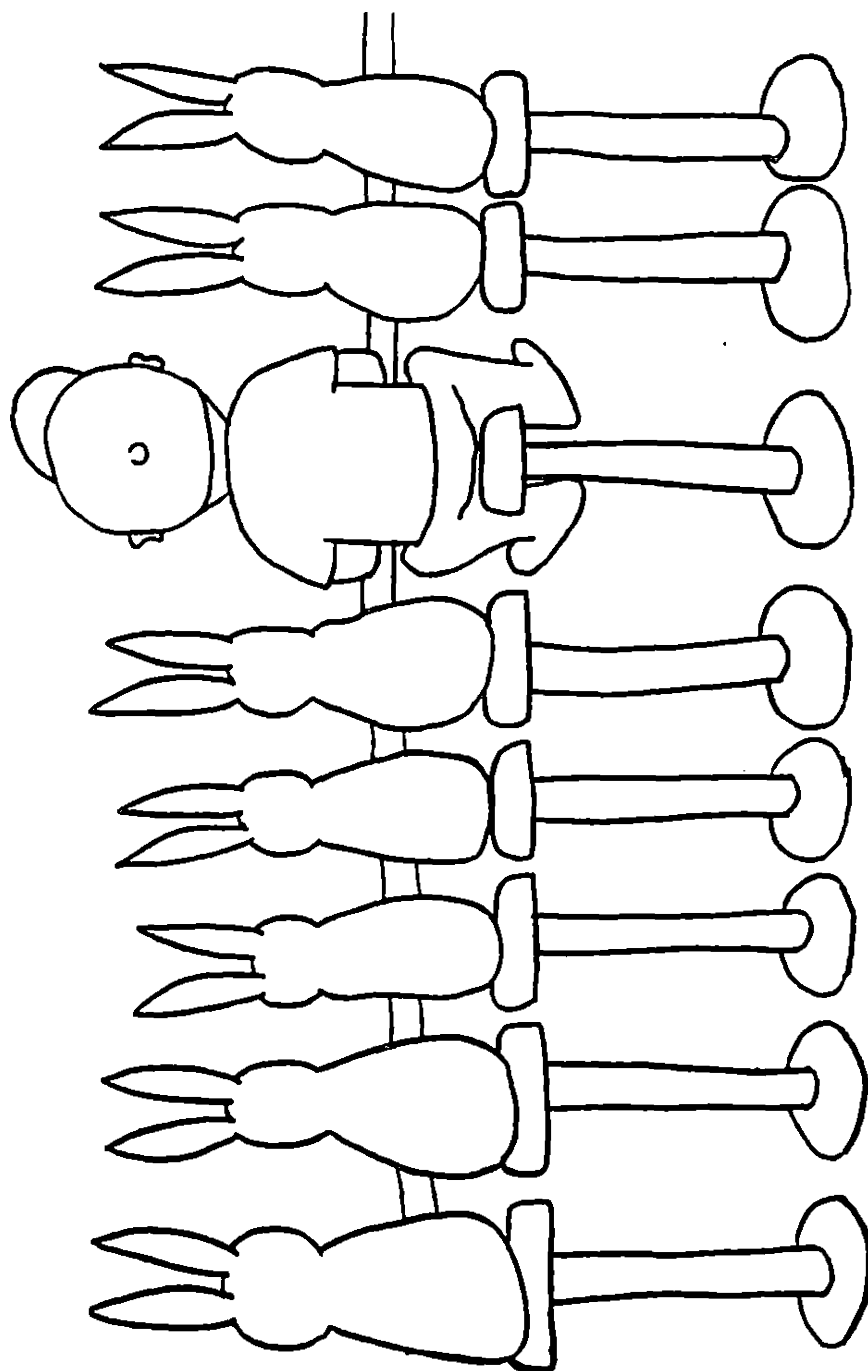
5. The rabbits. Make two or more rabbits to Robert's right and five or more to his left. Draw the bodies first by using curved lines. Use more curved line to create the heads. The ears should be made by drawing angled lines connected to curved lines. To finish the rabbits, put a circle on each rabbit to make it's tail.

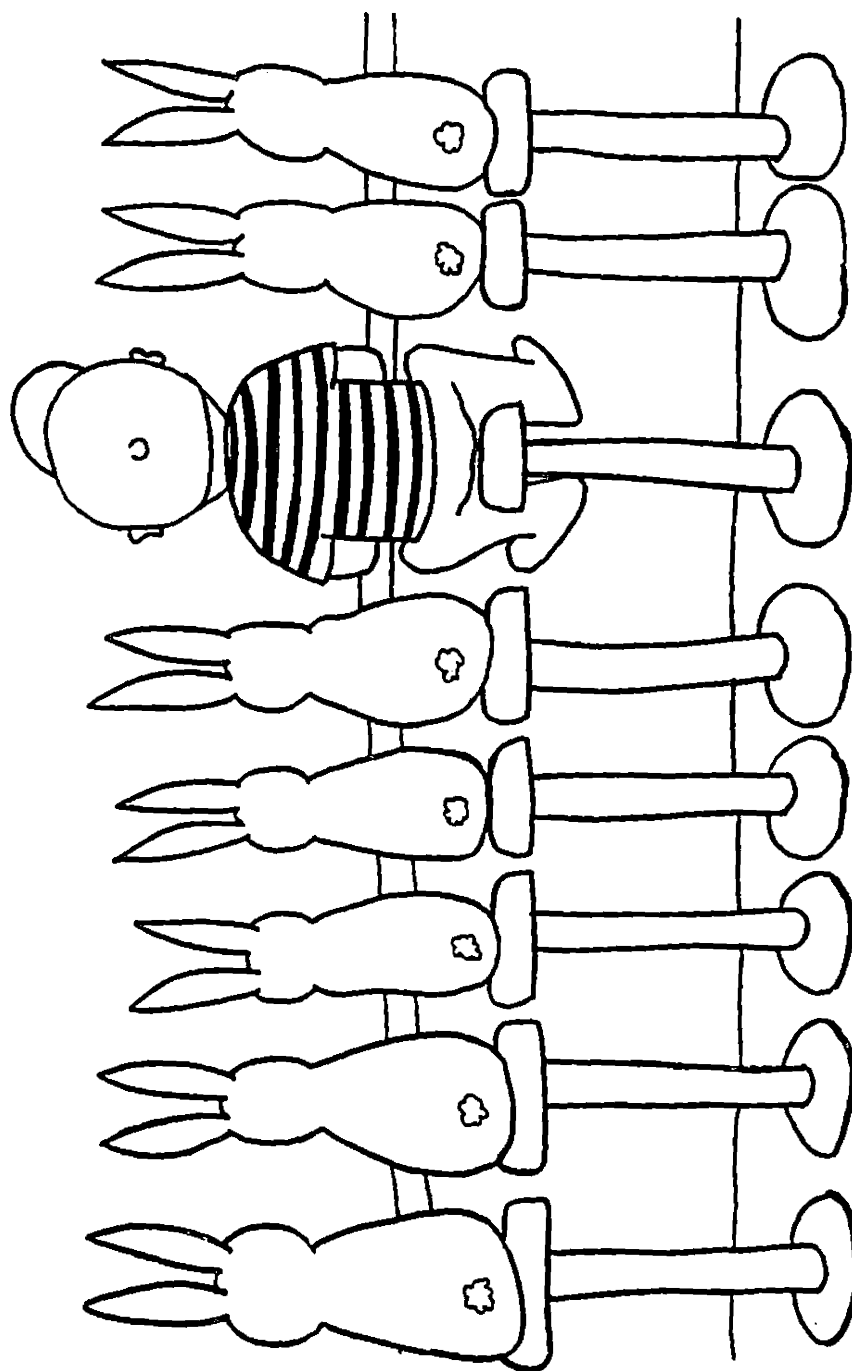
6. The stools. Place a stool seat under Robert and all the rabbits. Form the stool seat by drawing a curved line with a straight line to finish it off. Put a pole under each seat. Do this by drawing straight lines down the paper as long as you want the poles to be. Use a curved line to connect these two lines.

Make a curved line that goes from one side of the pole to the other to form the base of the stool.

7. The counter top. Make a series of two straight lines that go between the rabbits and Robert. The lines should continue from one side of the paper to the other.

8. The floor. Draw straight lines that go between the stool poles. Make these lines go from one end to the other, just like the counter top.





Project # 9

Book: Pancakes for Breakfast

By Tomie De Paola

Copyright 1978

Harcourt Brace Jovanovich Inc., Orlando Fl.

Reading Level: K-1

Drawing Level: 2 & 3

Project: "Old Lady"

1. The eyes and nose. Place two small dots to the left side of your paper. Directly under these two dots, put a curved line to make the nose. .

2. The smile. Draw another curved line under the nose to make the smile. Put a small curved line on each end of the first curved line.

3. The face and head. Start a curved line to the right of the eyes. Curve the line down and around to the other side to form the cheeks and chin. Now make a curved line up to make the left side ear. Put a small circle for her earring. Make the line go back across above the eyes. Make small curves to create the look of her hair. Continue the same line to form the right side ear. Put another small circle to make the other earring. Inside the ears, draw two short curved lines. Use four curved lines to make the rest of her hair.

The first three lines should start and finish at the ears. Put the fourth line on top of her head creating the bun. Using straight lines that are close together, color in the hair. Leave small spaces between the lines.

4. The body. Begin the first curved line at the cheek area on the right side. Have this line go down as far as you want the top part of her body to be. On the other side put a very small straight line. Follow this line with another curved line to make the arm socket. Continue this curved line down as far as the other side. Curve it around to meet the other side. Put two small dots to make the buttons on the front of her dress.

5. The arms. To create both arms, draw curved and straight lines from the upper body area. Make the lines go out and then down. By doing this, you will form the elbows and sleeves of the women. At the bottom of the sleeves put in the hands. Make the hands with curved and straight lines.

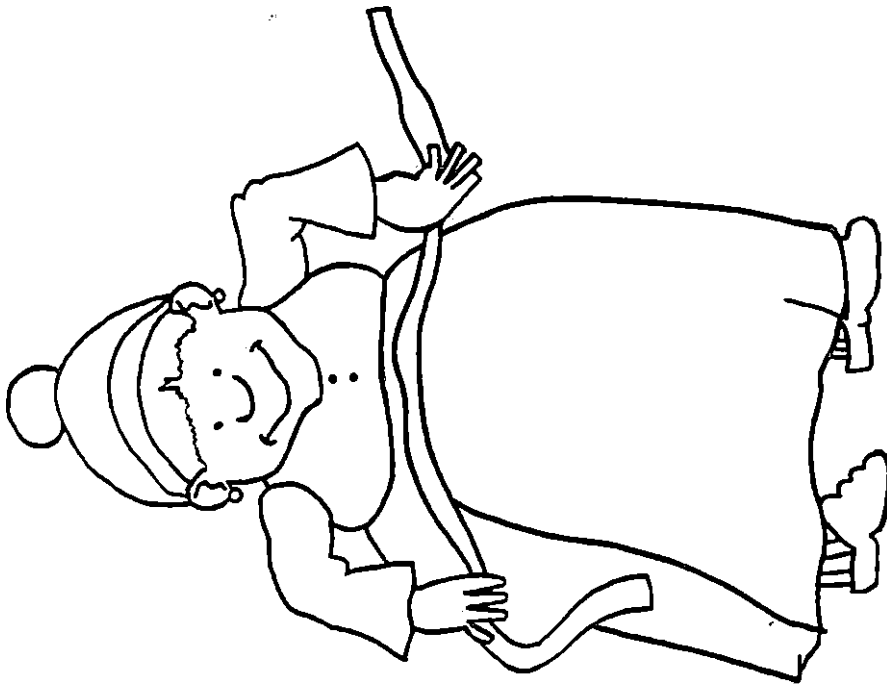
6. The skirt and apron. Make the tie of the apron first. Draw two curved lines that go across the paper past the hands. Now draw long curved lines to form the skirt. On the other side make two lines; one

for the skirt and the other for the apron. Finish it off at the bottom with a line that has a variety of curved and straight lines.

7. The shoes. Her shoes are made up of curved lines. When drawing in the stockings use straight lines to give them a ribbed effect. Color in the shoes.

8. The thought balloon. Draw three small circles and one large one. Inside the large circle put the stack of pancakes by drawing one curved line on top of another. Make the one on the bottom larger to form the plate. On top put a circle in the shape of a scoop of butter.

9. The floor. Put on straight line across the bottom of the paper to create the floor.





Project # 10

Book: Dinosaur Day

By Liza Donnelly

Copyright 1987

Scholastic Inc., N.Y.

Reading Level: K-2

Drawing Level: 1-3

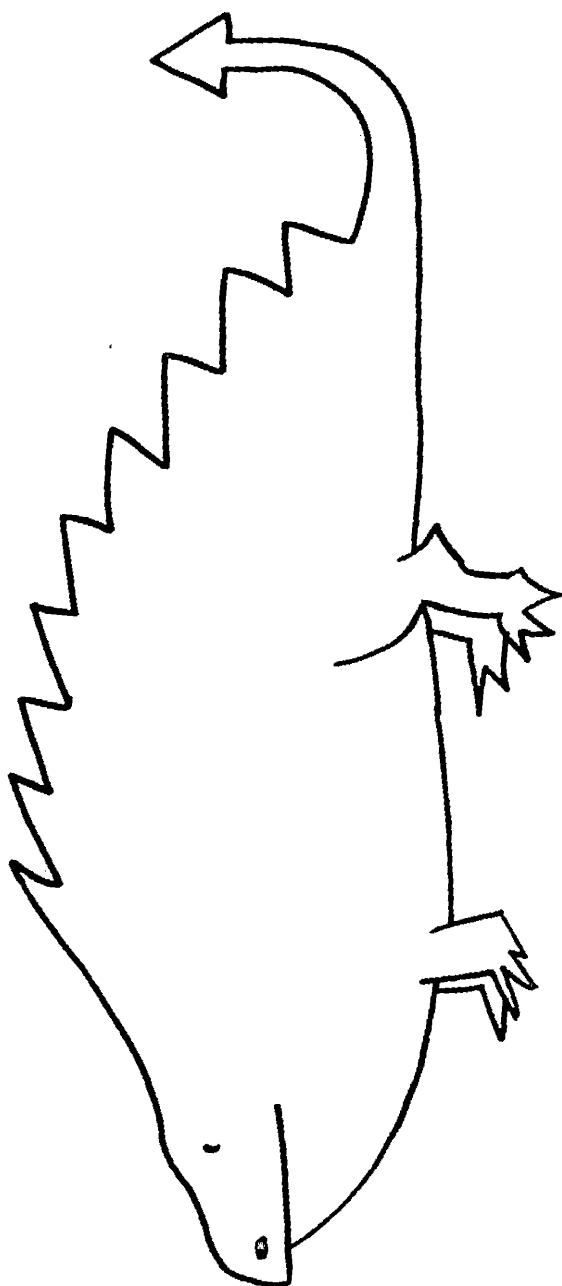
Project: "Monstersaurus"

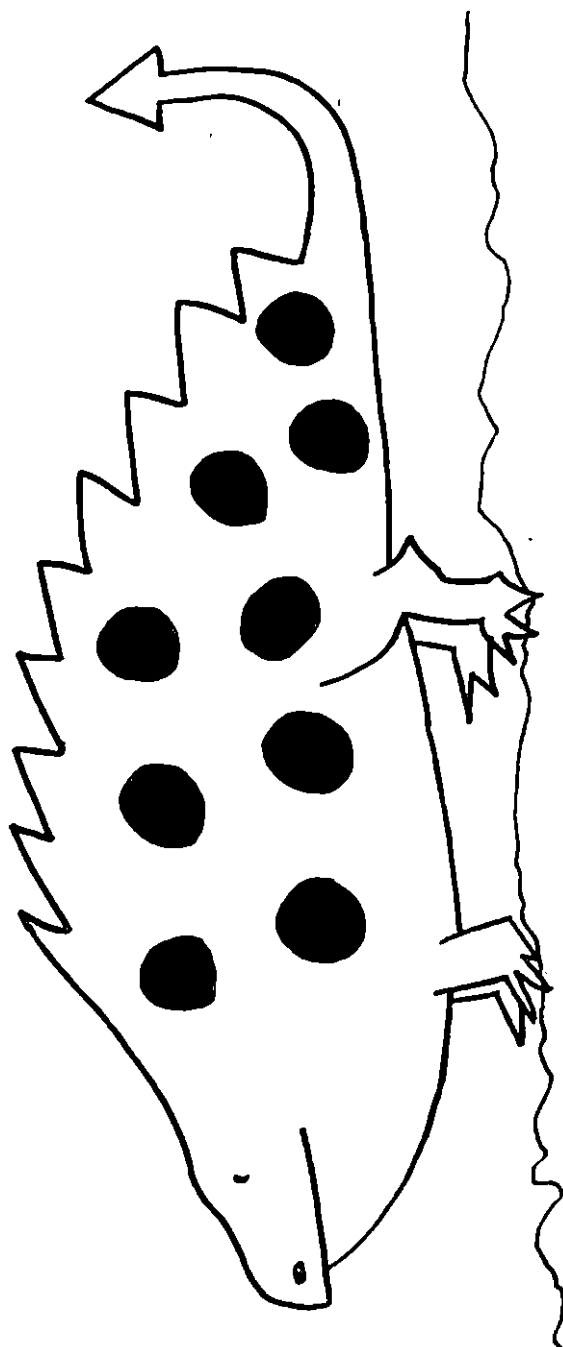
1. The eye and nose. Start the eye at the far left side of the paper. Make a dot for the eye. Another dot should be made for the nose. This second dot should be even further to the left on your paper.

2. The body and feet. Just under the eye and nose draw a straight line. Continue this line a little past the nose. Then use a curved line to make the snout and head. Continue this curved line to start the back of the Monstersaurus. To make the spikes on the back, use a series of angled lines all the way across the paper. Make as many as you like. Use a curved line to form the tail. An angle line should be used to make the tip of the tail. After the tip of the tail is done, continue down the paper with another curved/straight line to finish the tail and lower body. Use a combination of angled and curved lines to create

the feet and claws. Now use curved lines to finish the tummy and chest of the monster.

3. The ground and spots. Put a very curved line across the page to make the ground seem bumpy. Make large dots to make the spots. You can make as many of these as you like.





Projects # 11 - 50

The previous ten lessons had explicit step by step directions. These detailed directions should no longer be necessary. After reading these ten projects with directions you should be able to proceed on your own. The examples (11-50) have quick reminders of where to start and/or tips about difficult areas of the drawings.

Project # 11

Book: Petunia

By Roger Duvoisin

Copyright 1950

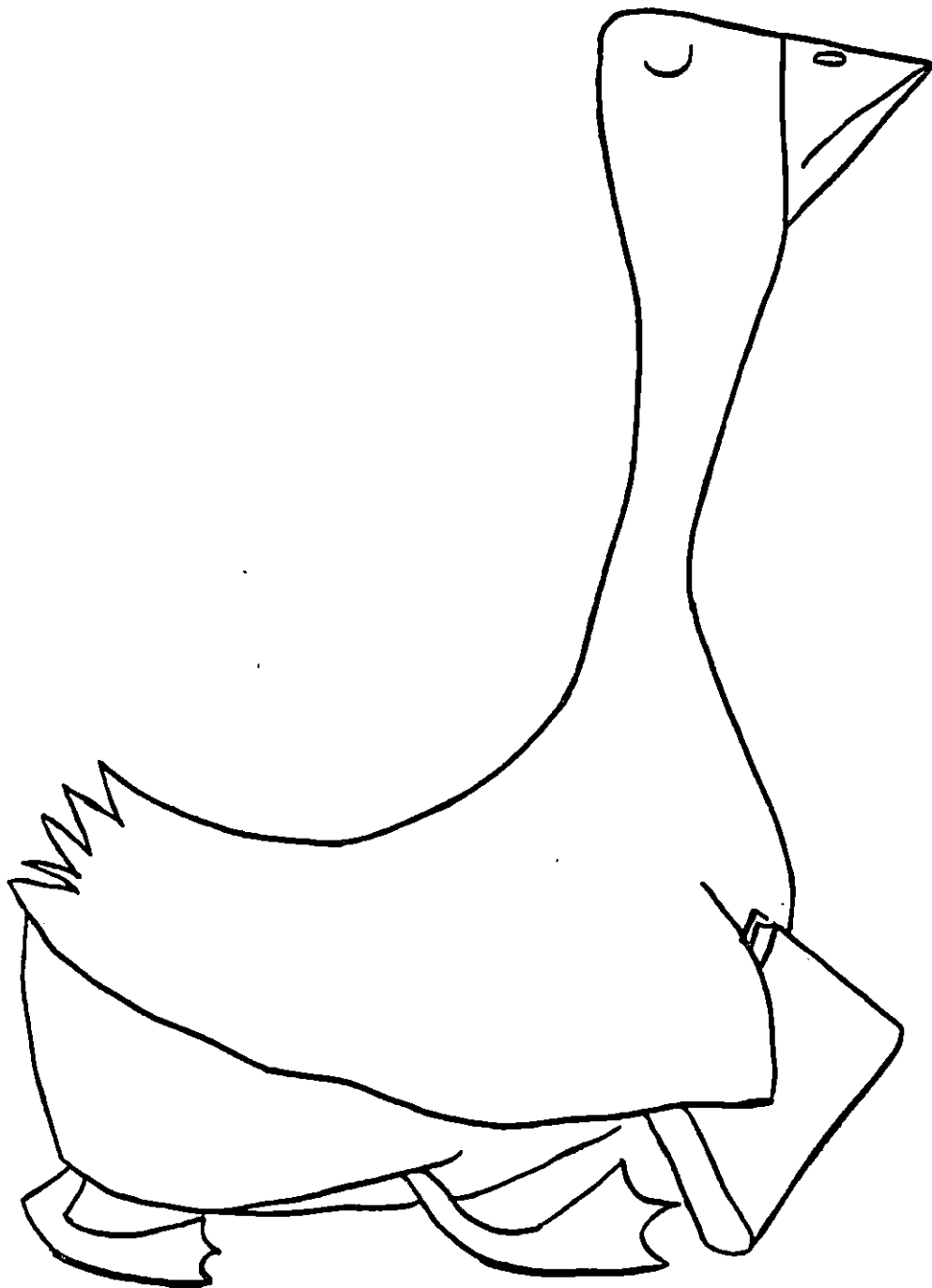
Alfred A. Knopf, Inc. N.Y.

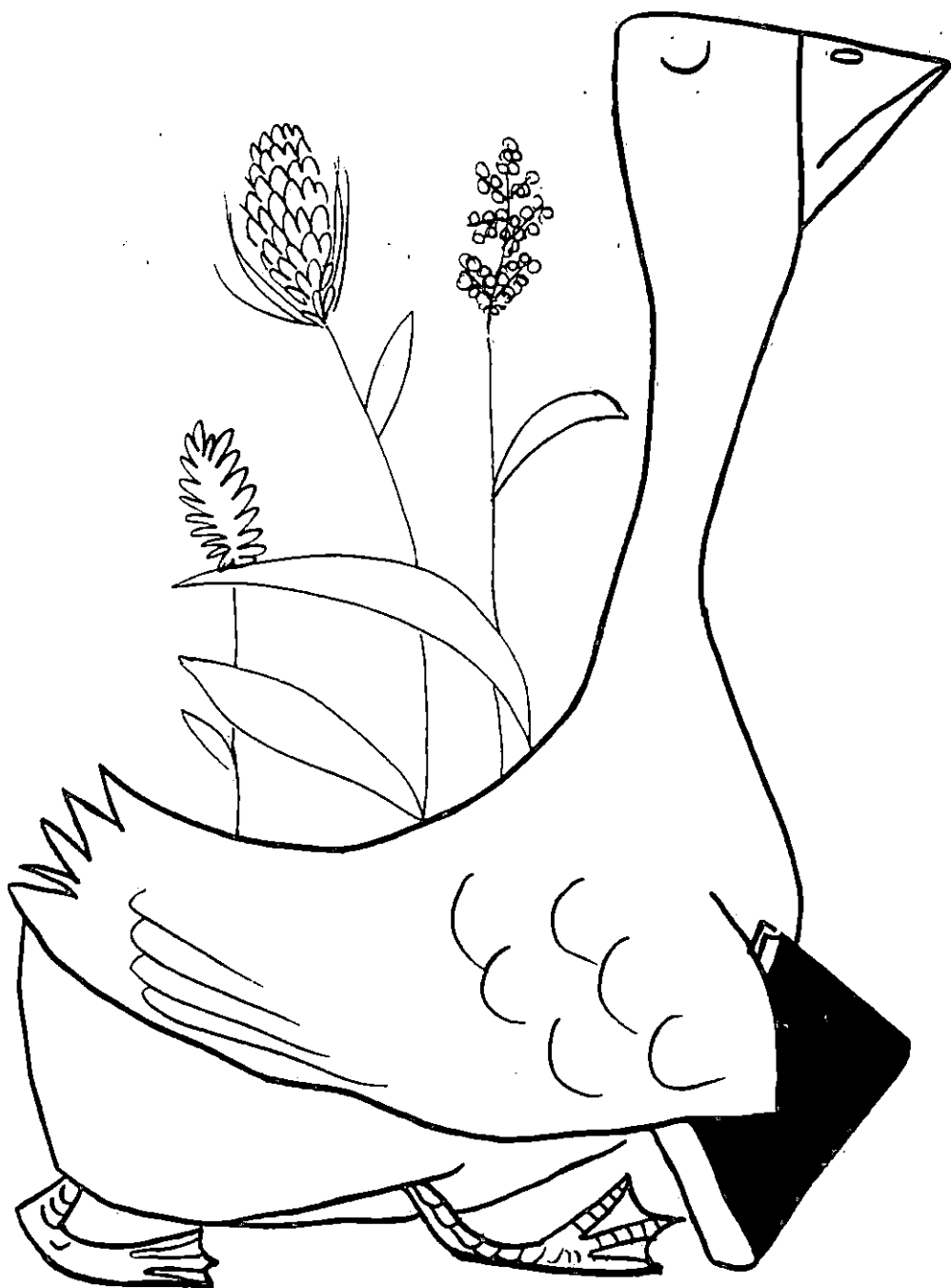
Reading Level: K-3

Drawing Level: 1 - 3

Project: "Petunia"

Remember to leave room on your paper for the whole drawing. Start with the head area and continue from there. Add all of the flowers, feathers, and leaves after the main part of the drawing is done.





Project # 12

Book: Are You My Mother?

By P.D. Eastman

Copyright 1960

Random House Inc., N.Y.

Reading Level: K-2

Drawing Level: 1 & 2

Project: "Baby Bird"

Baby Bird is a fun picture to draw. Do not forget to start with the eyes first. Do the beak next and so on. Remember to add the breaking shell at the end of the drawing. Remind your students if they think of other items to add to the drawing go ahead and include them.





Project # 13

Book: Angus and the Ducks

By Marjorie Flack

Copyright 1930

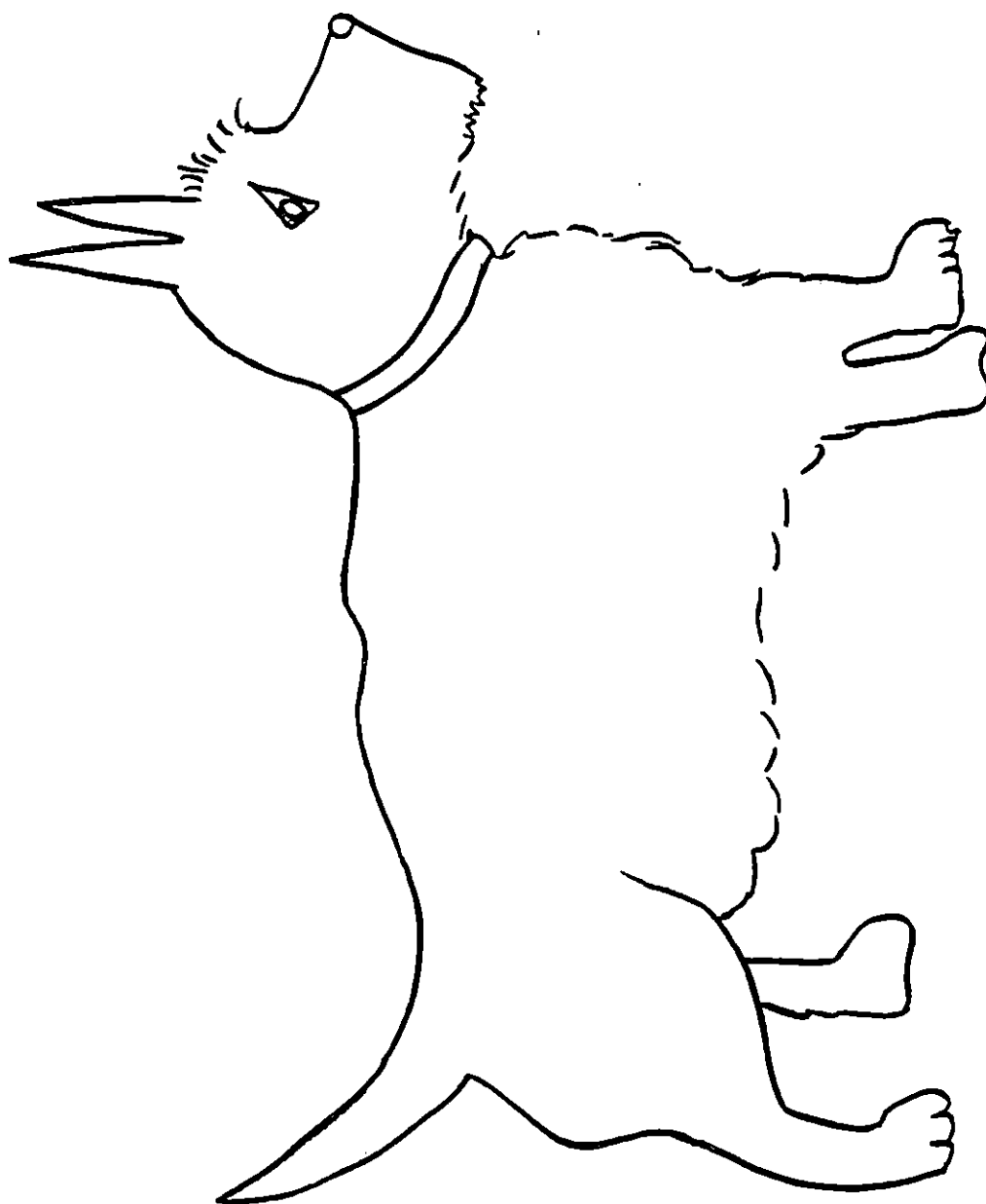
Double Day, N.Y.

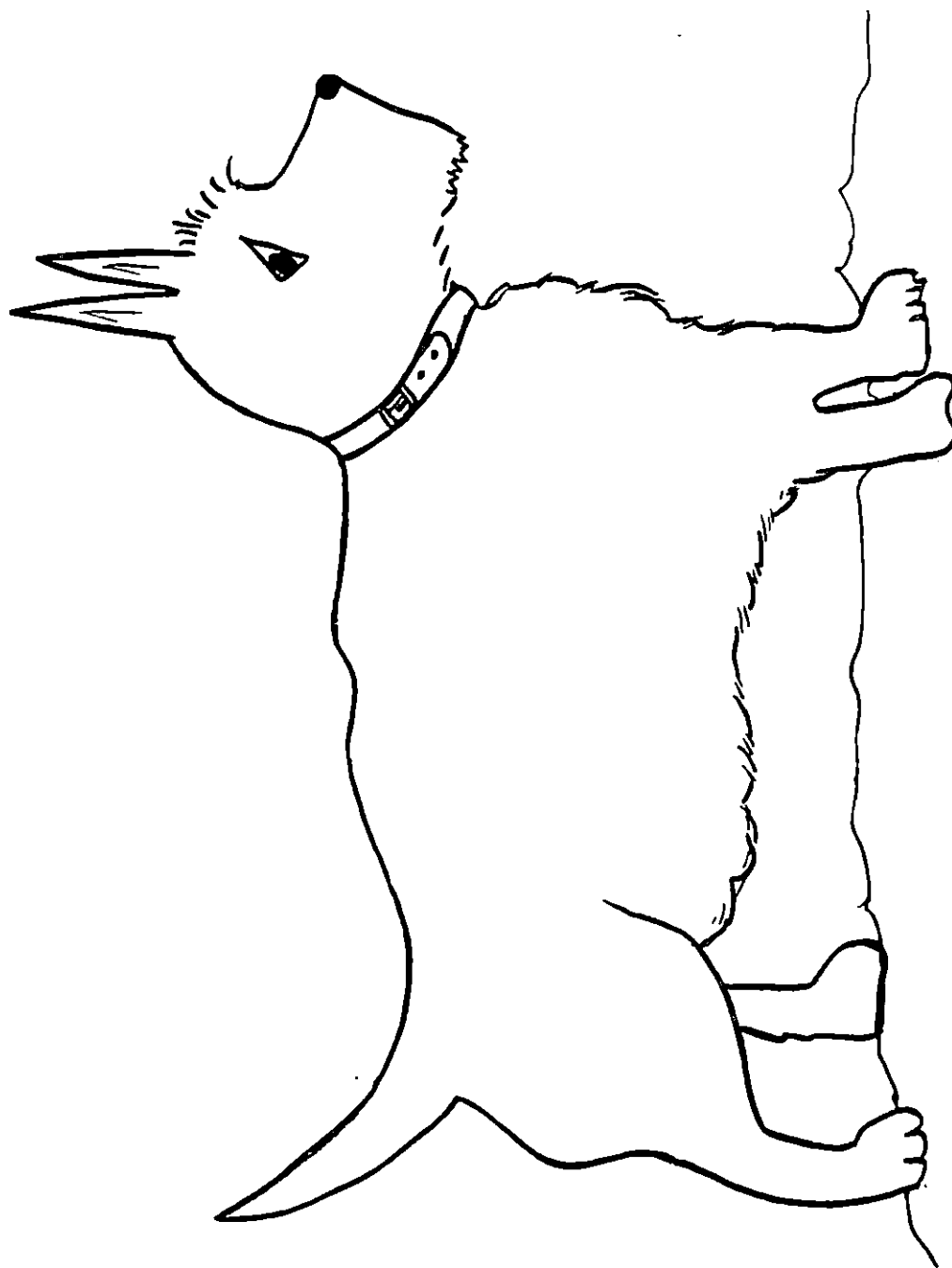
Reading Level: K-2

Drawing Level: 1 & 2

Project: "Angus"

Angus is a great advanced picture for drawing level one. Remember to start in the eye/face area. Where you start on your paper is very important. Leave enough space to finish the entire drawing.





Project # 14

Book: Corduroy

By Don Freeman

Copyright 1968

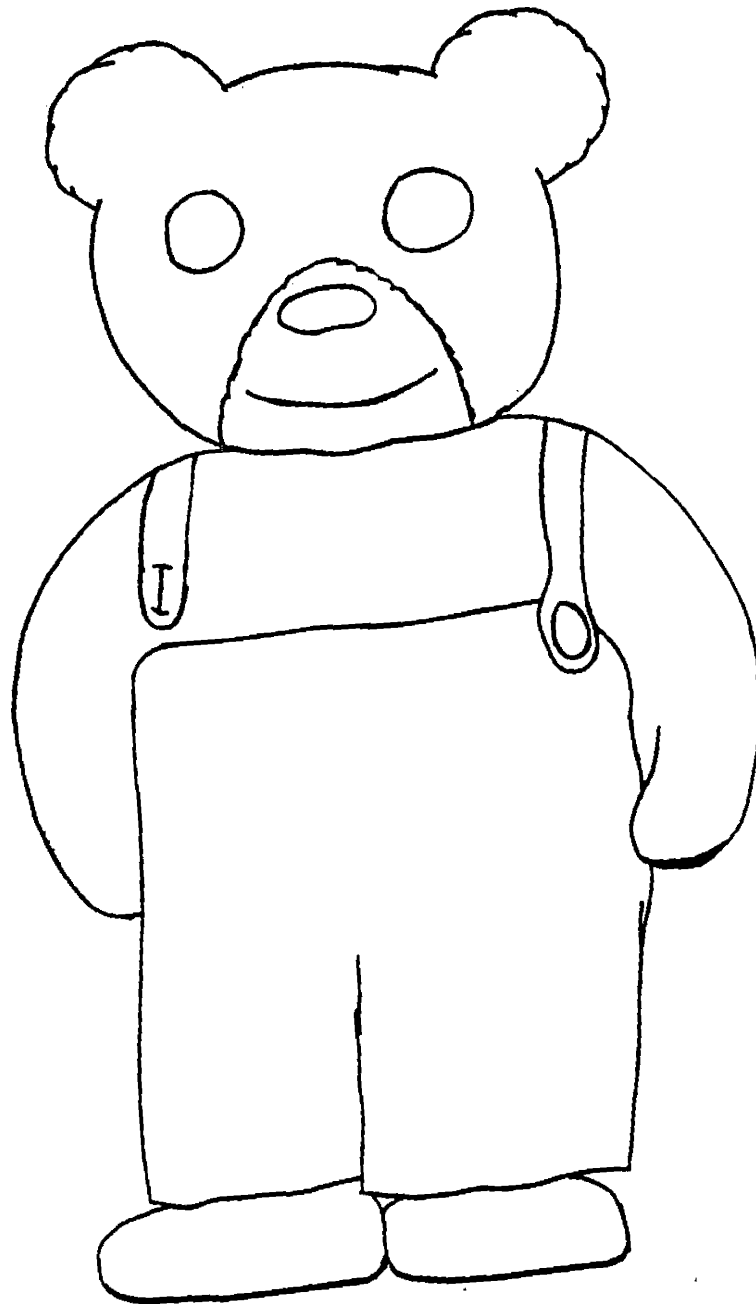
Puffin Books, N.Y.

Reading Level:. K-3

Drawing Level: 1-3

Project: "Corduroy"

Just as you have done in all the other drawings, start with the eyes. With this story/drawing the background has many possibilities. Have the children decide what they want to put in the background of their pictures.





Project # 15

Book: Dandelion

By Don Freeman

Copyright 1964

Puffin Books, N.Y.

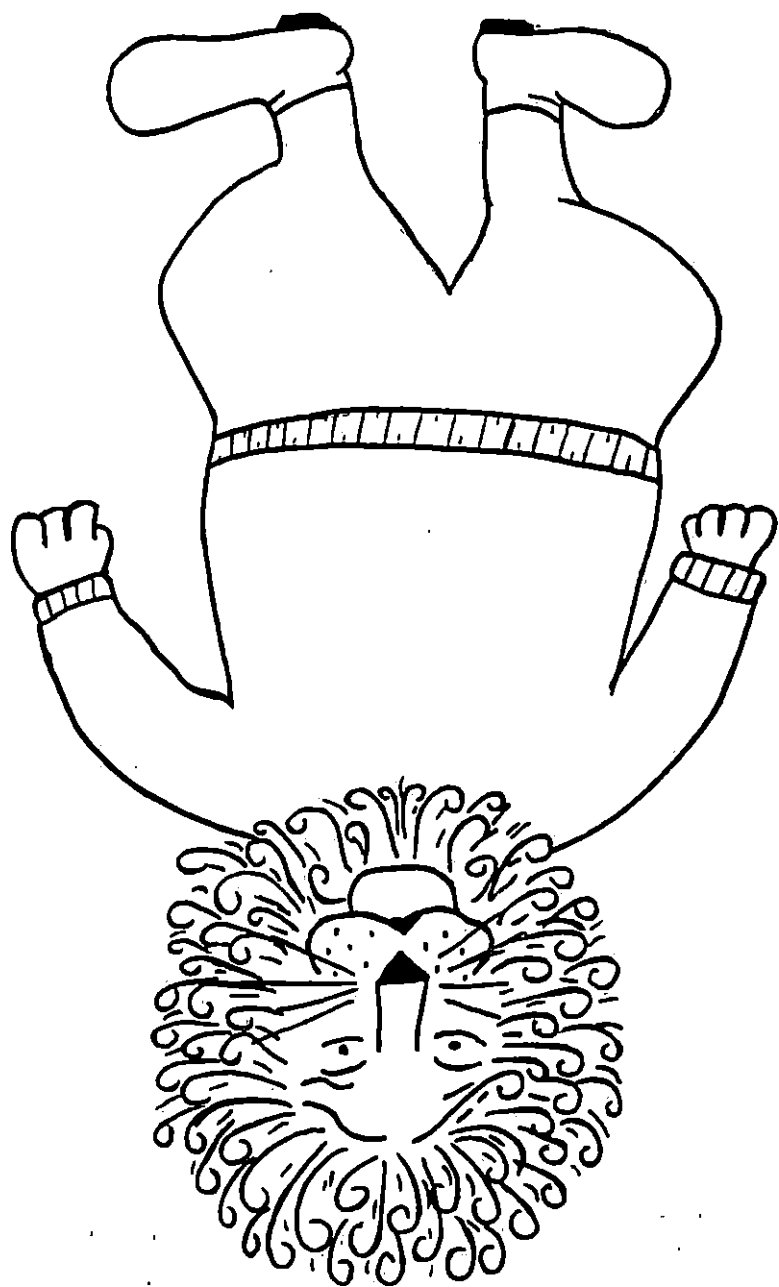
Reading Level: K-3

Drawing Level: 1-3

Project: "Dandelion"

Your students will have a great time with Dandelion. He is a fun character to read about, which makes him a great subject for your drawing. Remember start with the eyes and face first.





Project # 16

Book: Rotten Ralph

By Jack Gantos and Illustrated by Nicole Rubel

Copyright 1976

Scholastic Inc., N.Y.

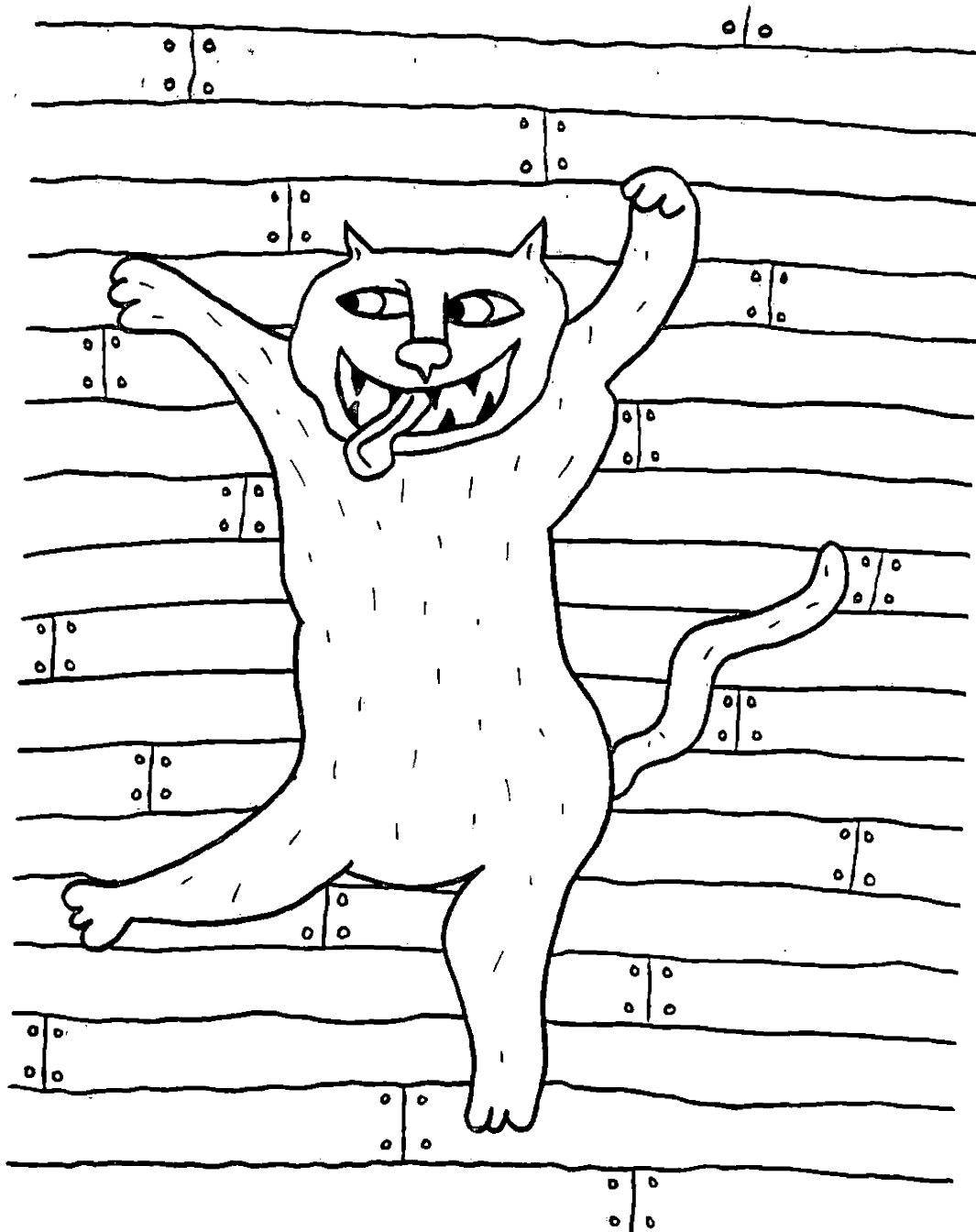
Reading Level: K-3

Drawing Level: 2 & 3

Project: "Ralph"

Good old Ralph is up to his tricks again. Enjoy your time reading and drawing Ralph. When drawing in the floor behind him make sure that the floor boards go from one side of the paper to the other.





Project # 17

Book: Be Nice to Spiders

By Margaret Bloy Graham

Copyright 1967

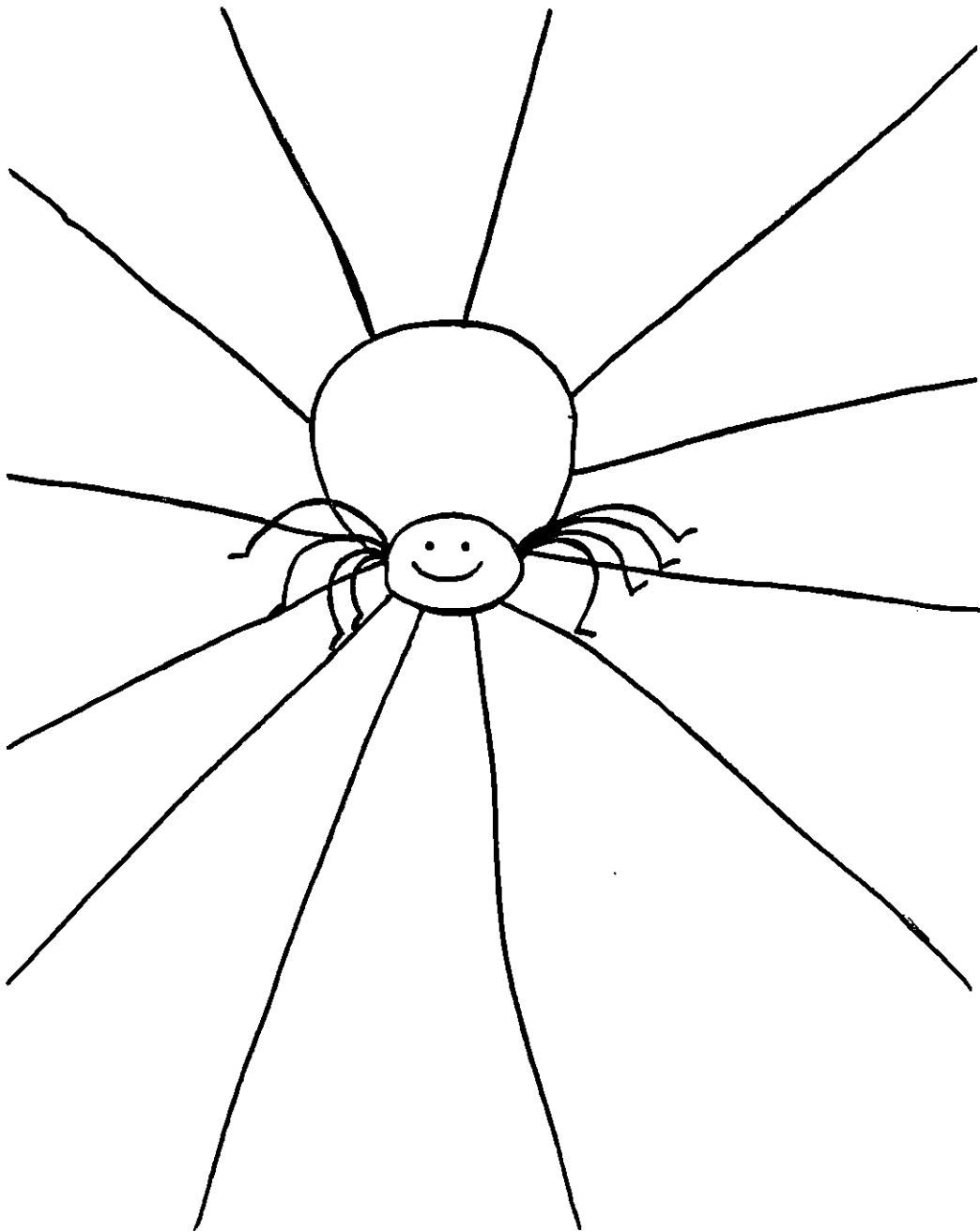
Haper & Row, N.Y.

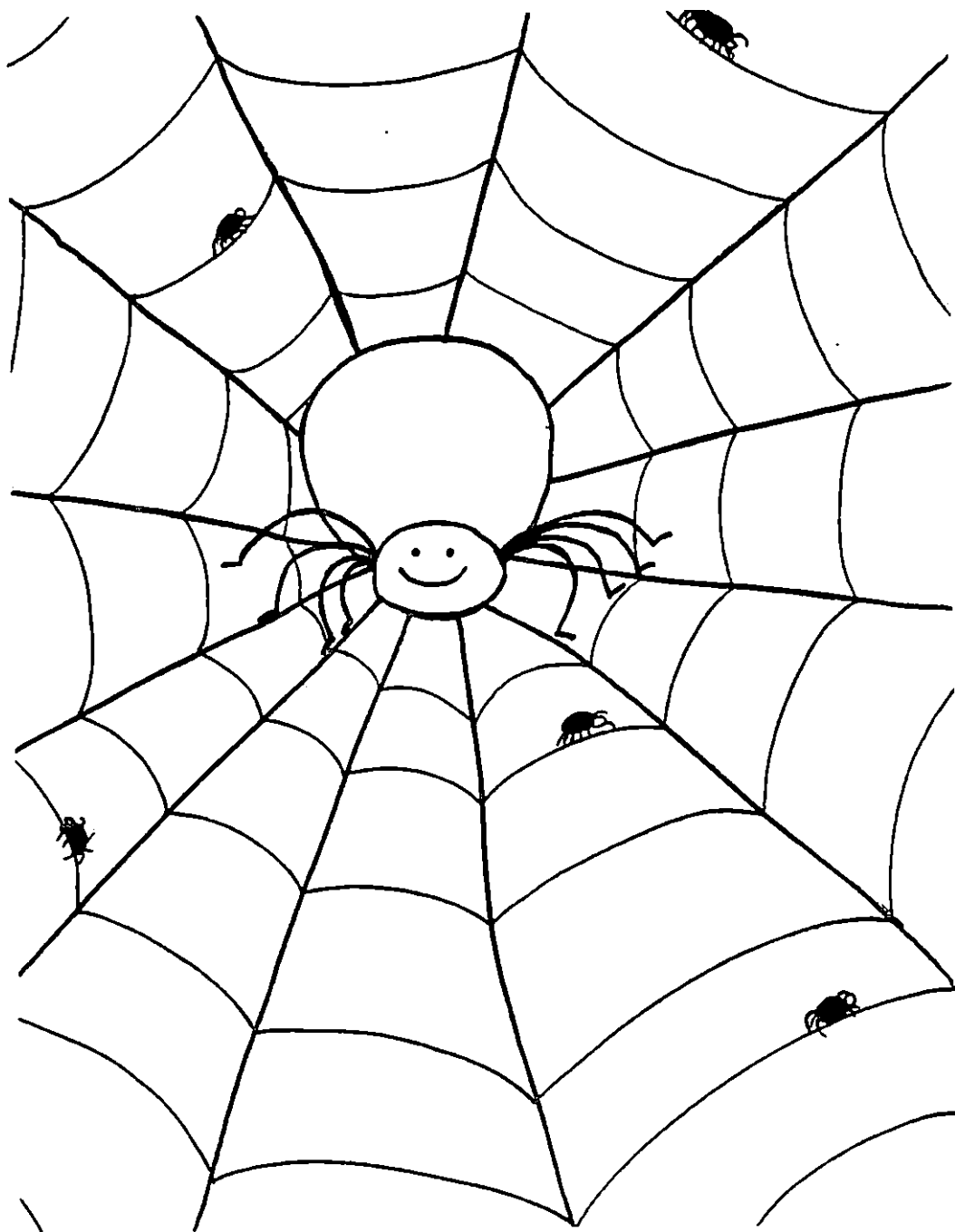
Reading Level: K-4

Drawing Level: 1-3

Project: "Helen"

Drawing Helen will be enjoyed by all. Draw all of Helen first. After she is done, then add the web and baby spiders.





Project # 18

Book: That's What a Friend Is

Written and Illustrated by P.K. Hallinan

Copyright 1977

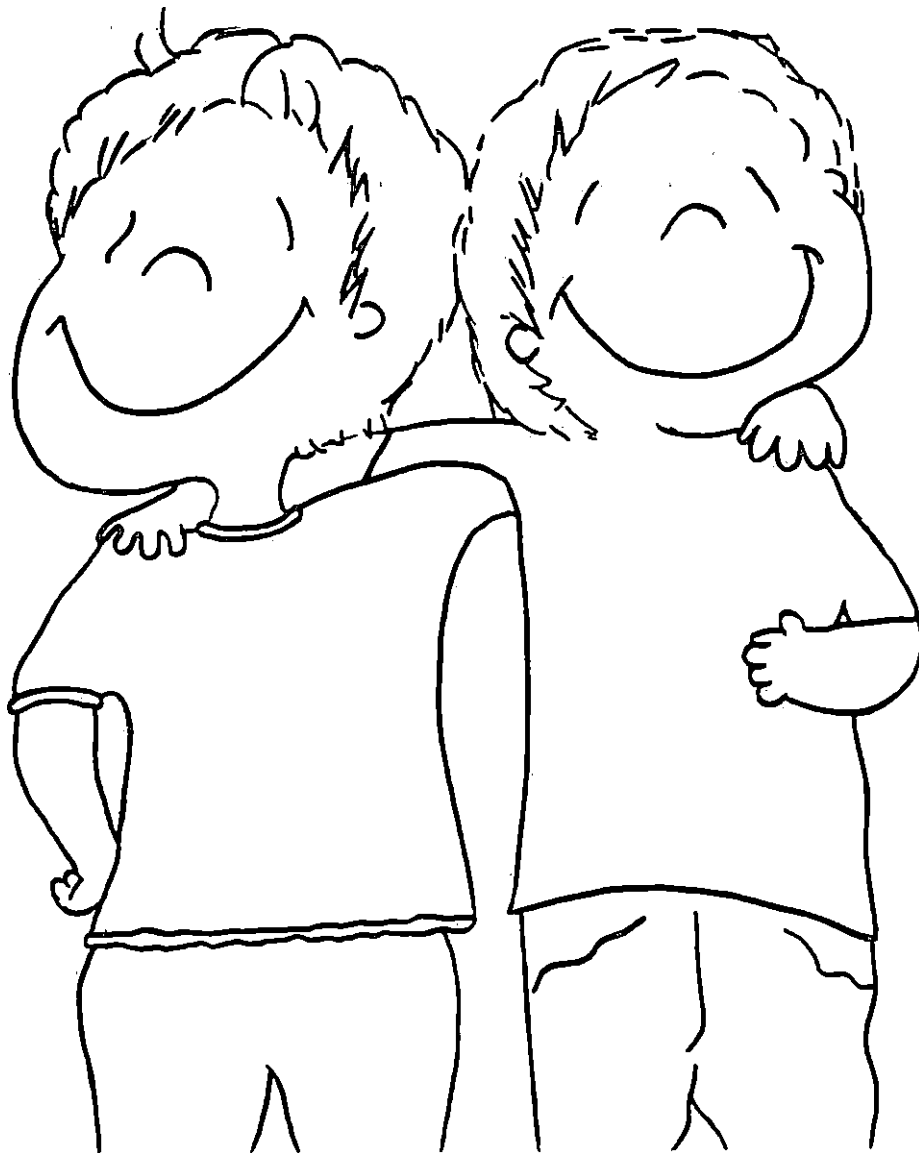
Childrens Press, Chicago

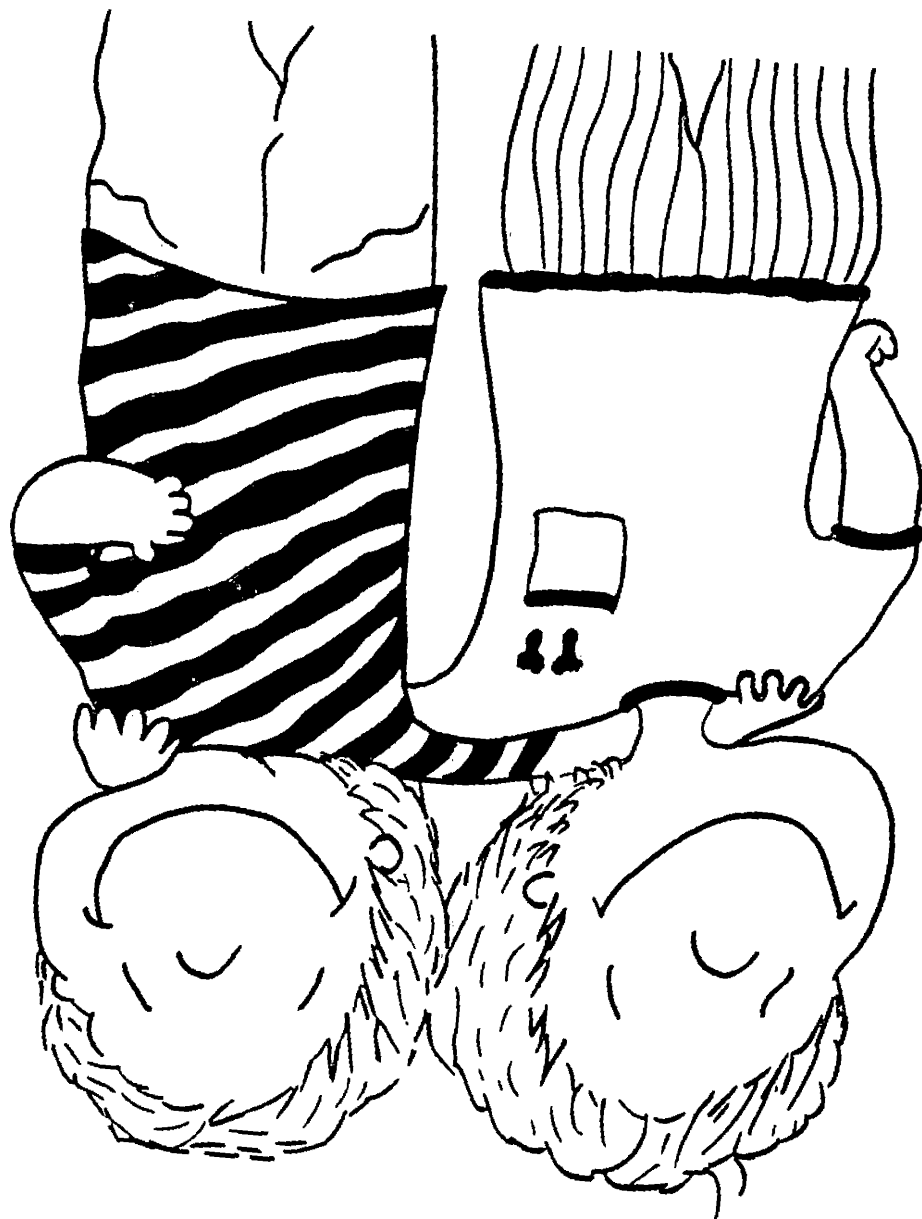
Reading Level: K-3

Drawing Level: 3

Project: "Friends"

Friends is a more difficult drawing. Start with the faces first. Watch your spacing! It is very easy to run these two fellows together. Have fun with their clothes. Your students can make whatever they wish.





Project # 19

Book: I Need You, Dear Dragon

By Margaret Hillert

Copyright 1985

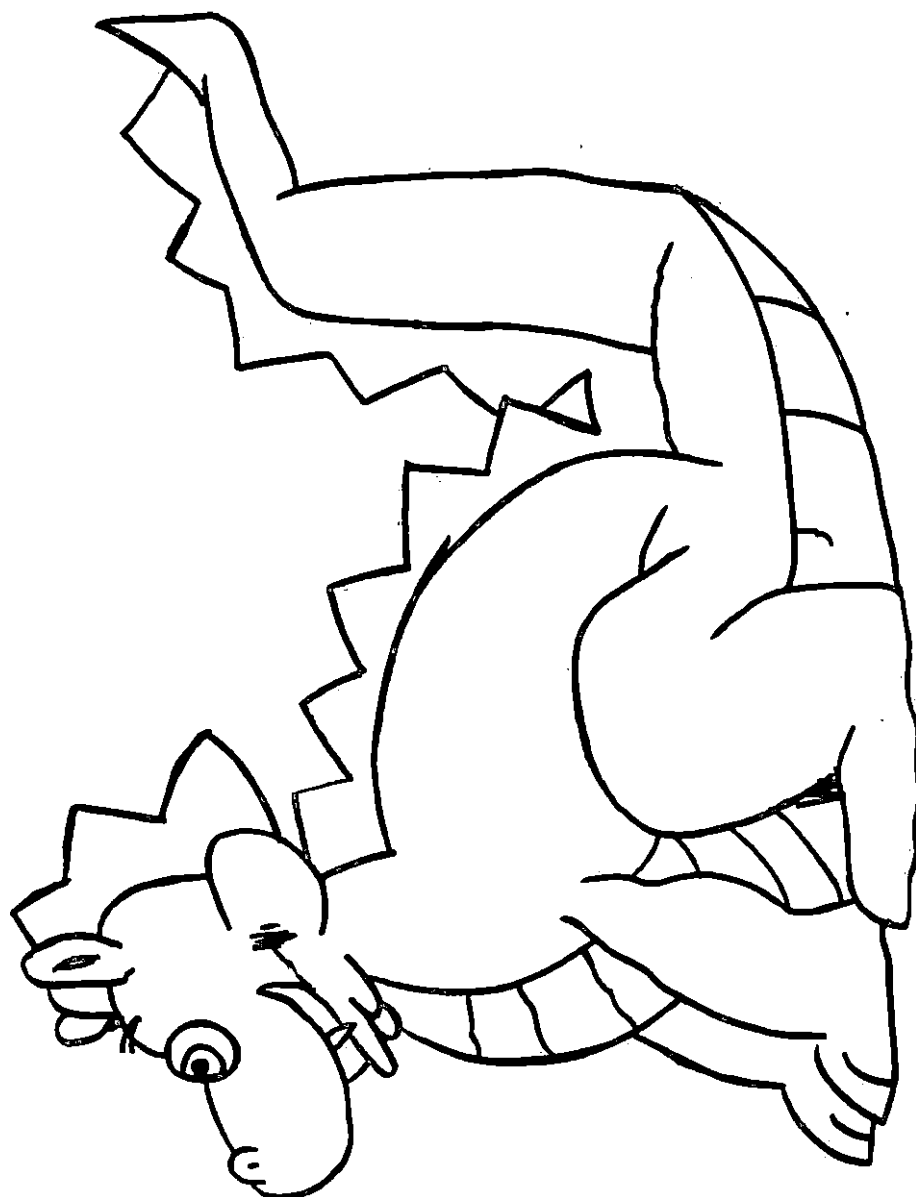
Modern Curriculum Press, Cleveland, Ohio

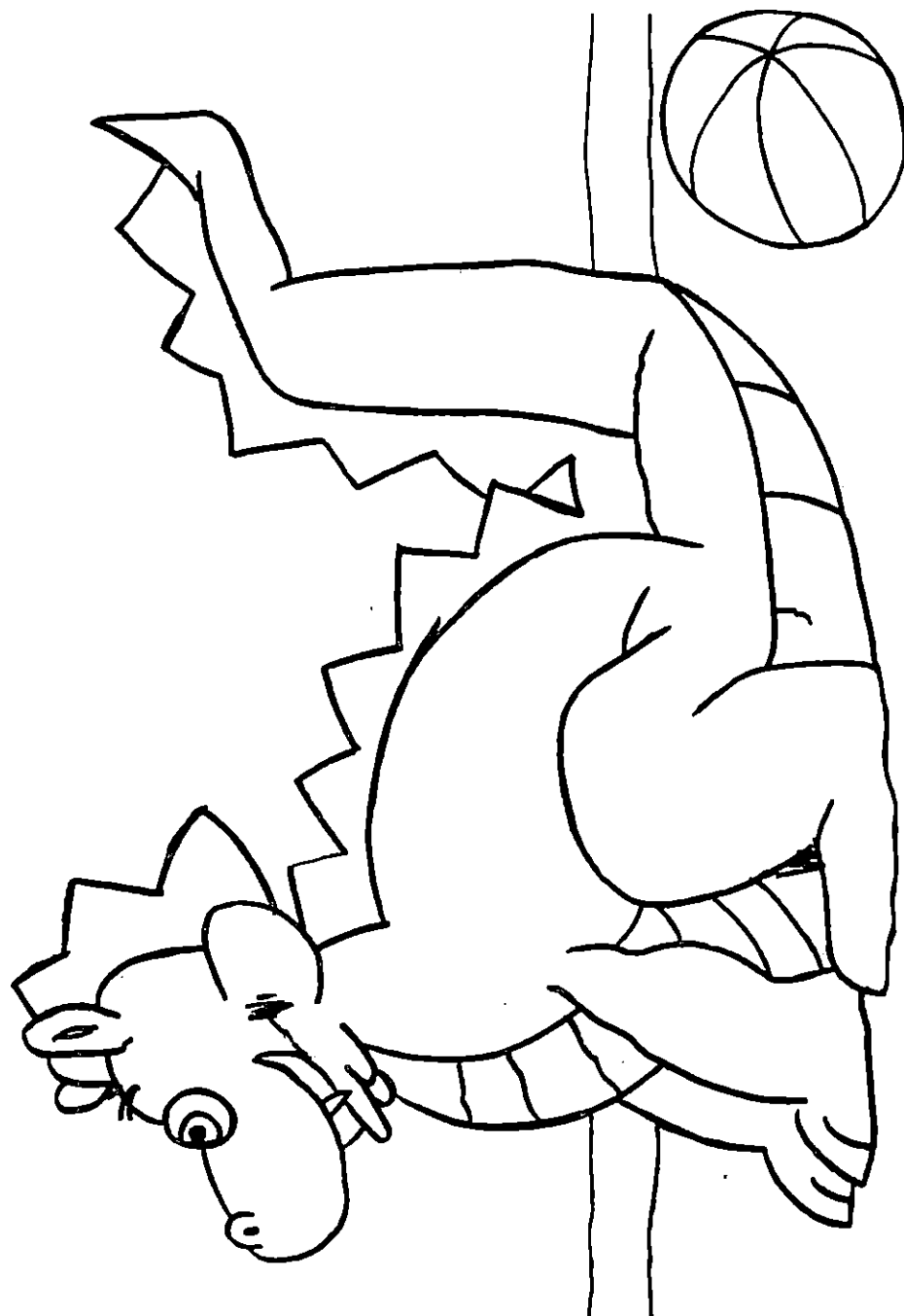
Reading Level: K-1

Drawing Level: 2 & 3

Project: "Dragon"

Dragon is a wonderful subject to draw, because there are a variety of lines to draw. Be careful to keep your perspective around the feet and tail. Watch that your lines do not overlap to much.





Project # 20

Book: Albert the Albatross

Story and Pictures by Syd Hoff

Copyright 1961

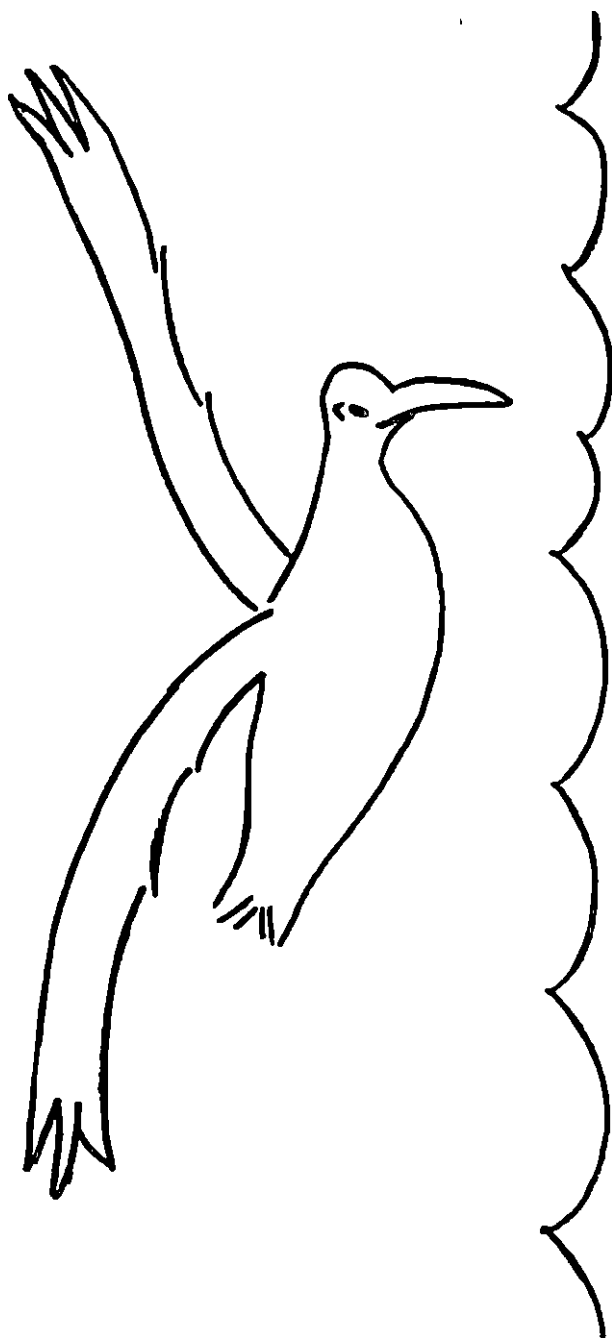
Firefly Paperbacks, Inc., N.Y.

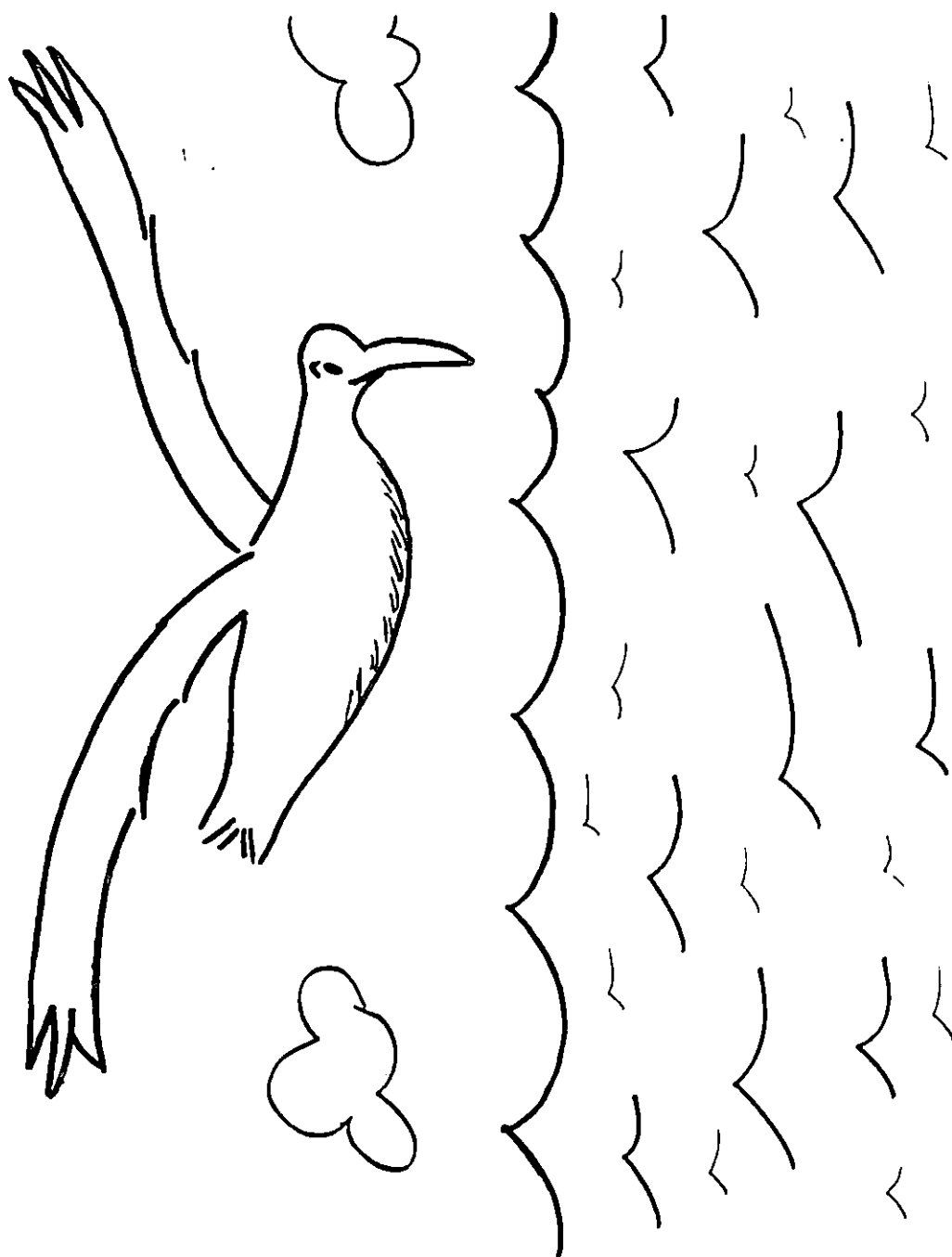
Reading Level: K-2

Drawing Level: 1 & 2

Project: "Albert"

Albert is very easy to draw. He is made up of many of the basic lines. The students can add what ever they would like to in the sky and sea. Remind them it is all right to make their drawing different from yours and the other students.





Project # 21

Book: Danny and the Dinosaur

By Sid Hoff

Copyright 1958

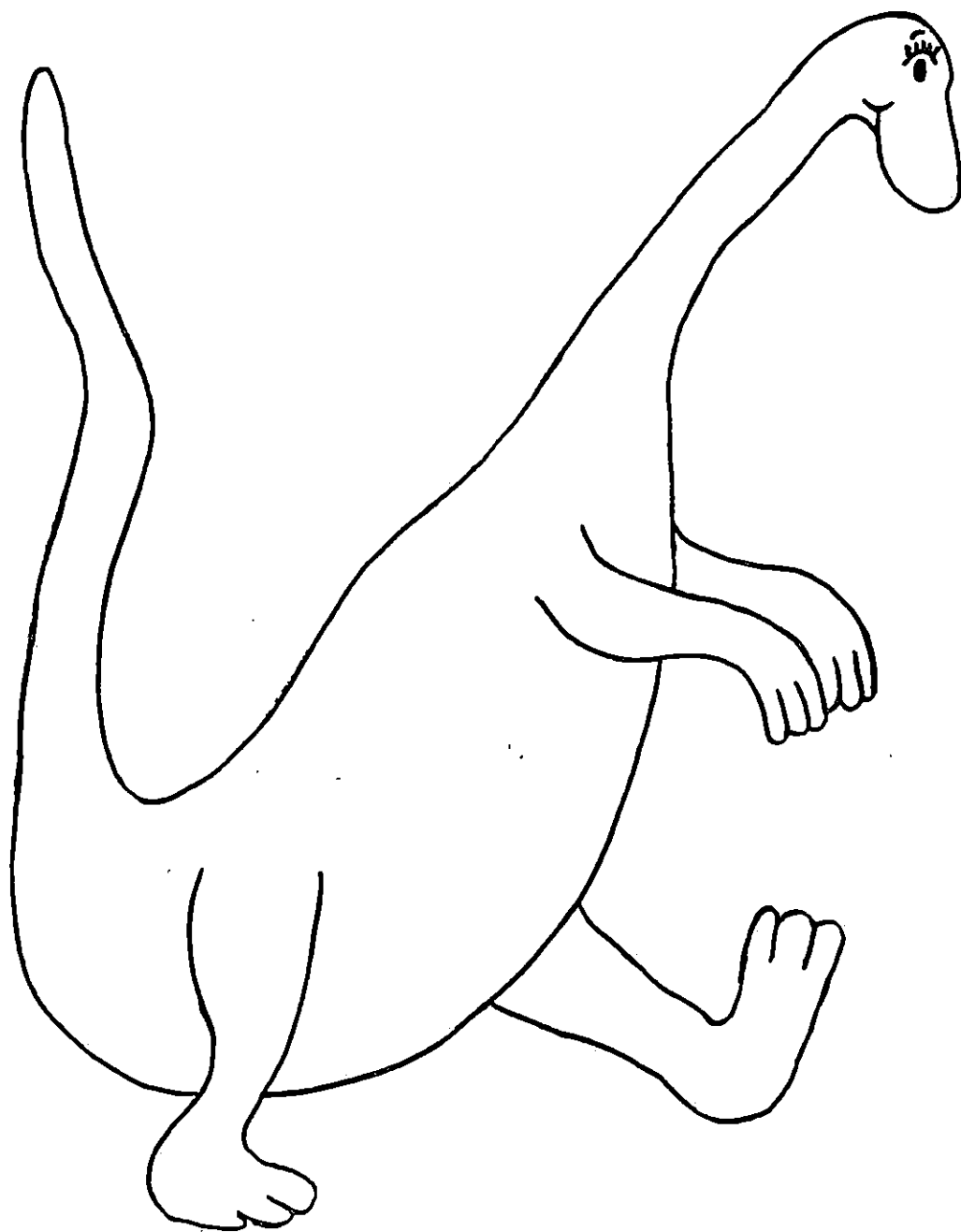
Harper Trophy, N.Y.

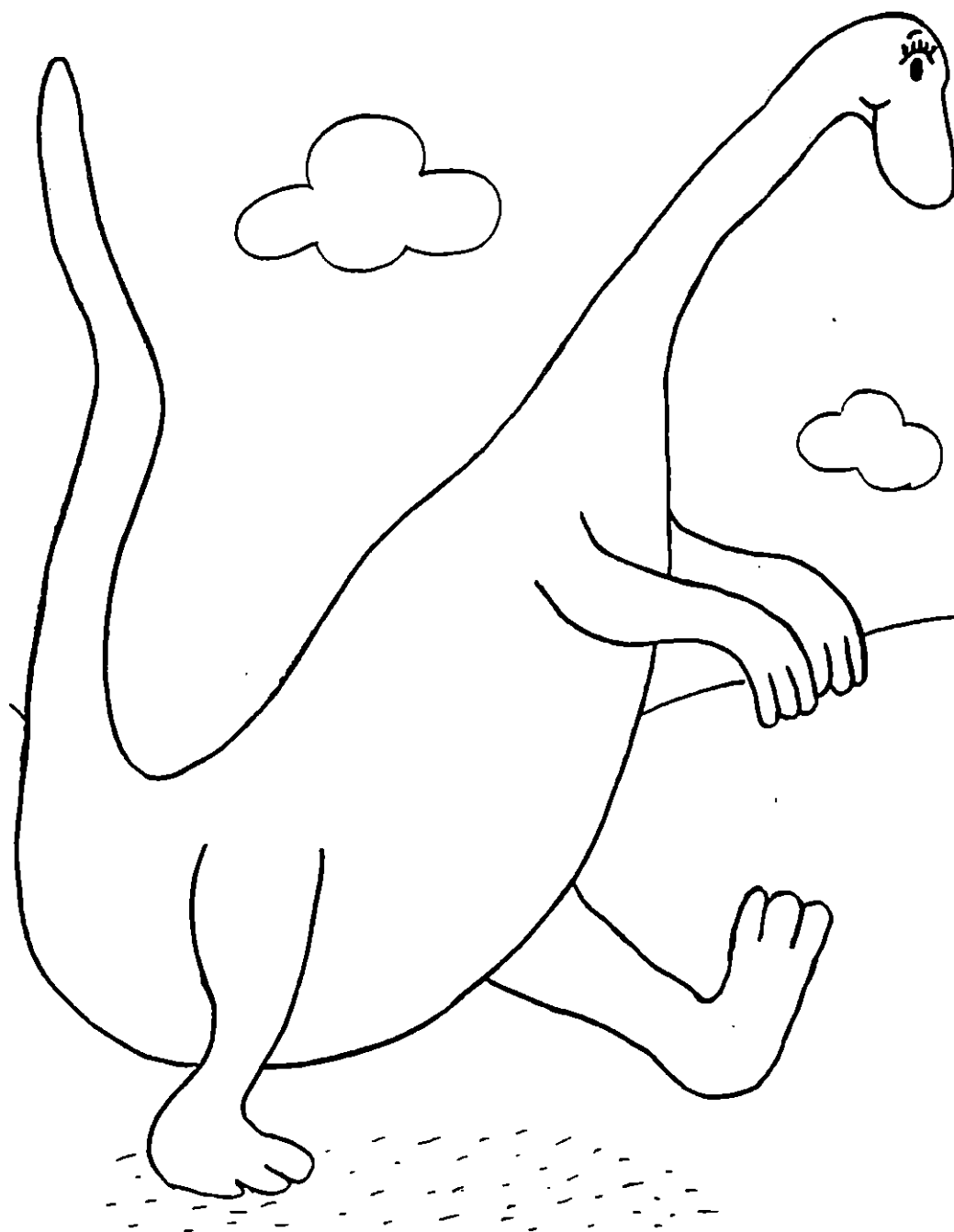
Reading Level: K-3

Drawing Level: 1 & 2

Project: "Danny"

Danny is fun to draw. Remind the students to use smooth curved lines on Danny. Let them have fun adding extra items in the background. Encourage each student to make his/her drawing different.





Project # 22

Book: That's Right, Edie

By Johanna Johnston, Pictures by Paul Gladone

Copyright 1966

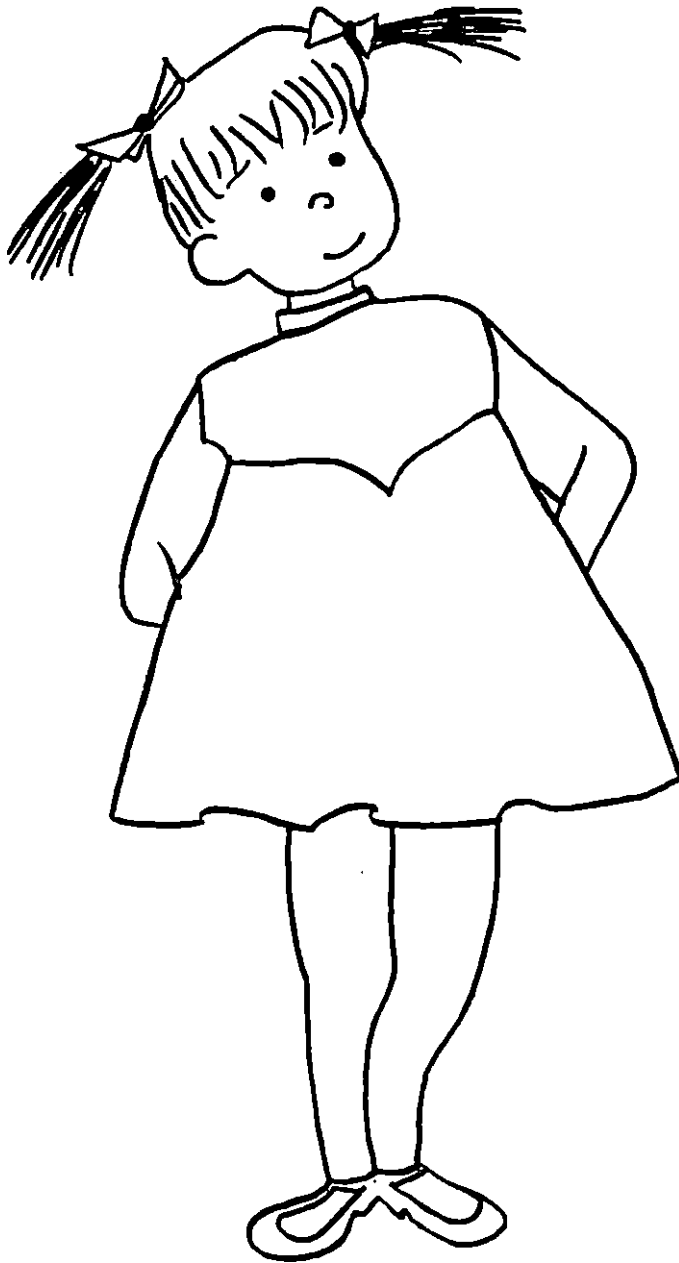
G.P. Putman's Sons, N.Y.

Reading Level: K-4

Drawing Level: 2 & 3

Project: "Edie"

Edie is an advanced drawing for level two. Students drawing at level three should have no problem drawing Edie. Let the children have fun creating a background for her. Also let them create a different fabric pattern than the one in the example. Remember start with the face/head first. Work down from there to finish the drawing.





Project # 23

Book: Leo the Late Bloomer

By Robert Kraus, Pictures by Jose Aruego

Copyright 1971

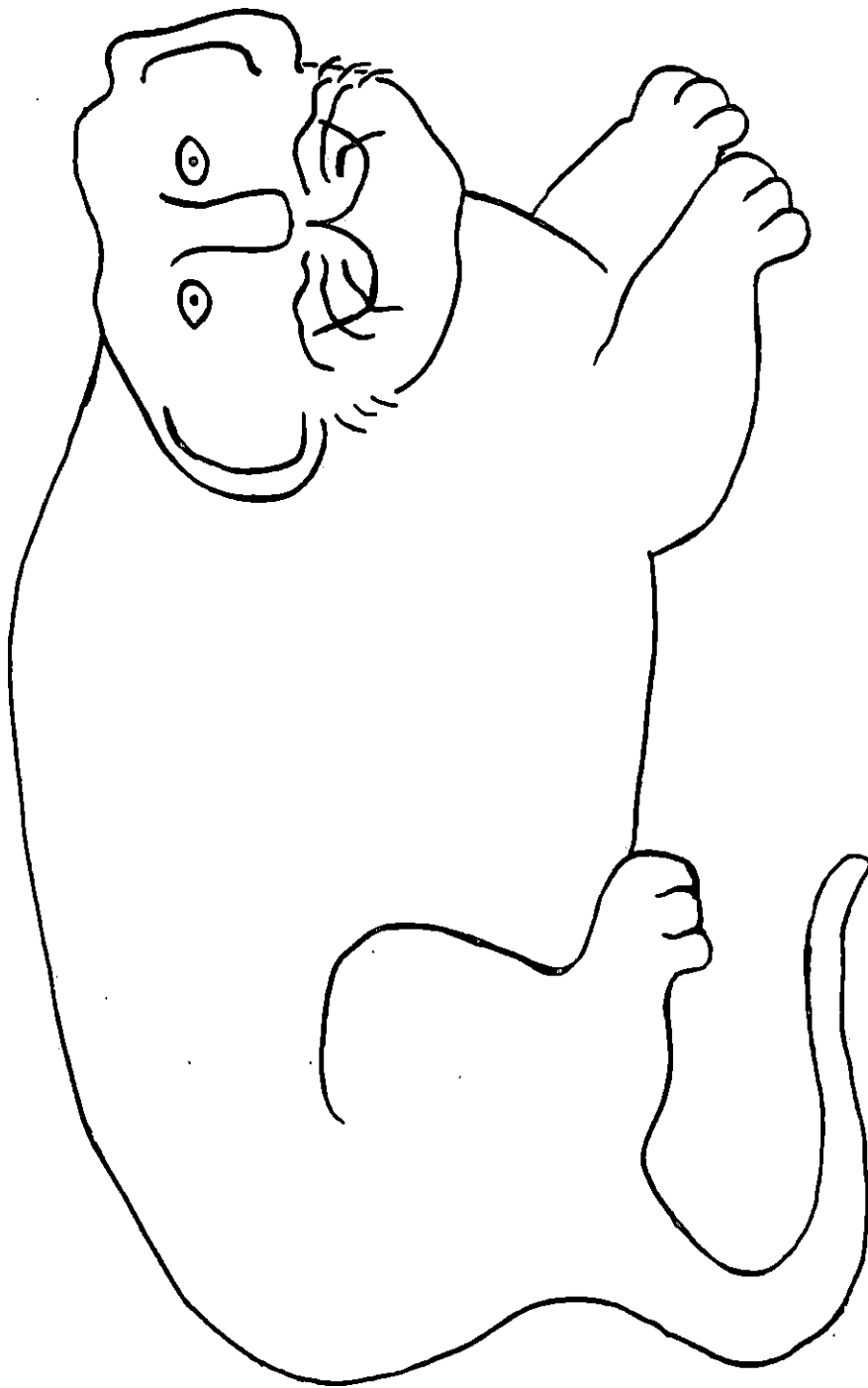
Windmill Books, N.Y.

Reading Level: K-2

Drawing Level: 2 & 3

Project: "Leo"

Leo is a very time-consuming project. He requires many minutes to place his stripes on. Make sure you give your students plenty of time to finish Leo. The students may choose any type of background that they wish. Have them think about it first. They can sketch it on an extra piece of paper before placing it on the original.





Project # 24

Book: The Littlest Rabbit

By Robert Kraus

Copyright 1961

Scholastic Book Service, N.Y.

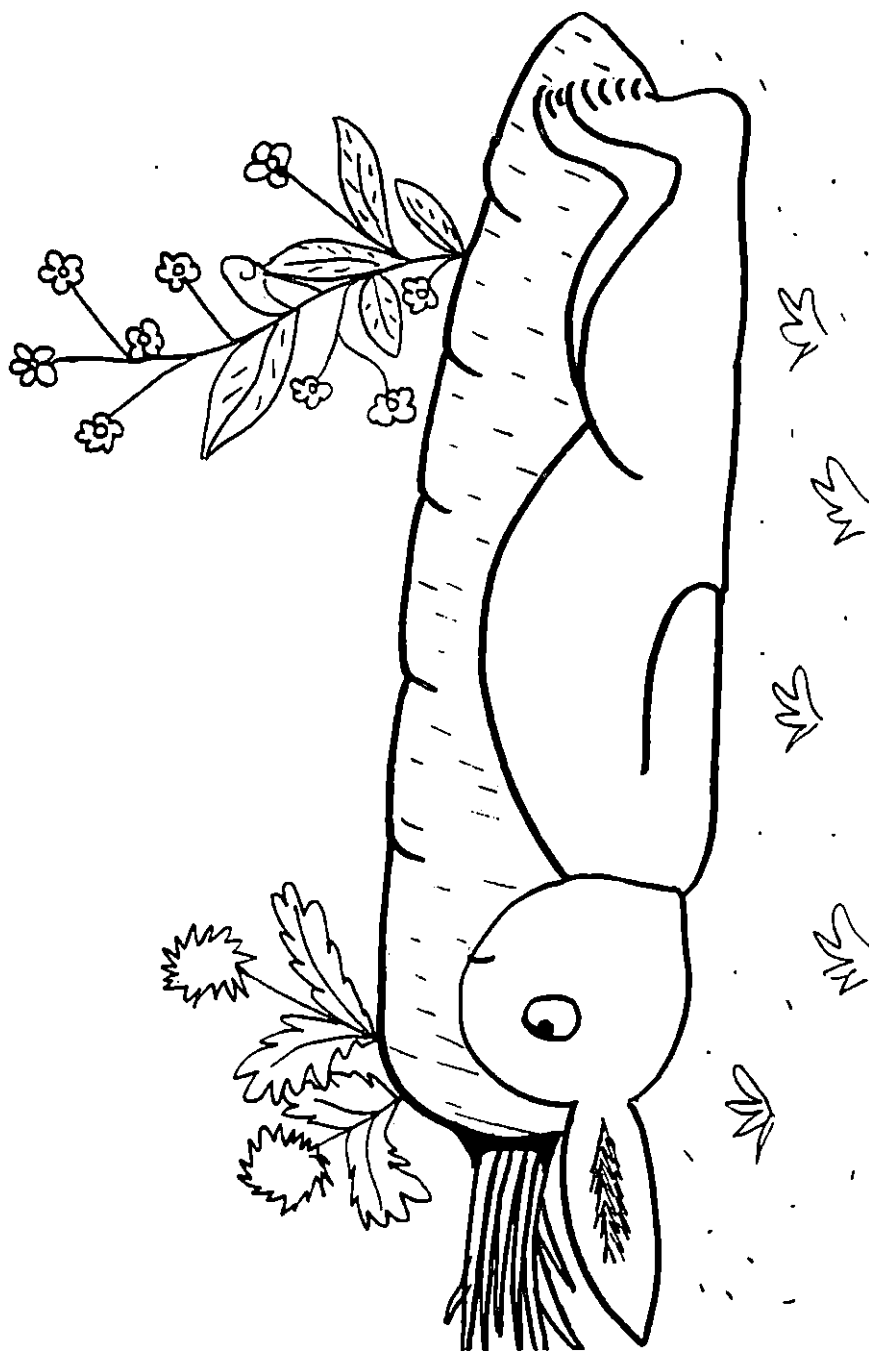
Reading Level: K-2

Drawing Level: 1-3

Project: "Rabbit"

The main part of this drawing is the rabbit and the carrot. To make it more difficult for levels two and three, change the background. Make sure the students draw on the whole paper. Do not allow your students to draw only in the center of their papers. Get them to draw elements that will run off the top or sides of the paper.





Project # 25

Book: Spider's First Day At School

By Robert Kraus

Copyright 1987

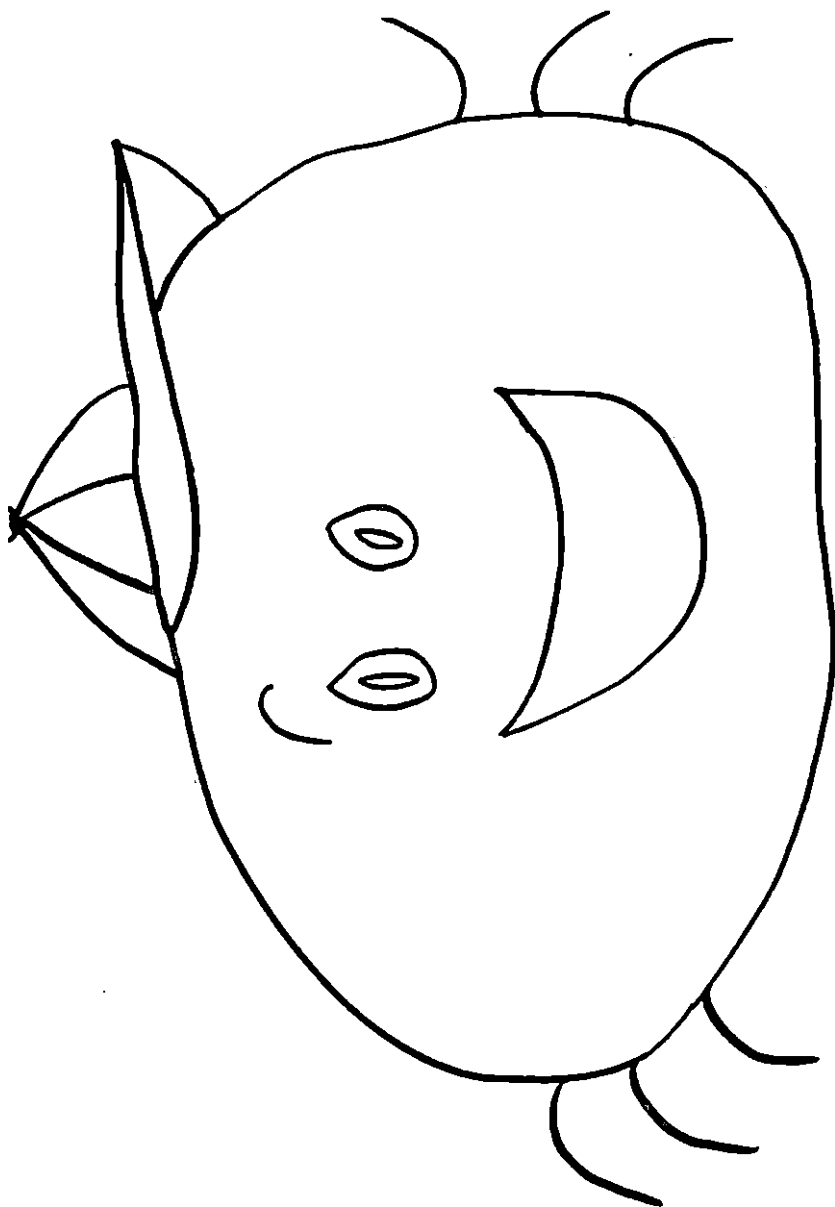
Scholastic Inc., N.Y.

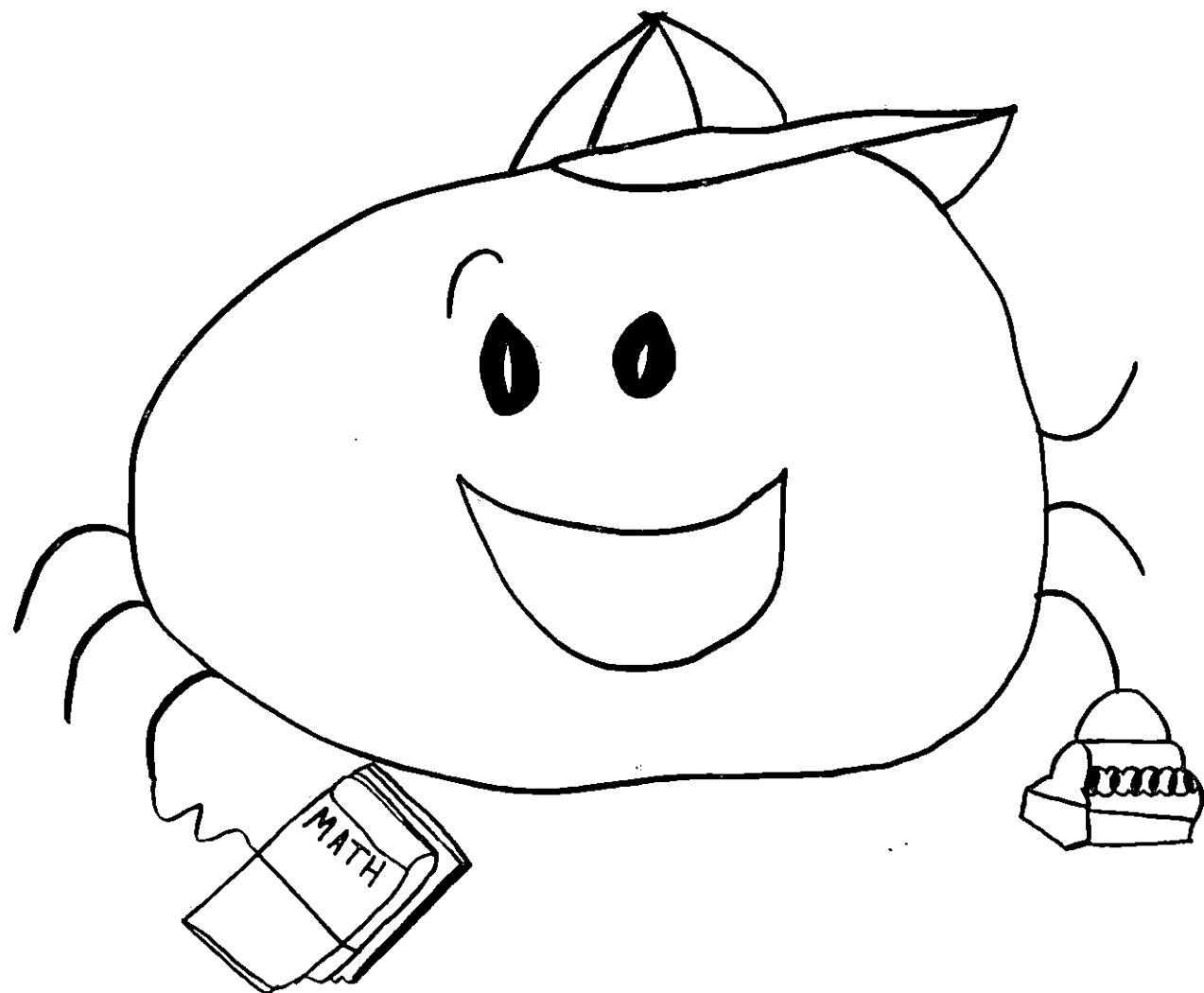
Reading Level: K-2

Drawing Level: 1 & 2

Project: "Spider"

Spider is a great beginning project. This drawing has very simple lines. Your students will enjoy making this cute spider. Have them add different ideas to the background of the drawing. Start Spider in the middle of your paper. Remember to begin with the face.





Project # 26

Book: Whose Mouse Are You?

By Robert Kraus

Copyright 1970

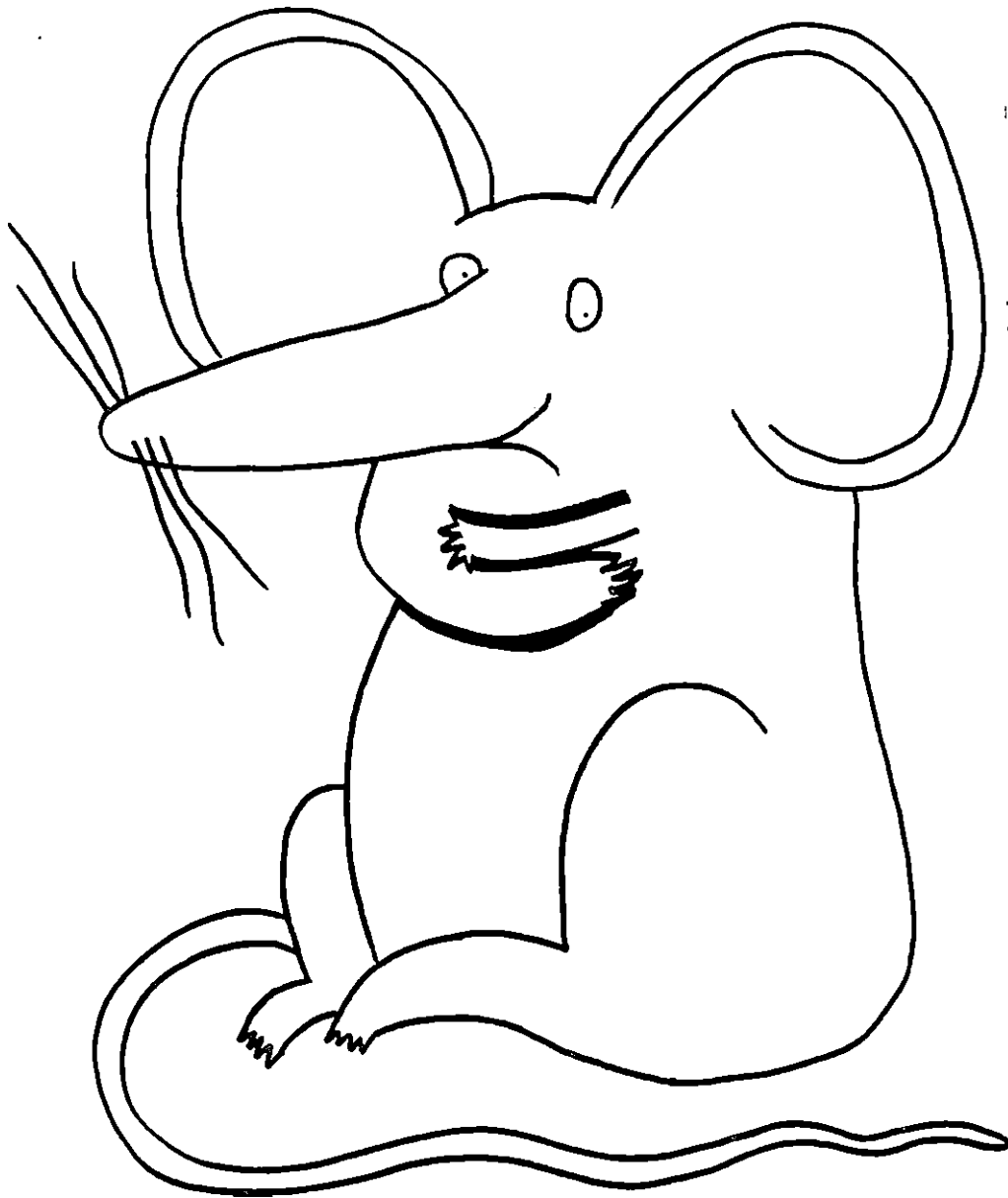
Scholastic Inc., N.Y.

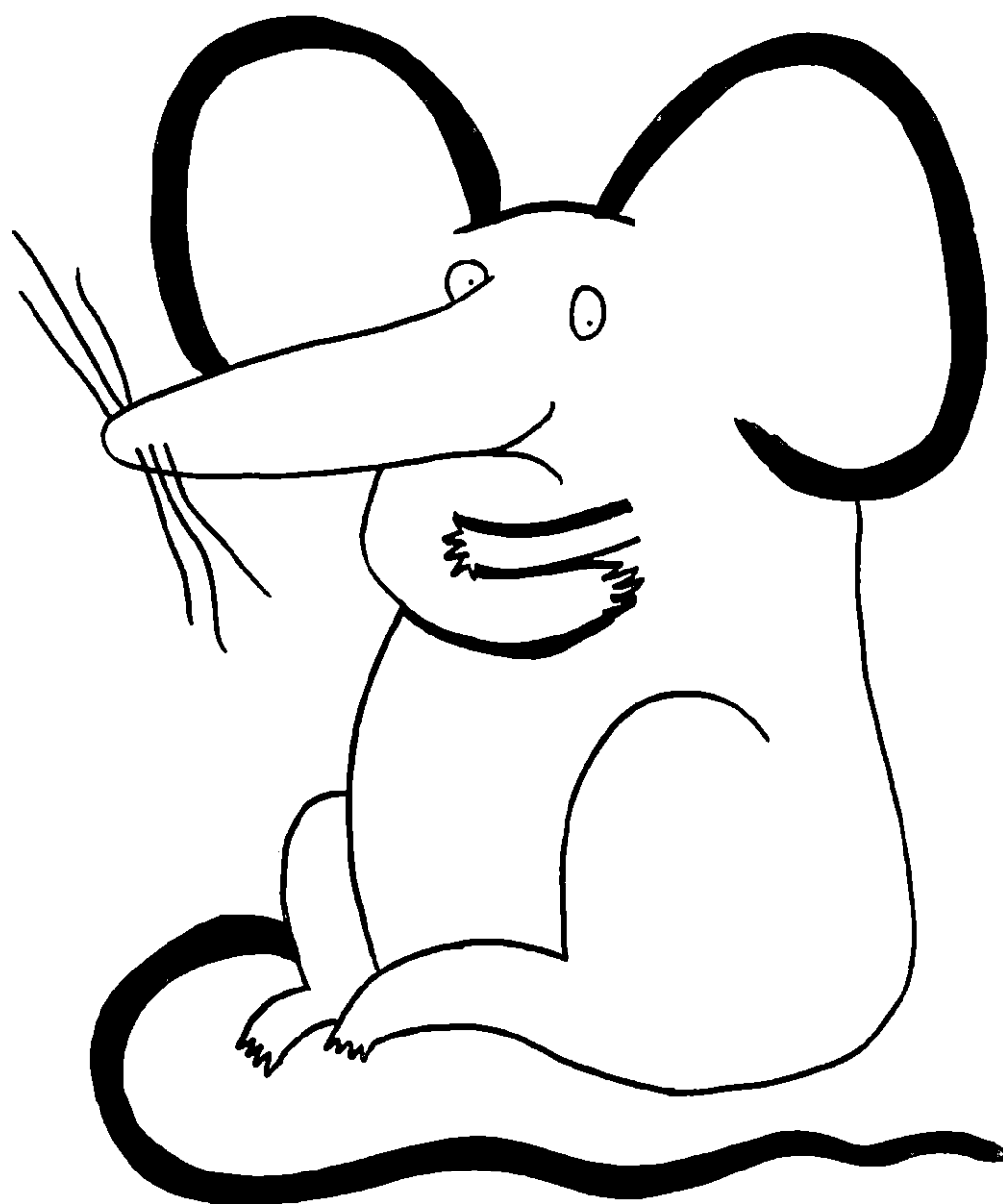
Reading Level: K-2

Drawing Level: 1 & 2

Project: "Mouse"

Mouse is just as fun to draw as he is to read about. Remember to start with the eyes and head area. Remind your students to begin their drawing in the upper part of the paper to leave room for the rest of the mouse.





Project # 27

Book: The Carrot Seed

By Ruth Krauss, Pictures by Crockett Johnson

Copyright 1945

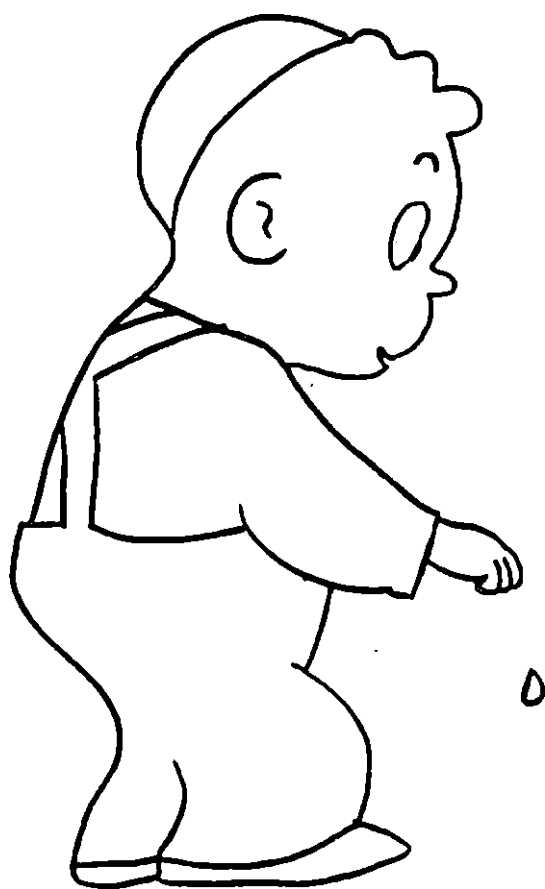
Scholastic Book Service, N.Y.

Reading Level: K-1

Drawing Level: 1

Project: "Little Boy"

This is a great drawing to do with drawing level one students. There are many simple lines in this picture. Make sure that you help them while drawing the face. Remind your student that they can add items to the background of this drawing. Encourage them to make their drawing unique.





Project # 28

Book: Alexander and the Wind-Up Mouse

By Leo Lionni

Copyright 1969

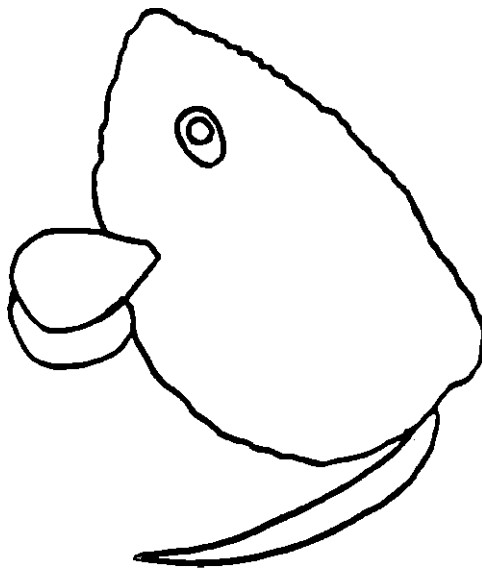
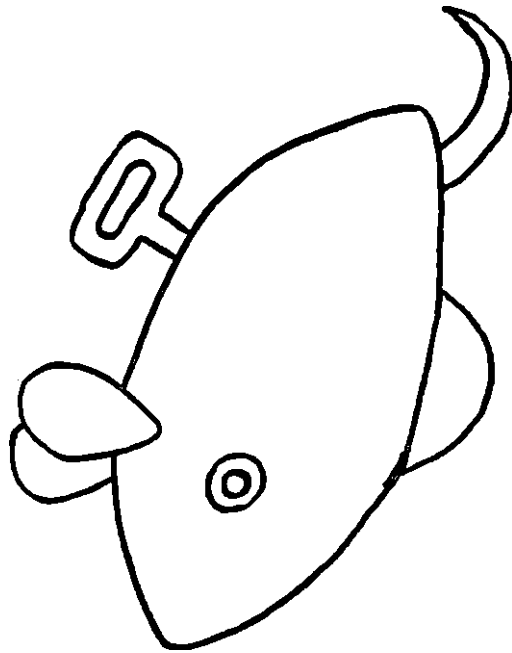
Alfred A. Knopf, N.Y.

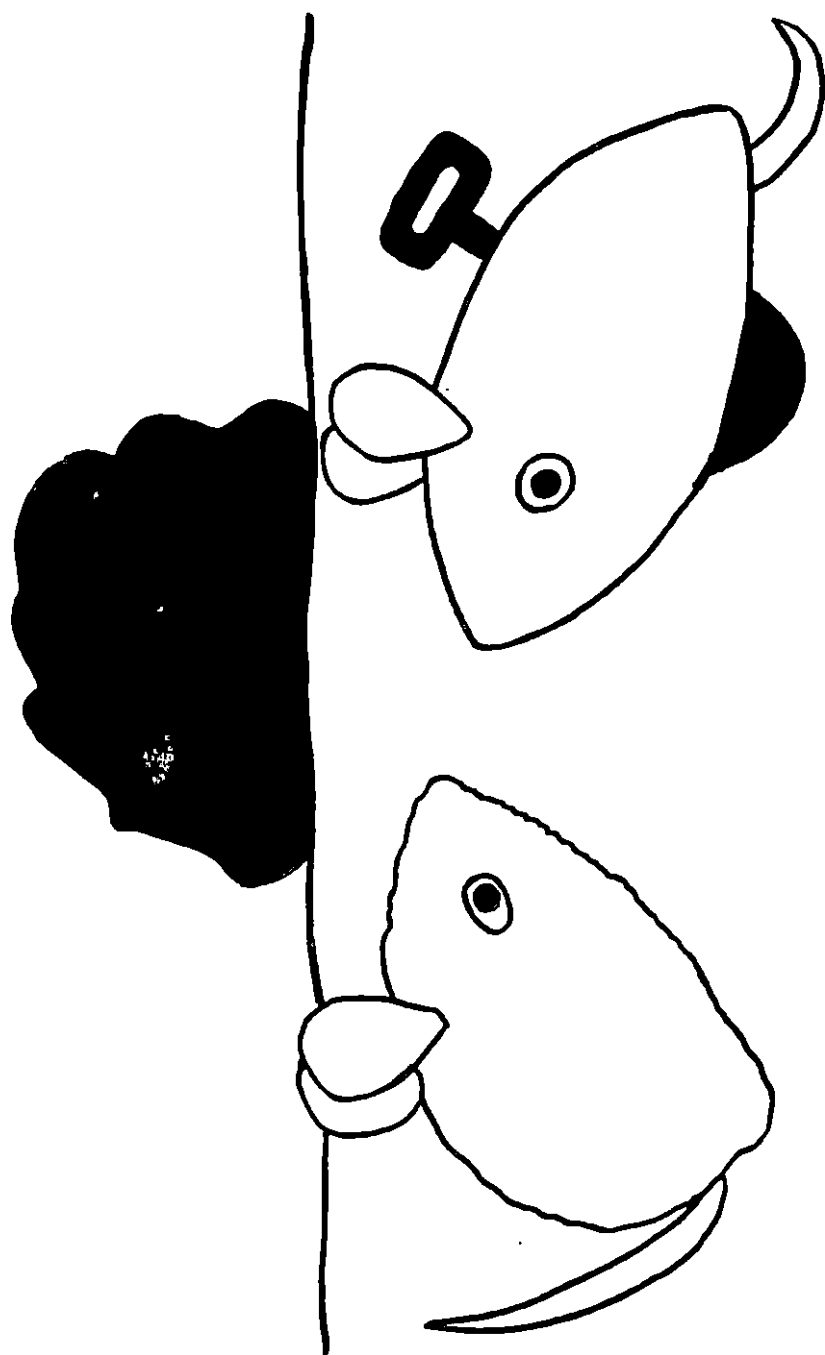
Reading Level: K-5

Drawing Level: 1 & 2

Project: "Alexander and Friend"

These two mice are rather easy to draw. Most level one and all of level two students should have no problems with this picture. Remind the students to space the mice apart on the paper. Make them as large as the paper will allow.





Project # 29

Book: The Biggest House in the World

By Leo Lionni

Copyright 1968

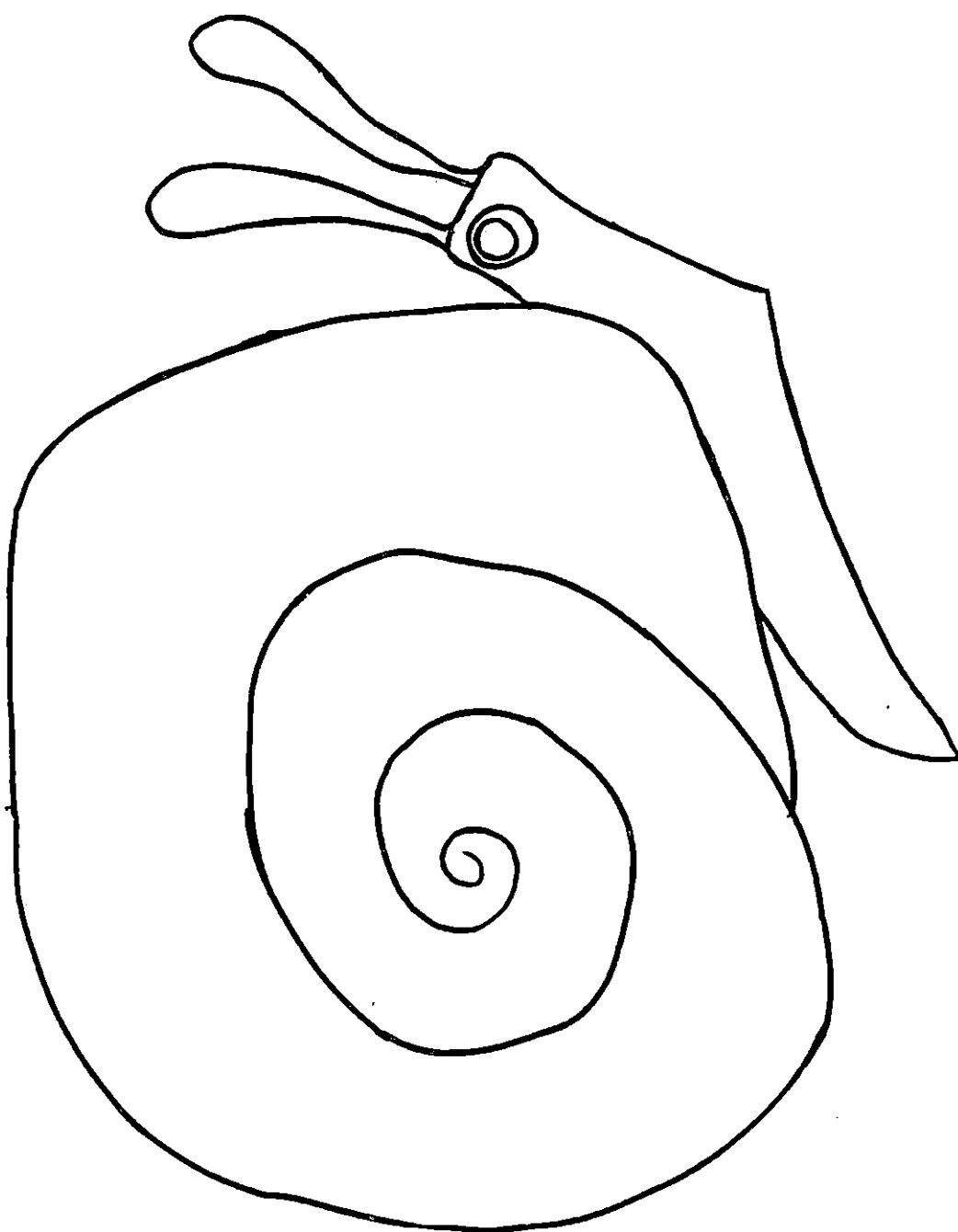
Pantheon, N.Y.

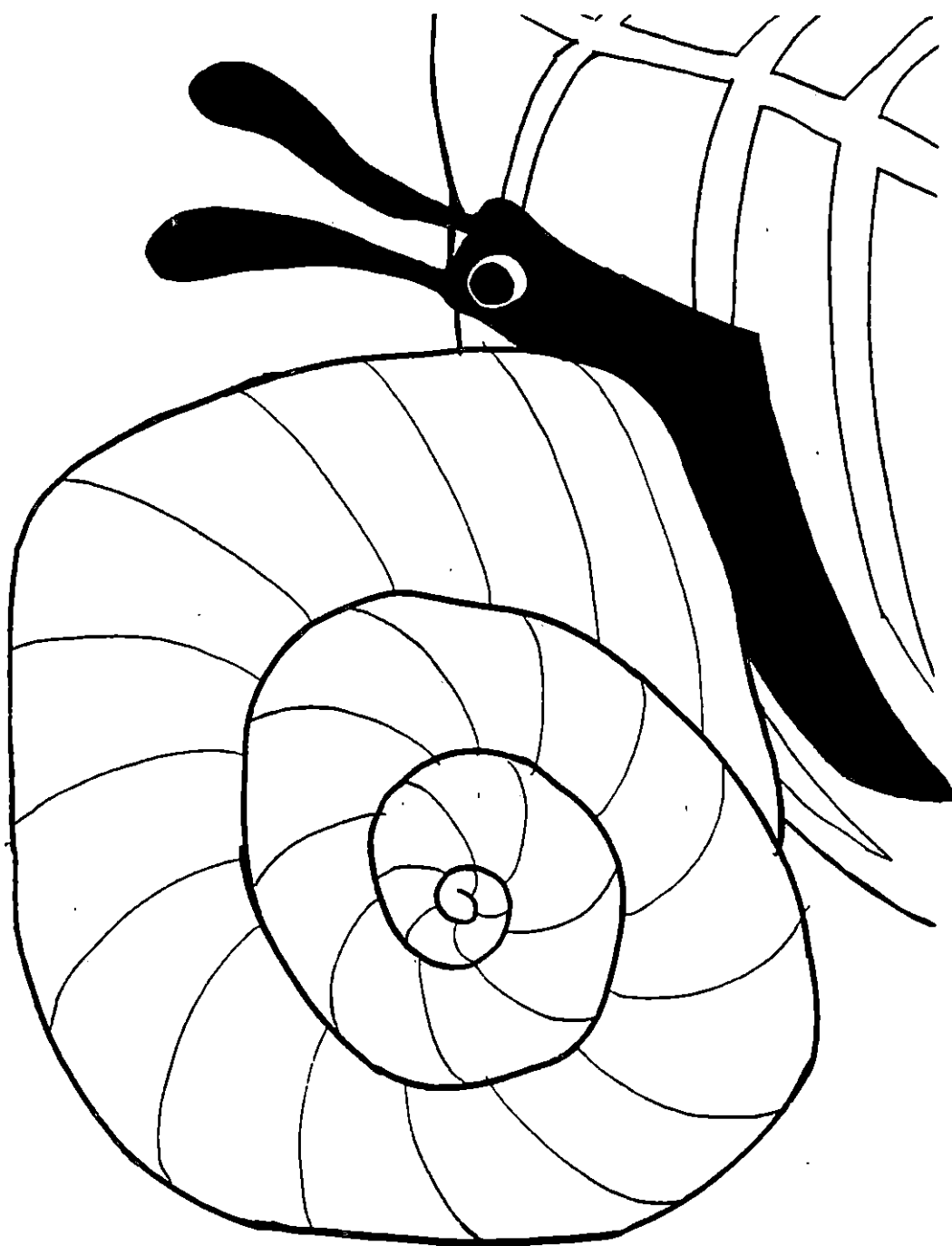
Reading Level: K-4

Drawing Level: 1

Project: "Snail"

Drawing the snail is very easy. Snail is a great beginning project for level one students. The drawing has the basic elements of the line families. Remember to model every part of the drawing.





Project # 30

Book: Swimmy

By Leo Lionni

Copyright 1968

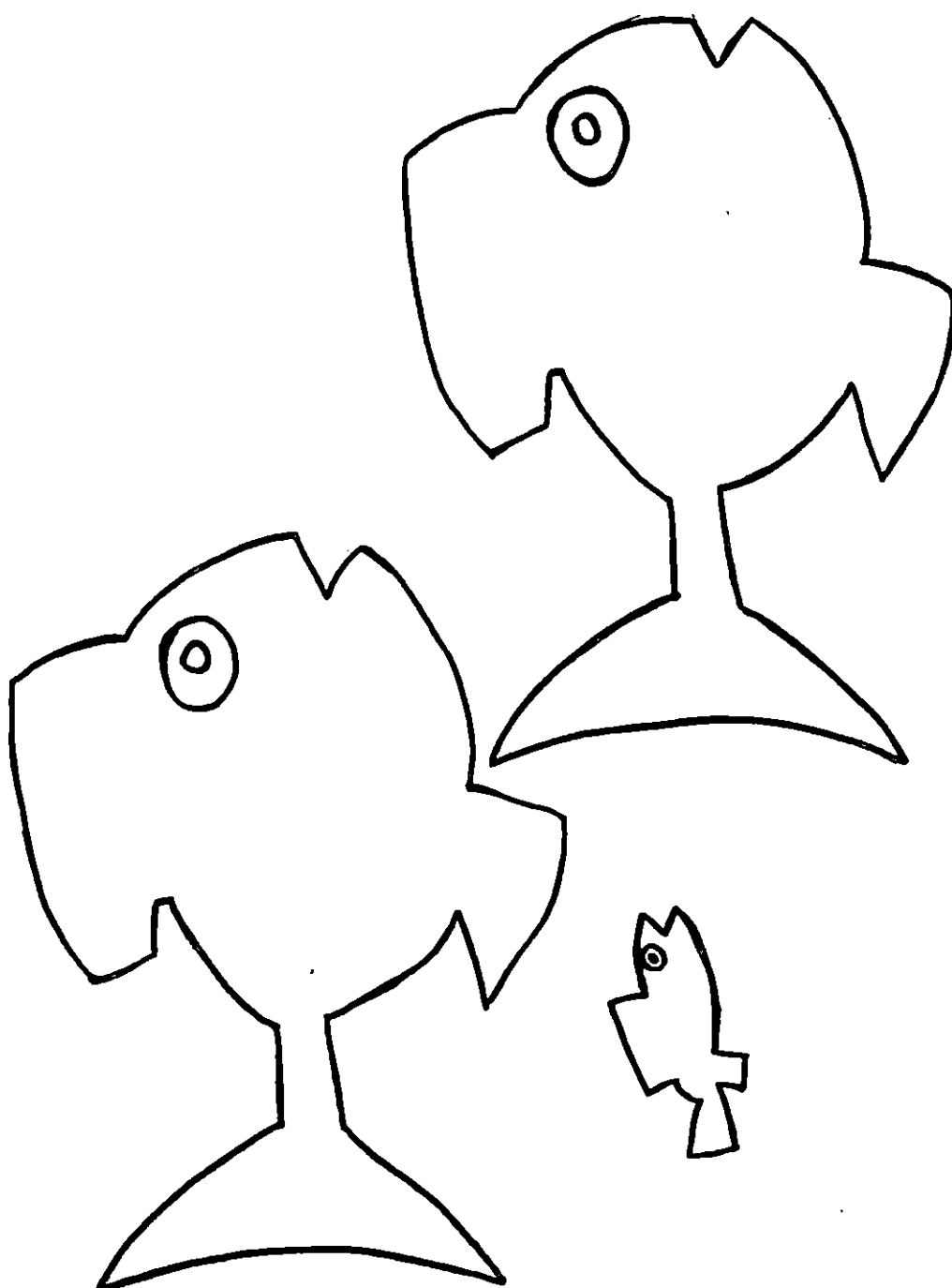
Pantheon, N.Y.

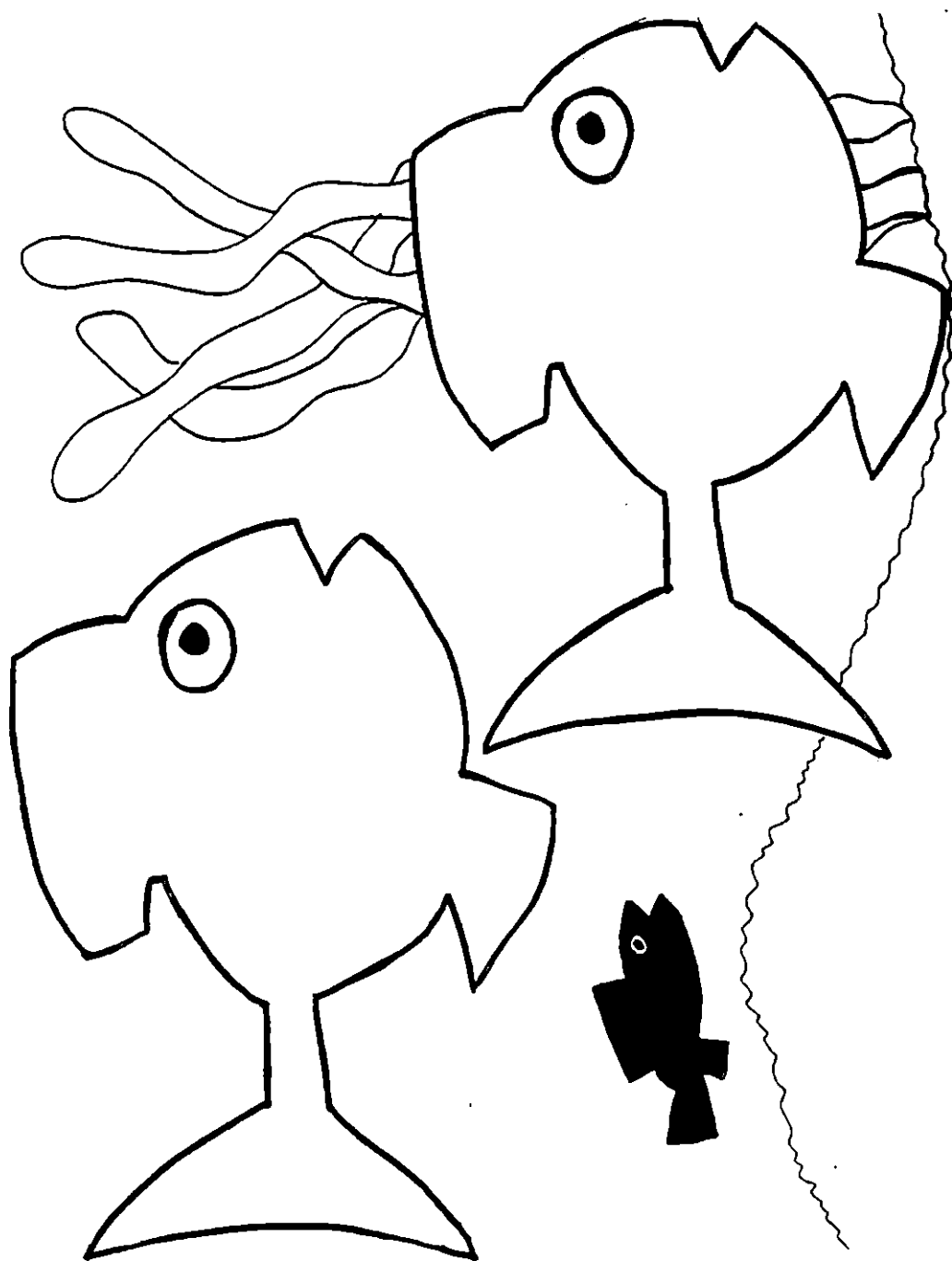
Reading Level: K-2

Drawing Level: 1 & 2

Project: "Swimmy"

The possibilities with this drawing are endless. Once the fish are drawn, your students can put just about anything in the background. If you are using large paper, go ahead and draw more than two large fish. Draw only one small fish of this shape to represent the main character of the book.





Project # 31

Book: Mouse Tales

By Arnold Lobel

Copyright 1972

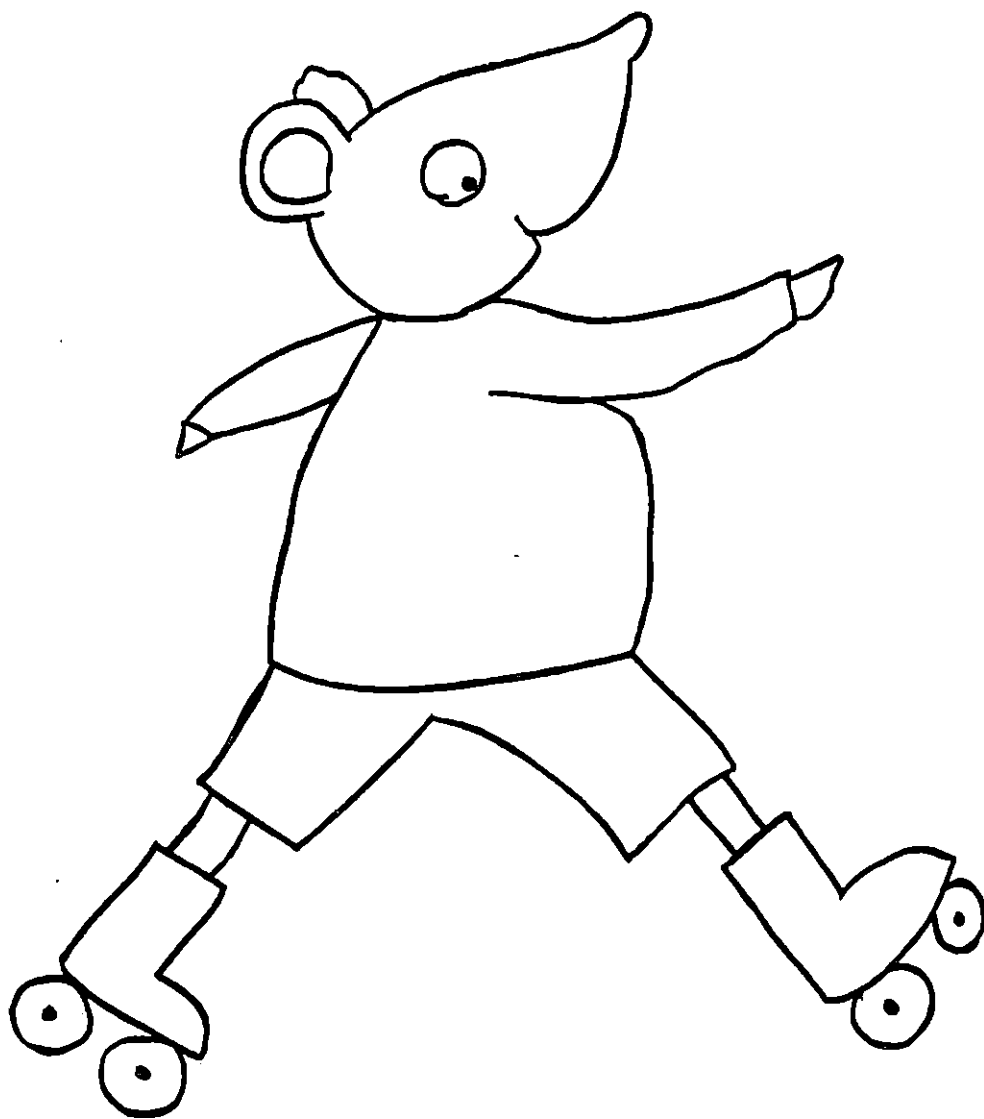
Harper & Row, Publishers, N.Y.

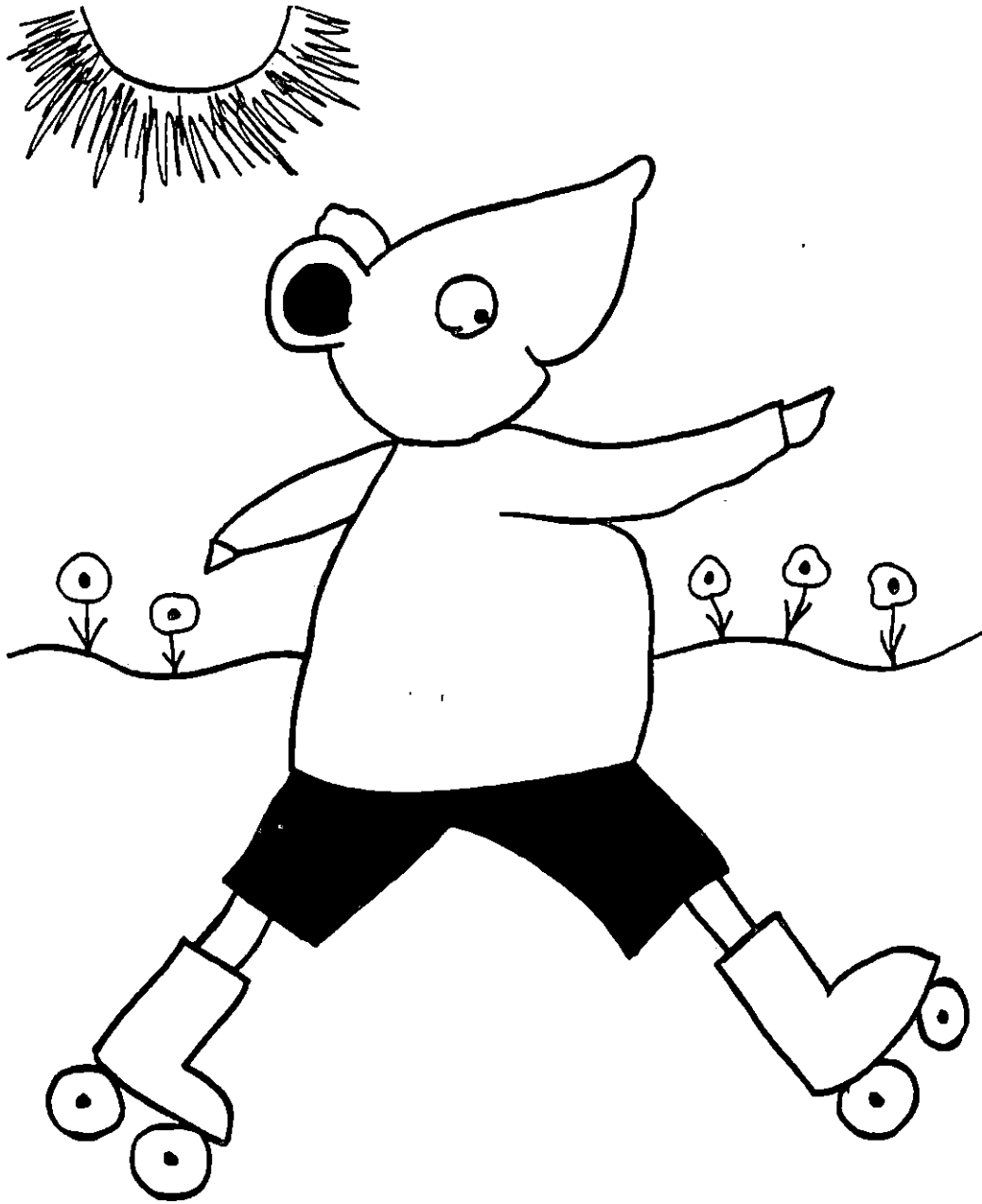
Reading Level: K-3

Drawing Level: 1 & 2

Project: "Mouse"

The student should enjoy drawing mouse. A mouse on roller-skates! What fun! Remember to start with the eye and head. Remind your students to leave enough space for both legs. If they do not, one leg may run off the side of the paper. Have your students create their own background for this mouse.





Project # 32

Book: Brown Bear, Brown Bear, What Do You See?

By Bill Martin, Jr., Pictures by Eric Carle

Copyright 1967

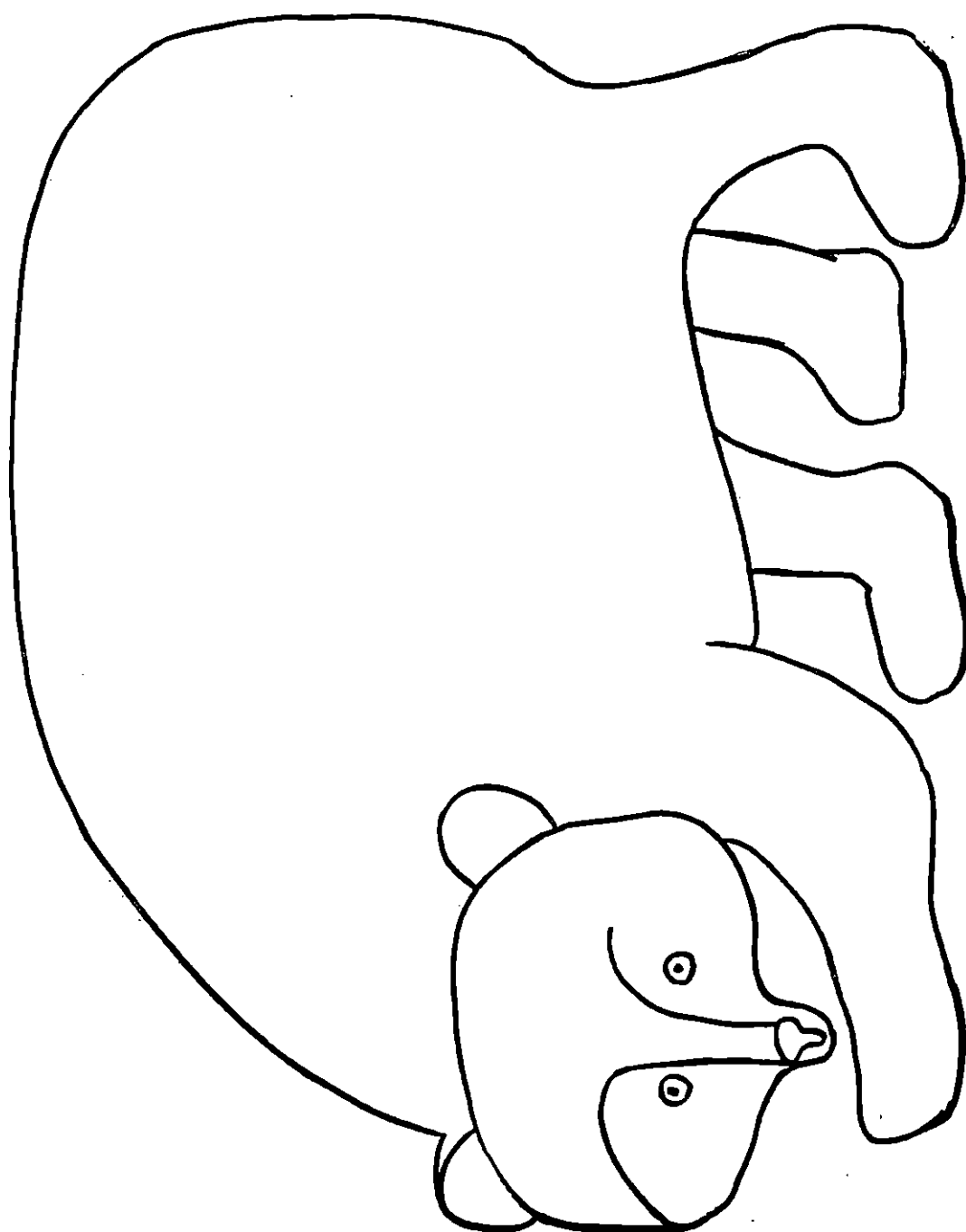
Henry Holt & Co., N.Y.

Reading Level: K-1

Drawing Level: 1 & 2

Project: "Brown Bear"

When drawing Brown Bear, make sure that your students start to the left of their papers. If this drawing is started in the middle, it will most likely run off the page. Brown Bear is one of many characters in this book that can be drawn. After completing the bear, choose another character for future drawing projects.





Project # 33

Book: If You Give a Mouse a Cookie

By Laura Joffe Numeroff

Pictures by Felicia Bond

Copyright 1985

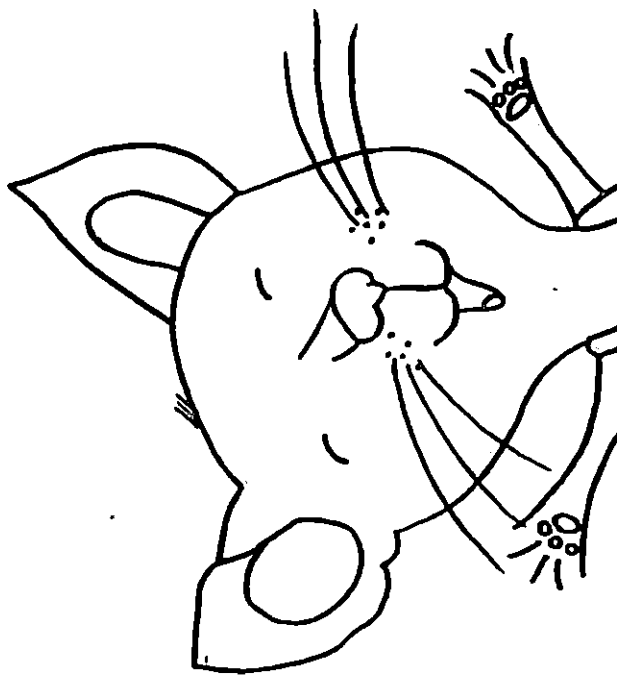
Scholastic Inc., N.Y.

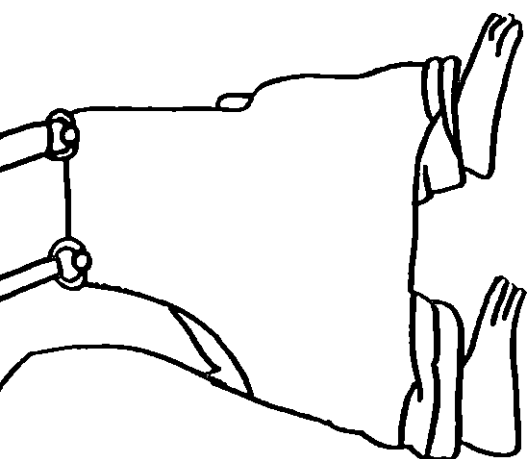
Reading Level: K-2

Drawing Level: 2 & 3

Project: "Mouse"

Use this drawing with advanced level two or level three drawing students. There is some overlapping in this drawing. Go slowly so as not to lose the slower students. Your students can add any type of background for the mouse. Encourage each student to think of something different.







Project # 34

Book: Big Bad Bruce

By Bill Peet

Copyright 1977

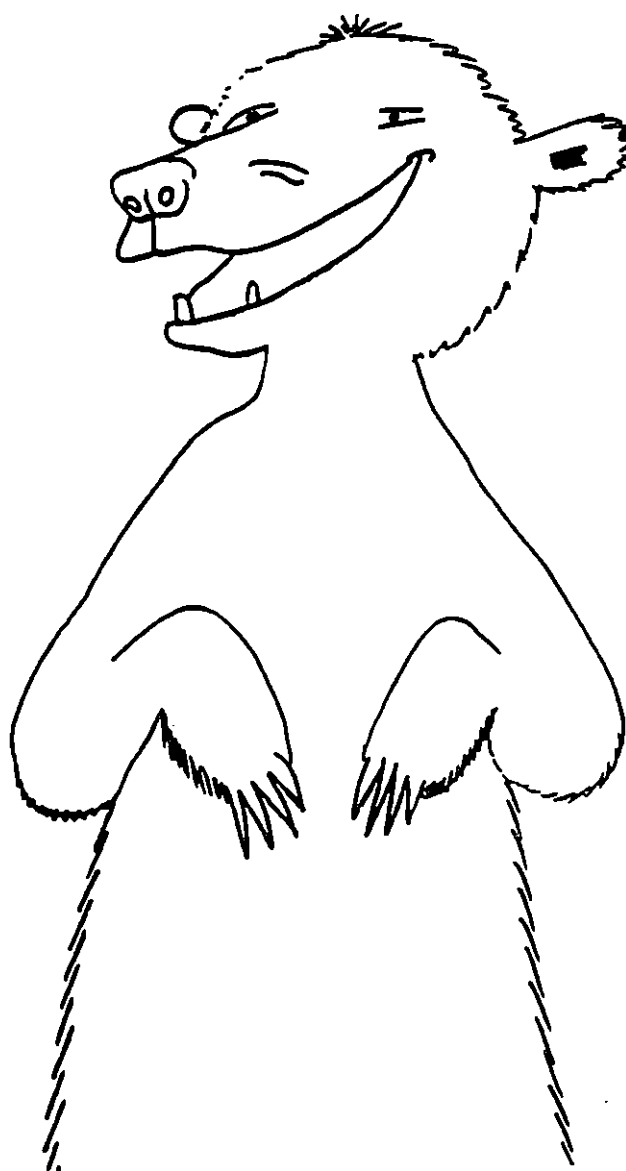
Houghton Mifflin Co., Boston

Reading Level: K-4

Drawing Level: 1-3

Project: "Bruce"

Bruce is a fun character to draw. In the example, only the top half of Bruce is drawn. If your students would like to draw the entire bear, encourage them to do so. Also let them have fun drawing and creating a new background.





Project # 35

Book: The Wump World

By Bill Peet

Copyright 1970

Houghton Mifflin Co., Boston

Reading Level: K-5

Drawing Level: 1-3

Project: "Wump"

The Wump drawing can be used with all levels. This project can be made more difficult by adding additional background or simply by adding more Wumps. As always, make sure to begin your drawing with the eye. Remind your students about spacing and leaving enough room for the entire drawing.





Project # 36

Book: Big Max

By Kim Platt , Pictures by Robert Lopshire

Copyright 1965

Harper & Row, Pub., N.Y.

Reading Level: K-3

Drawing Level: 2 & 3

Project: "Big Max"

Big Max is a great drawing for both levels two and three. Your students should enjoy all of the small details in this drawing. Since Big Max does not have an eye, begin your drawing with his ear. The ear is a central focus point and will help you with the spacing of the drawing. Remember draw Big Max first. After he is finished add the umbrella, the magnifying glass, and the bug.





Project # 37

Book: Curious George Goes Sledding

Adapted from the Curious George film series

Edited by Margret Rey and Alan J. Shalleck

Copyright 1984

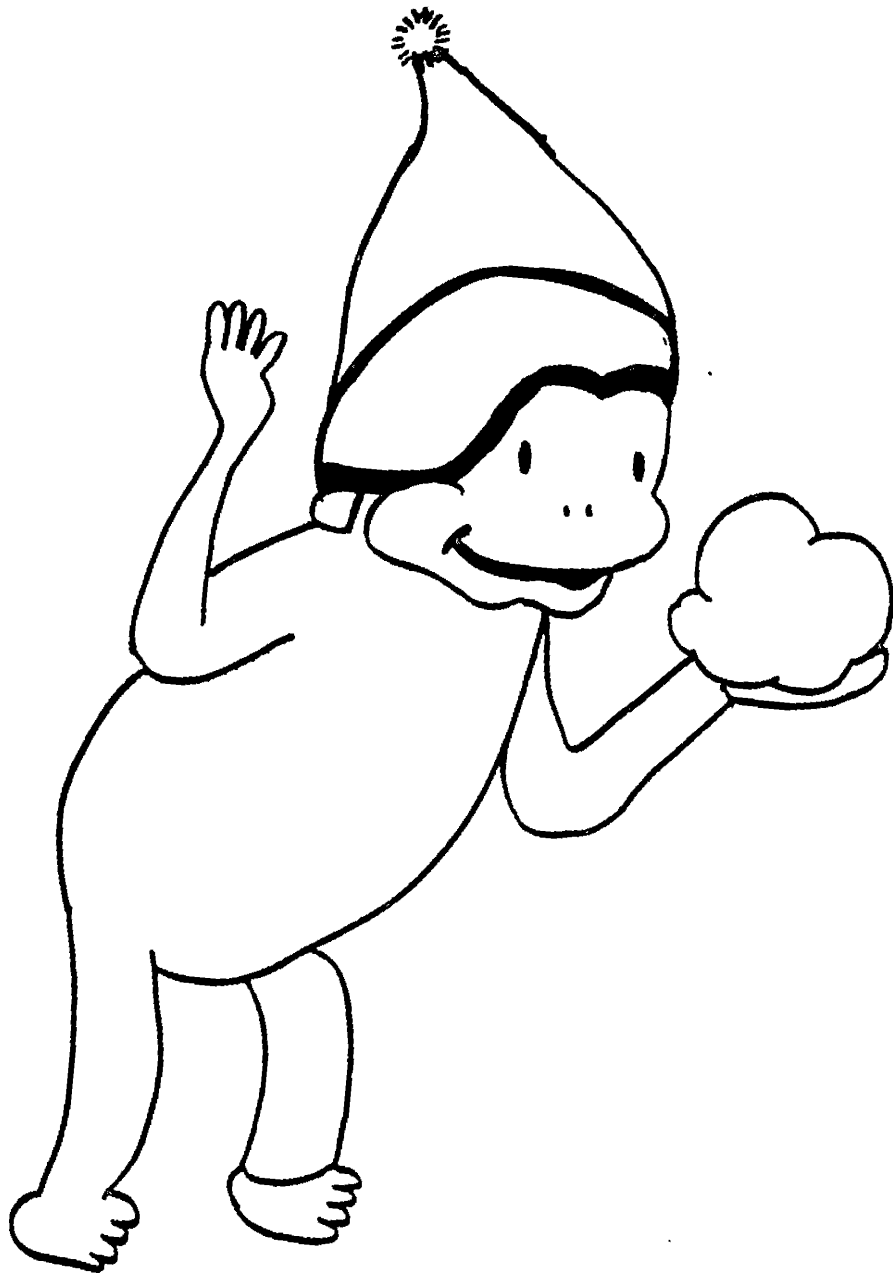
Scholastic Inc., N.Y.

Reading Level: K-3

Drawing Level: 2 & 3

Project: "George"

Start this drawing with the eyes and the nose. Beware when drawing the face. One line creates the nose and mouth area. Have fun with the background. If your students are drawing on large paper, add more to the background. Let your students know that it is all right to have some of the background run off the sides of the paper.





Project # 38

Book: Pretzel

By Margret Rey, Pictures by H.A. Rey

Copyright 1944

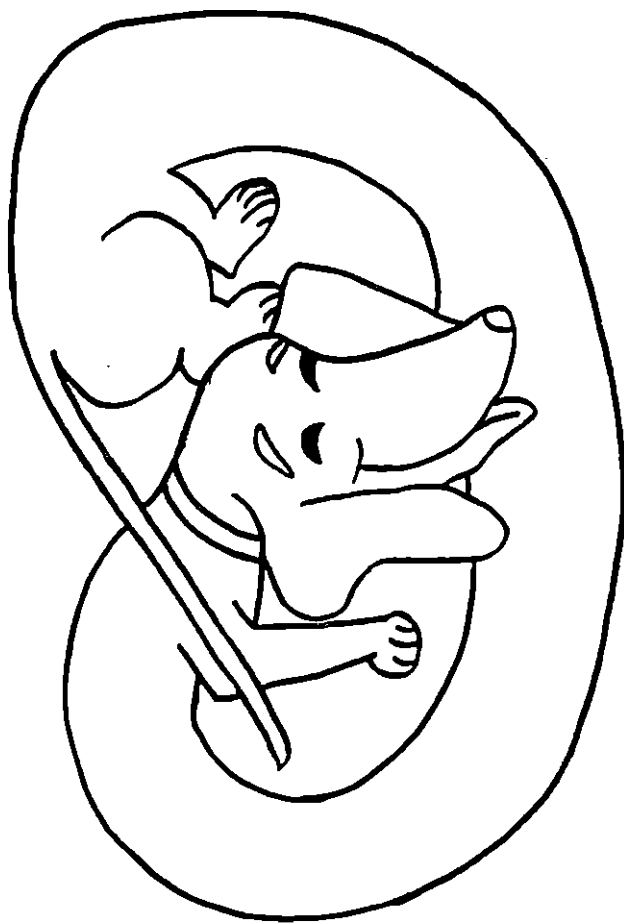
Scholastic Inc., N.Y.

Reading Level: K-3

Drawing Level: 3

Project: "Pretzel"

Drawing Pretzel can be very tricky. Go very slow with this drawing. Draw one line at a time. Many of the lines overlap each other. Start in the center of the paper with the eyes. After the head is finished, draw the tail end next. By doing this, the tail is already drawn and will give the look of being on top of the neck and leg area.





Project # 39

Book: Where the Wild Things Are

By Maurice Sendak

Copyright 1963

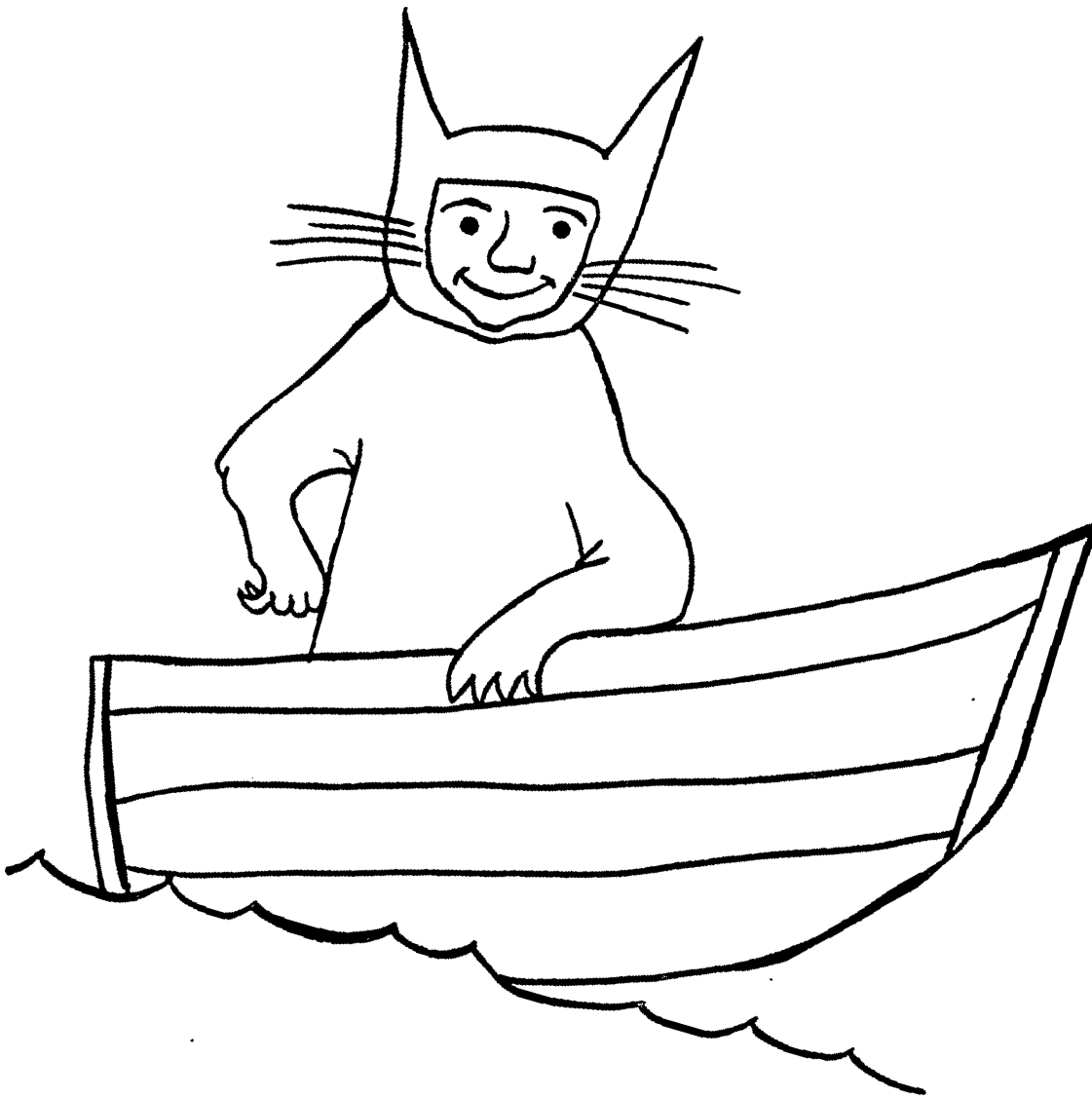
Harper & Row Publishers, N.Y.

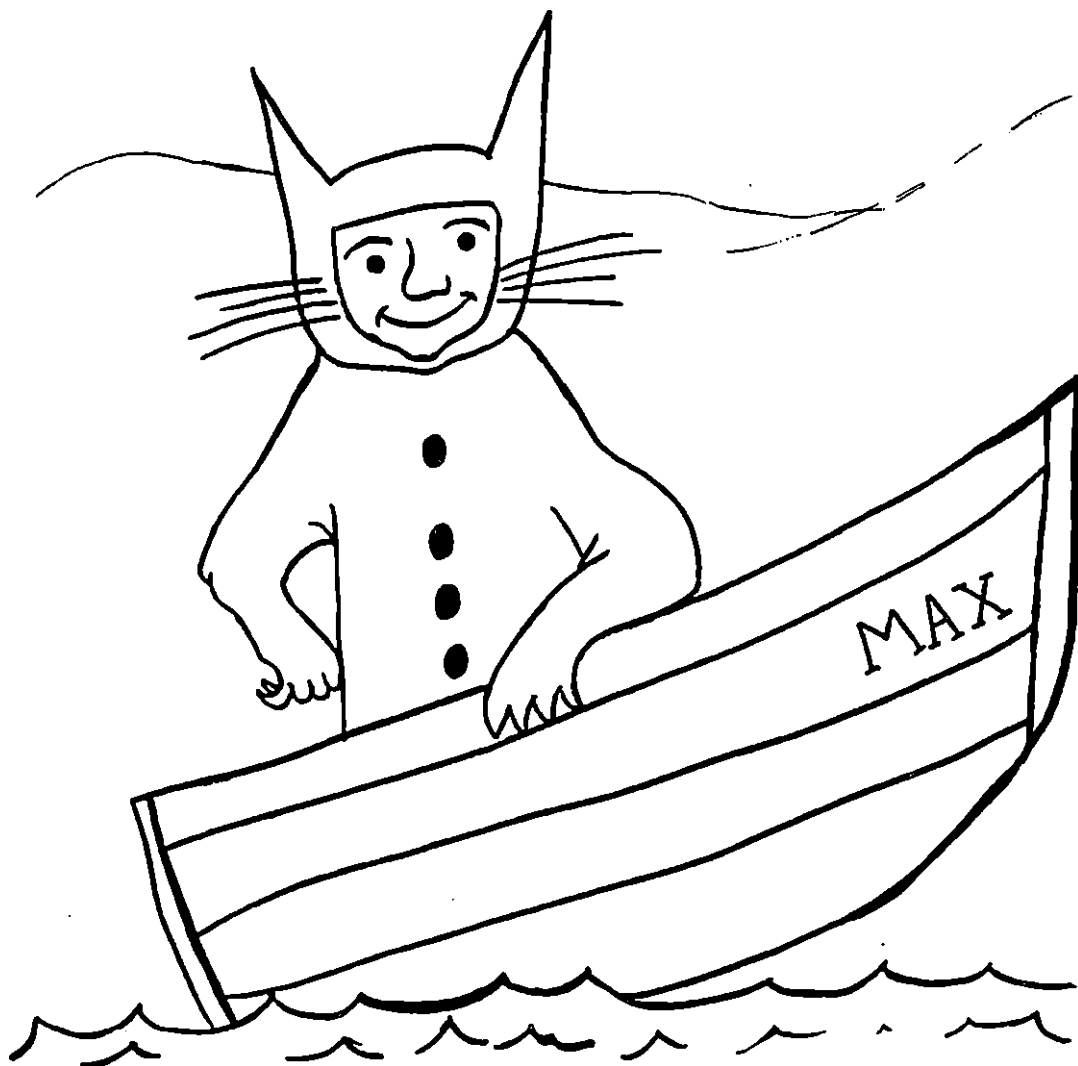
Reading Level: K-3

Drawing Level: 1-3

Project: "Max"

Max is a wonderful project for all drawing levels. Your students will enjoy Max and his boat on the wild sea. If your project is on large enough paper, add more to the background. Maybe you and your students can add one of the "Wild Things" on the shore.





Project # 40

Book: At Grammy's House

By Eve Rice, Illustrated by Nancy Winslow Parker

Copyright 1990

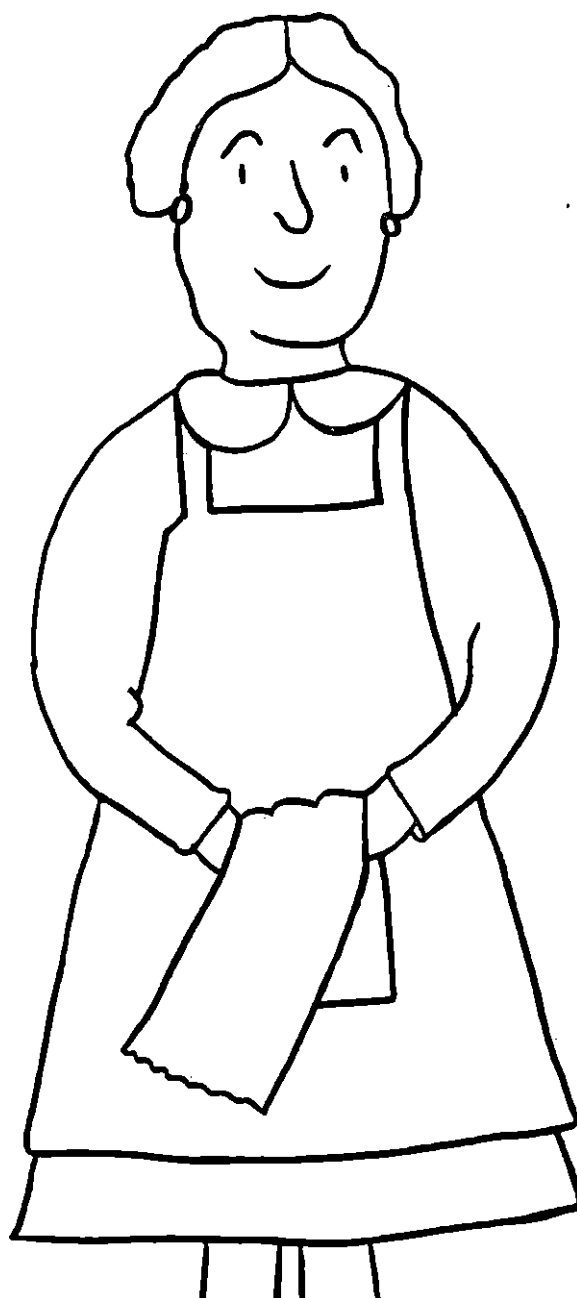
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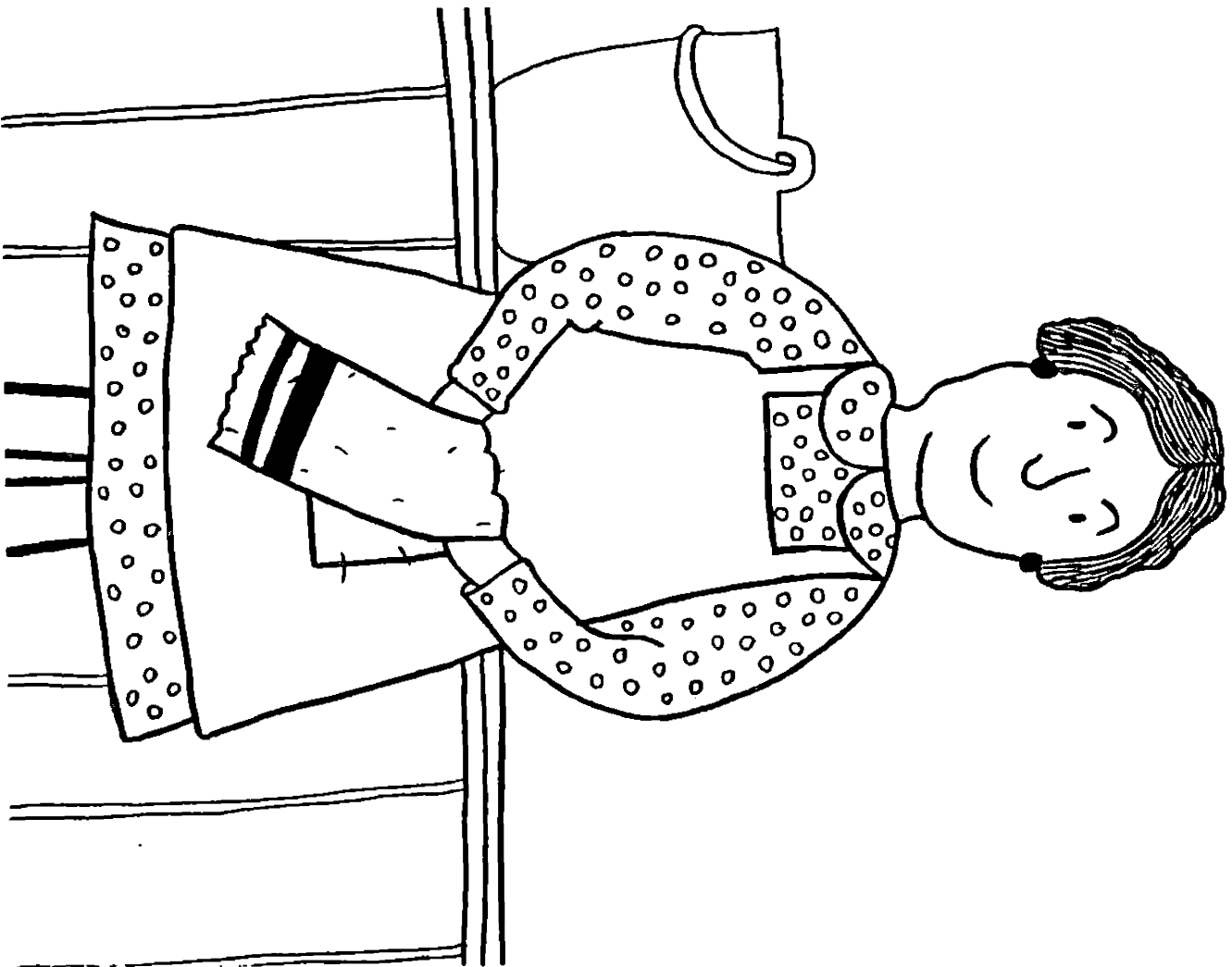
Reading Level: K-3

Drawing Level: 2 & 3

Project: "Grammy"

Grammy is an advanced level two drawing or level three drawing. Remind the students to start the drawing towards the top of the paper. Start with the eyes and head first. After Grammy is drawn, add the embellishments such as the spots on her dress and the wall behind her. Encourage your students to add any items that they can think of to the drawing.





Project # 41

Book: Eric and Matilda

By Mischa Richter

Copyright 1967

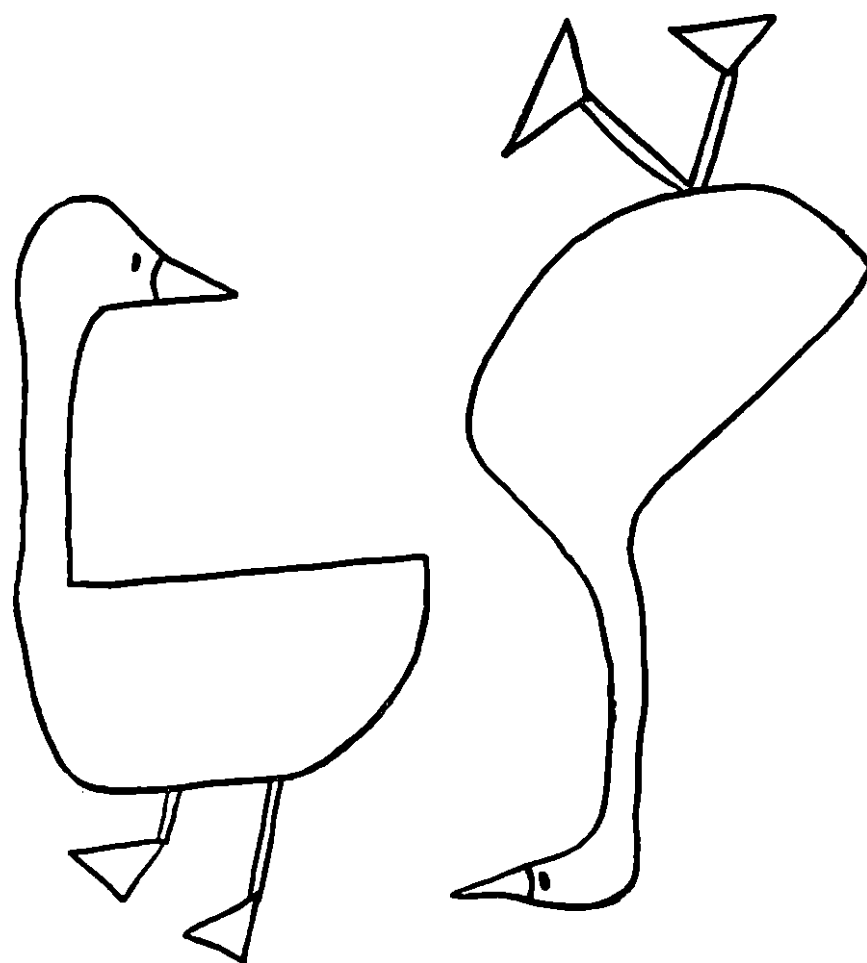
Harper & Row, Publishing N.Y.

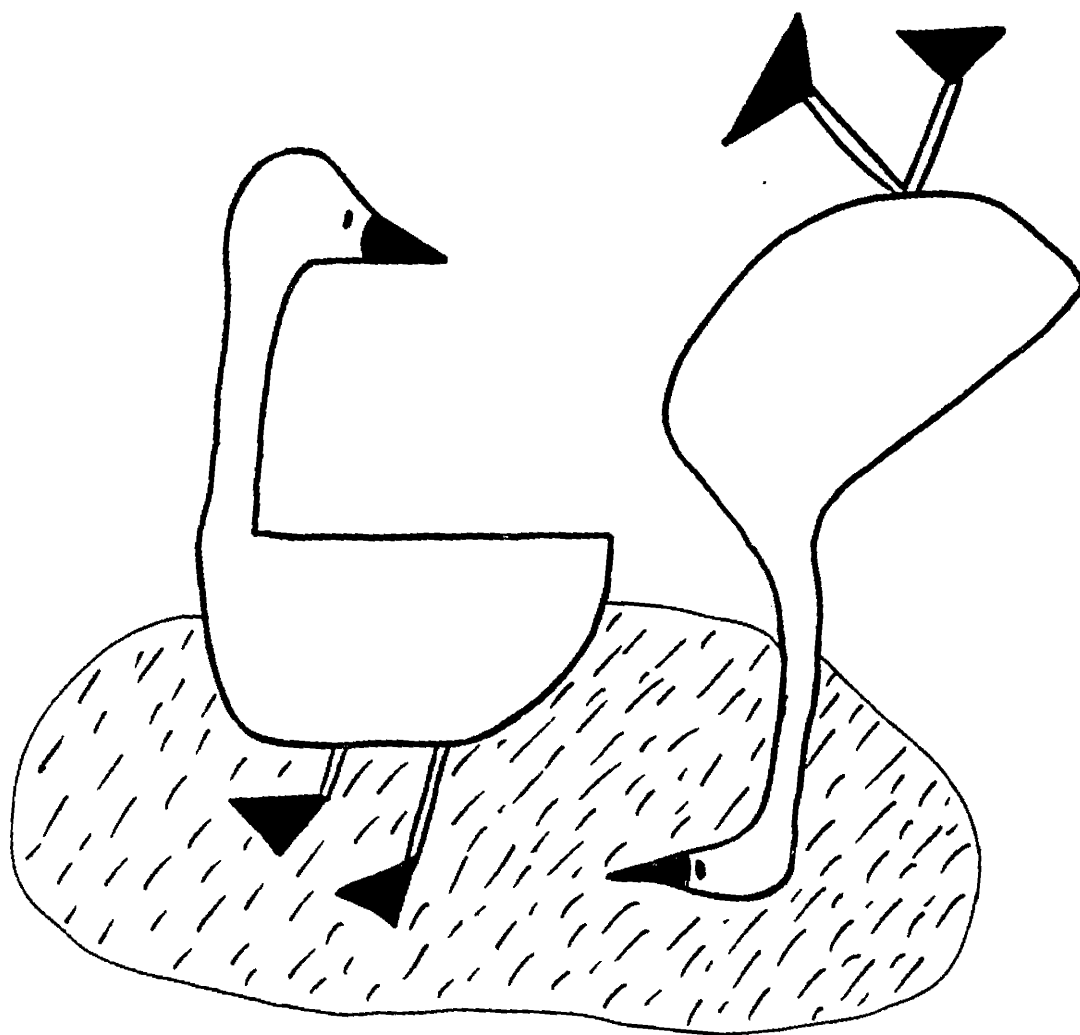
Reading Level: K-3

Drawing Level: 1

Project: "Eric & Matilda"

Project #41 is a great drawing for level one. The drawing requires very few lines, yet the students create a wonderful picture. Once you have drawn one of the geese, turn the paper upside down. This will make it just a little easier of the level one students.





Project # 42

Book: Gregory, the Terrible Eater

By Mitchell Sharmat

Illustrated by Jose Aruego & Ariane Dewey

Copyright 1980

Four Winds Press

Reading Level: K-3

Drawing Level: 1 & 2

Project: "Gregory"

Start with the eyes first. When drawing the body, do the ear area first because of the overlapping. To make each drawing individualized, have your students put their favorite fruit in Gregory's hand and thought bubble.





Project # 43

Book: The Giving Tree

By Shel Silverstein

Copyright 1964

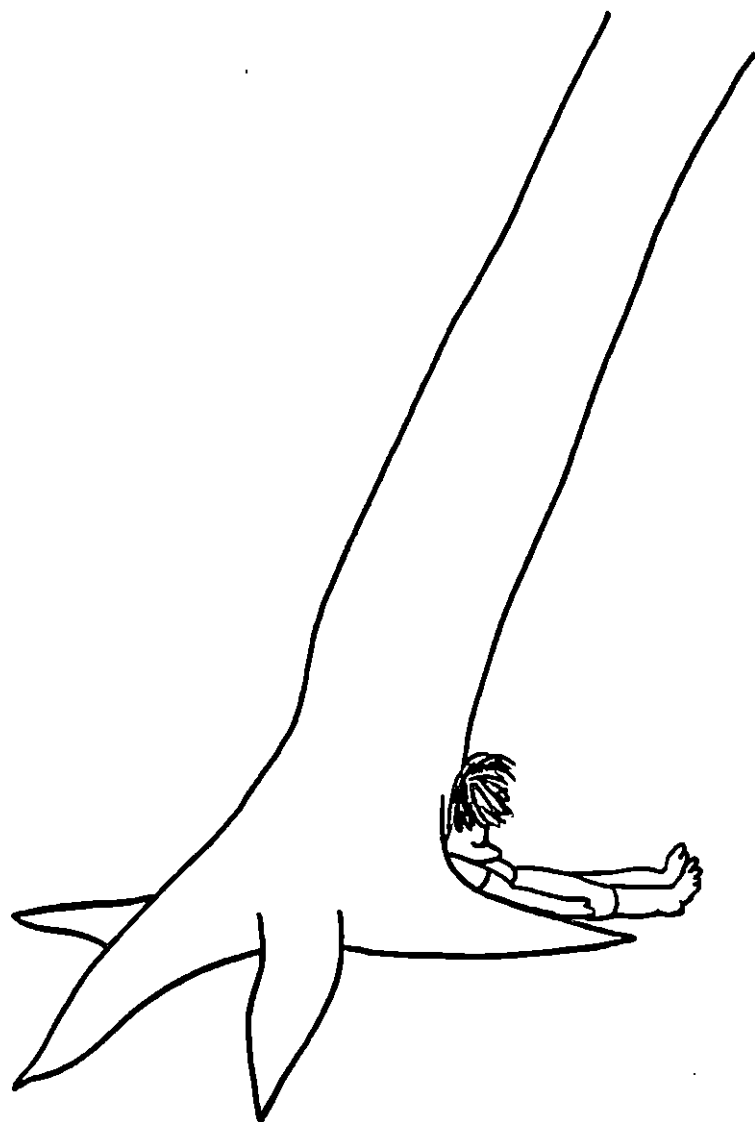
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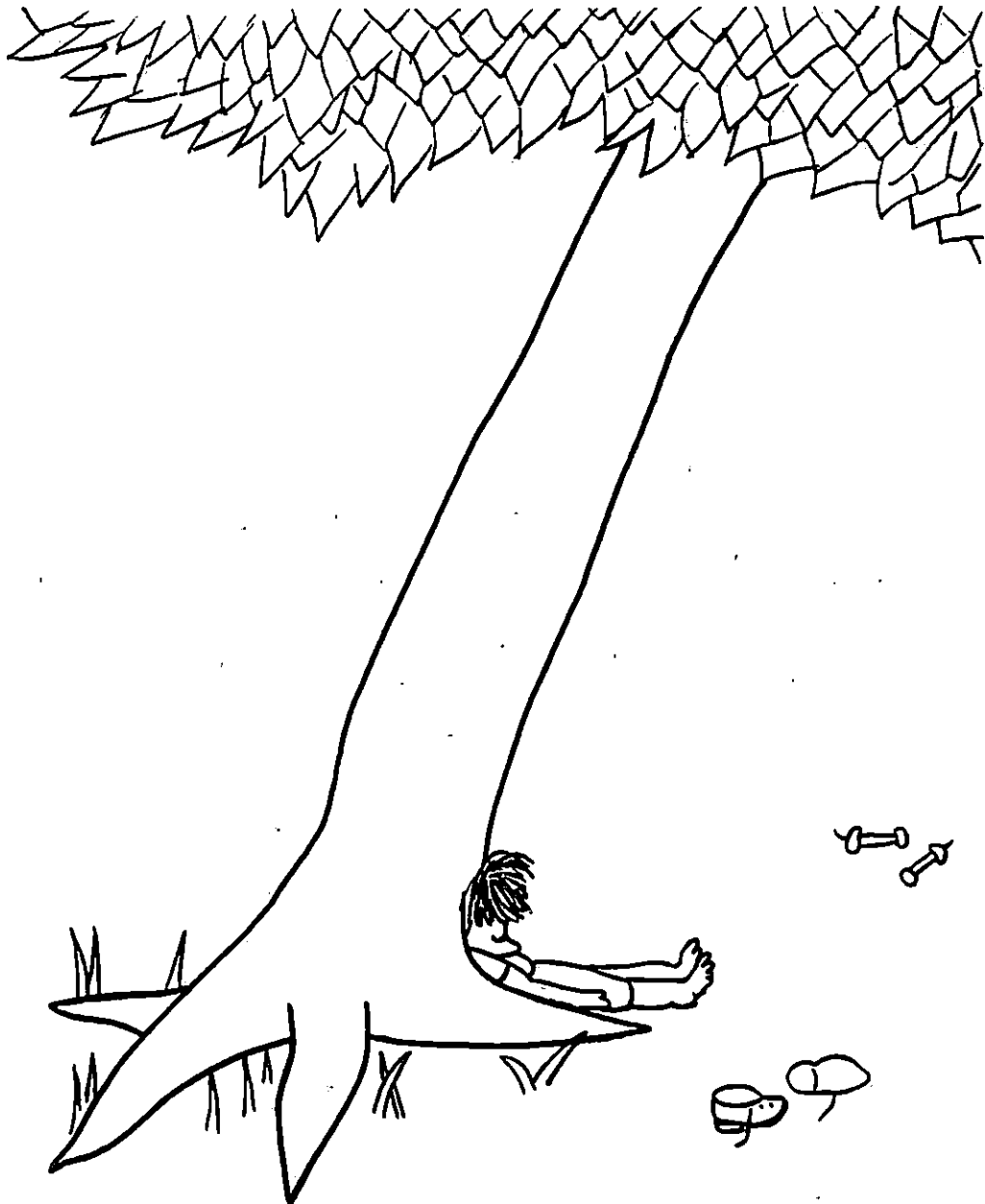
Reading Level: K-5

Drawing Level: 1-3

Project: "Boy"

Begin this drawing a little differently than the others. Draw the tree first. By doing this, it is easier to draw in the boy. Go very slow when drawing the boy. There are quite a few small lines that are used to indicate that he is sleeping. So be careful not to leave any important lines out.





Project # 44

Book: Caps for Sale

By Esphyr Slobodkina

Copyright 1940

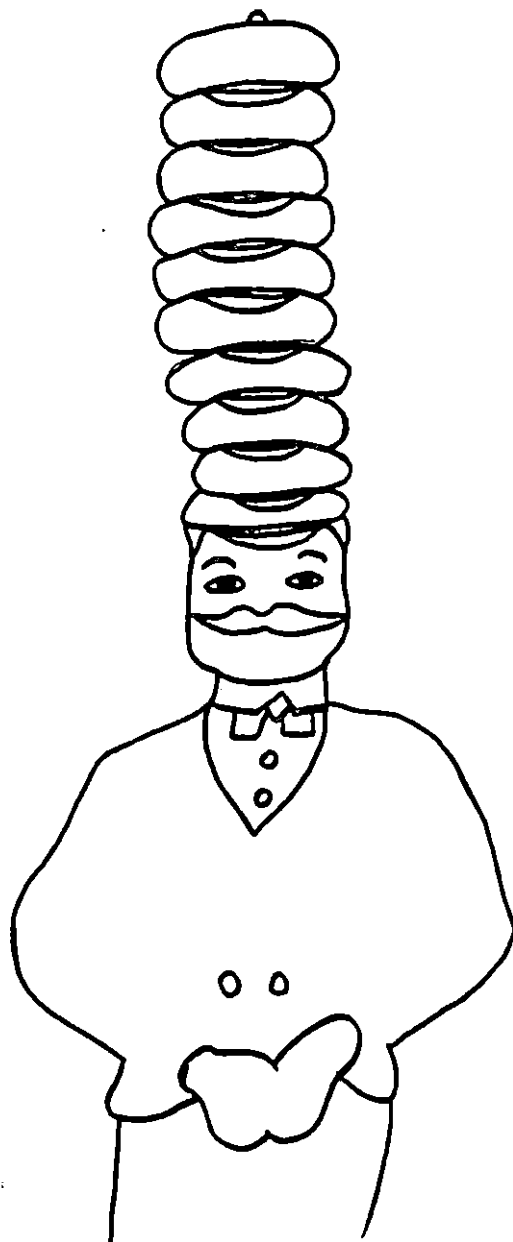
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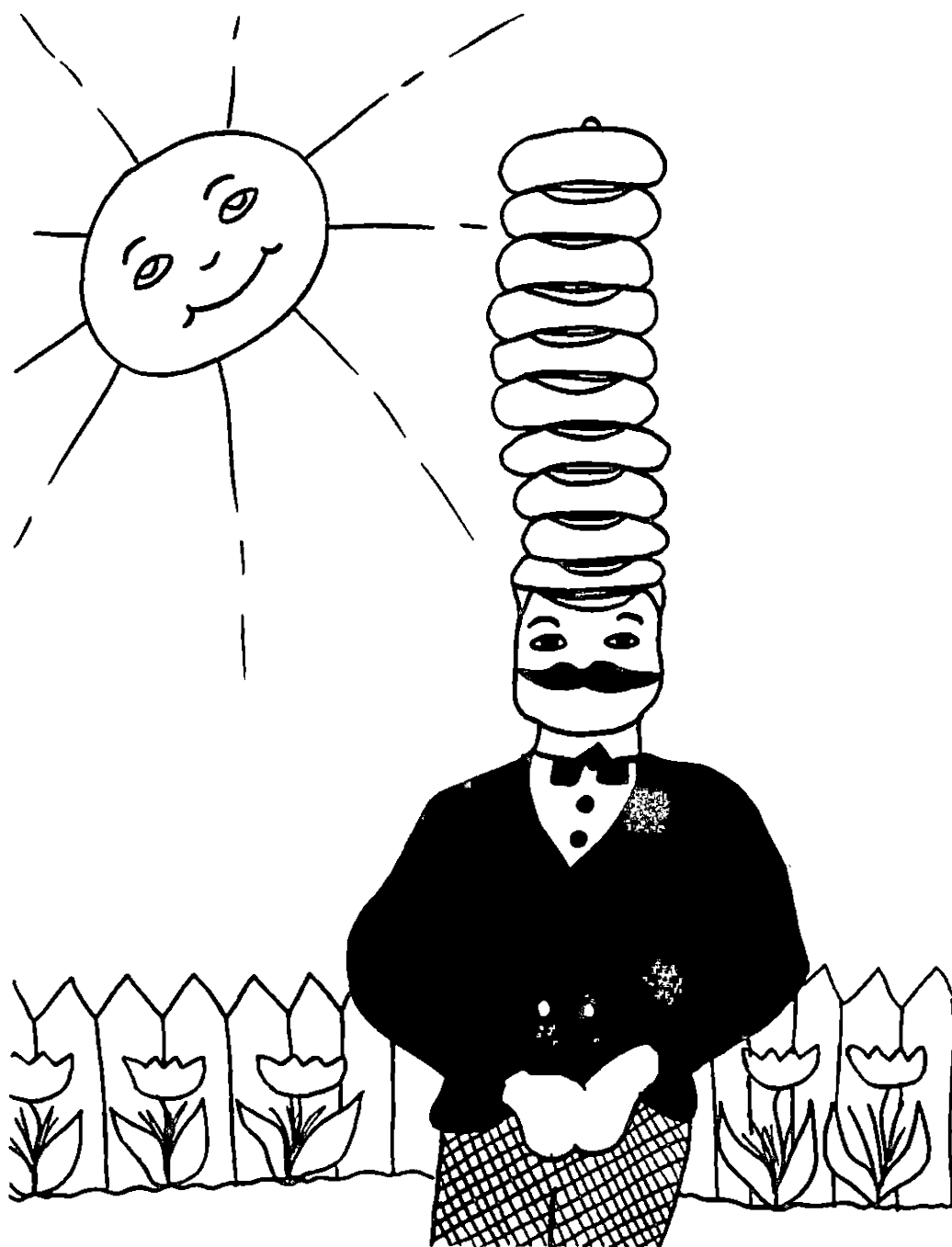
Reading Level: K-3

Drawing Level: 2 & 3

Project: "Peddler"

Start this drawing to the right side of center. Draw the eyes first. Finish the face, then draw the caps. The example given only shows midway down his legs. To make this drawing just a little harder, have the students draw the rest of the Peddler. If this is done, remind them to make the adjustments to the background.





Project # 45

Book: Gus Was a Friendly Ghost

By Jany Thayer, Illustrated by Seymour Fleishman

Copyright 1979

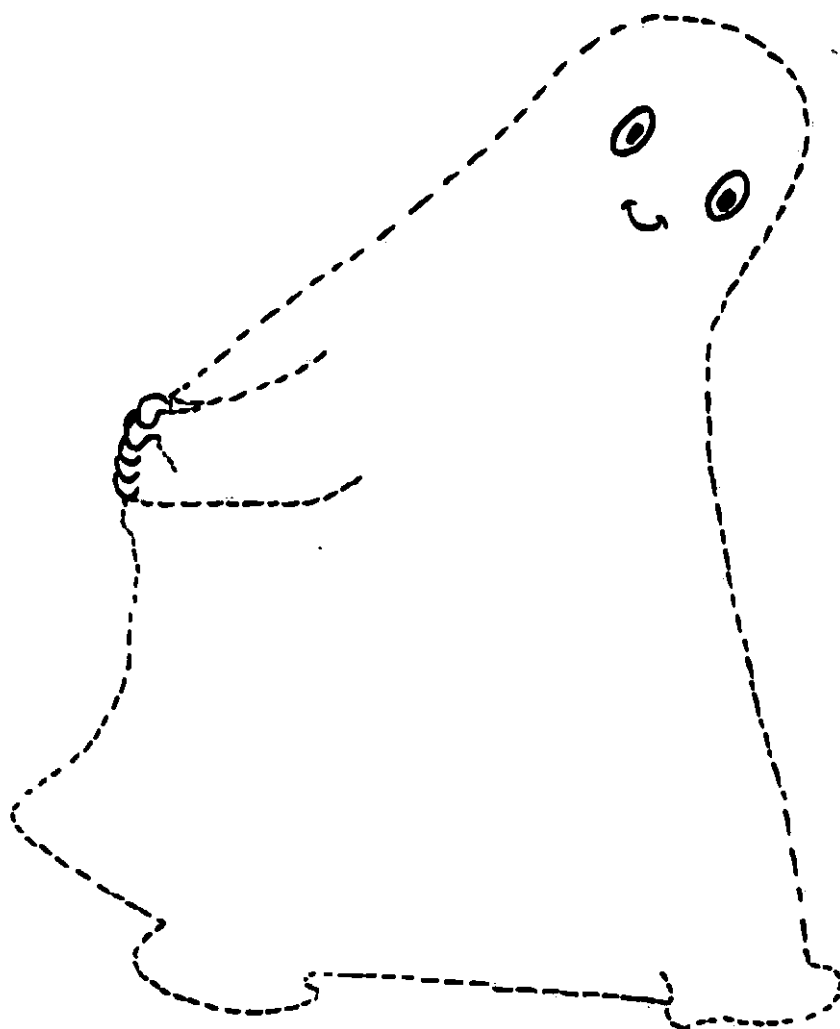
William Morrow & Company, N.Y.

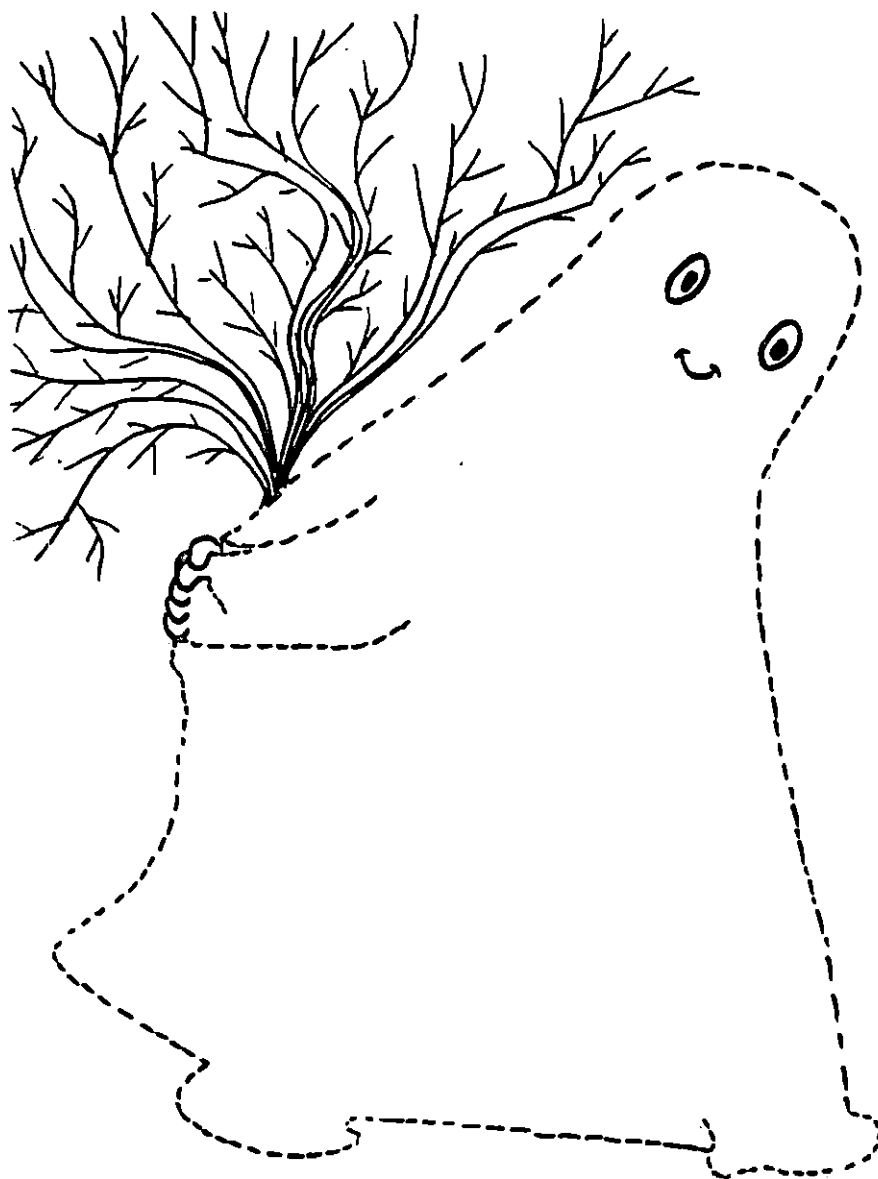
Reading Level: K-4

Drawing Level: 1-3

Project: "Gus"

Gus is a simple drawing. Start with the eyes and mouth. The entire body is made up of a series of small straight lines. Have the students add a variety of items to the background. If the students draw a tree, have them adapt it to the season of the year. The example shows the tree in winter.





Project # 46

Book: Funny, Funny Lyle

By Bernard Waber

Copyright 1987

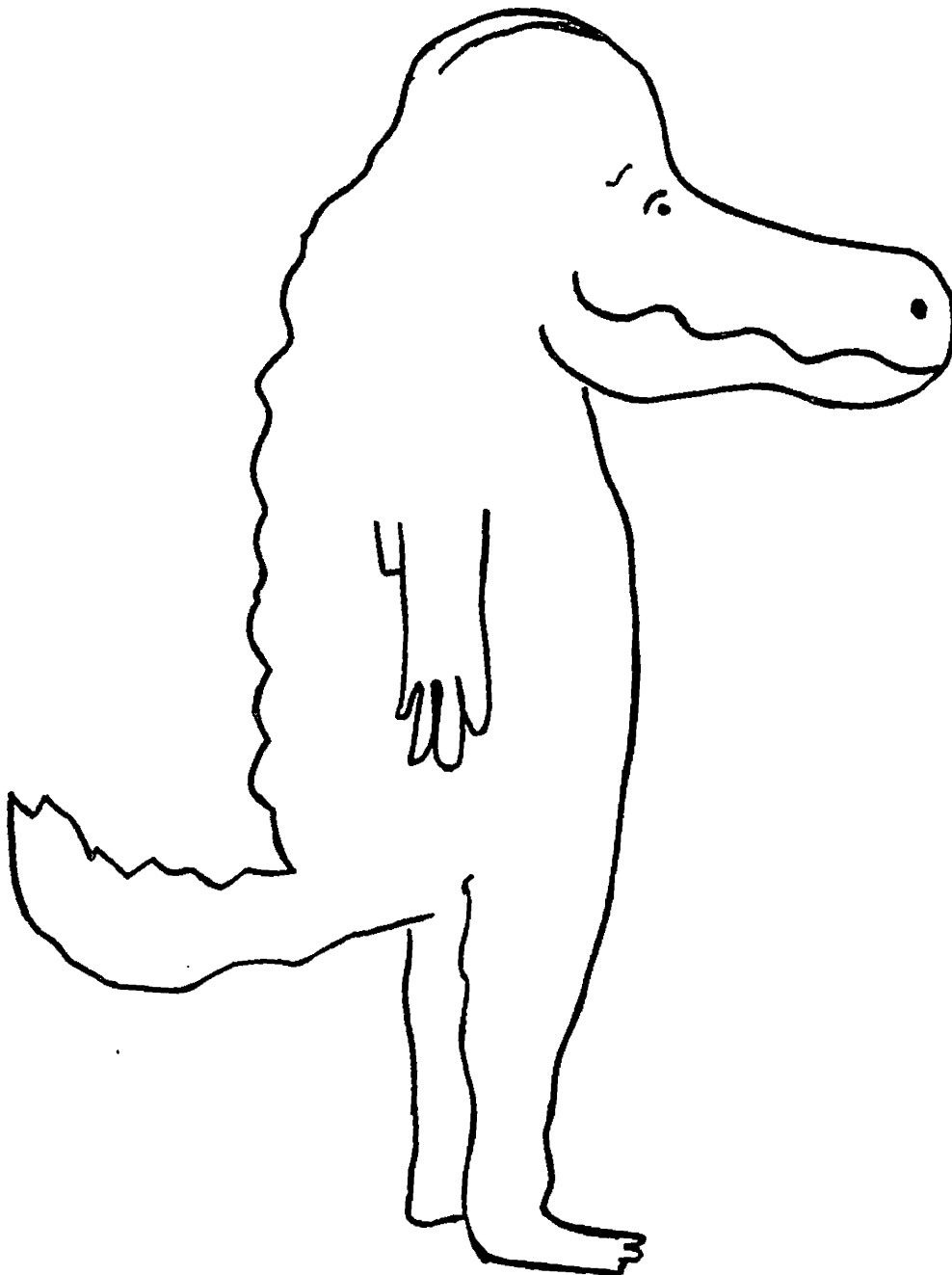
Hought Mifflin Company, Boston

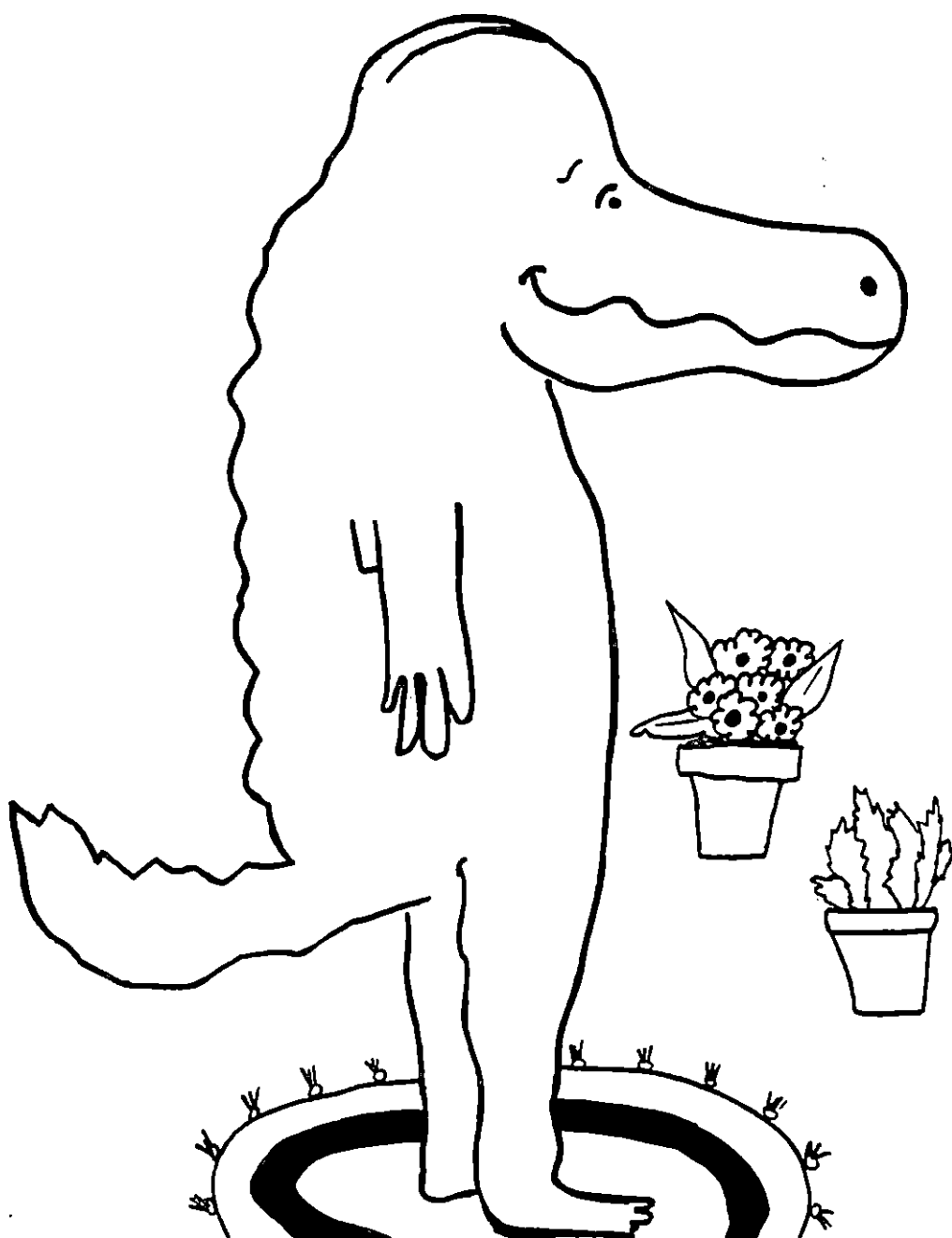
Reading Level: K-4

Drawing Level: 1-3

Project: "Lyle"

Lyle is an advanced level one drawing. To make this drawing more challenging to the other levels, add more to the background. Include such items as windows, doors, or pictures on the wall. The students can decide Lyle's mood by adding or leaving out the one small curved line at the end of his mouth.





Project # 47

Book: Oh, What a Mess

By Hans Wilhelm

Copyright 1988

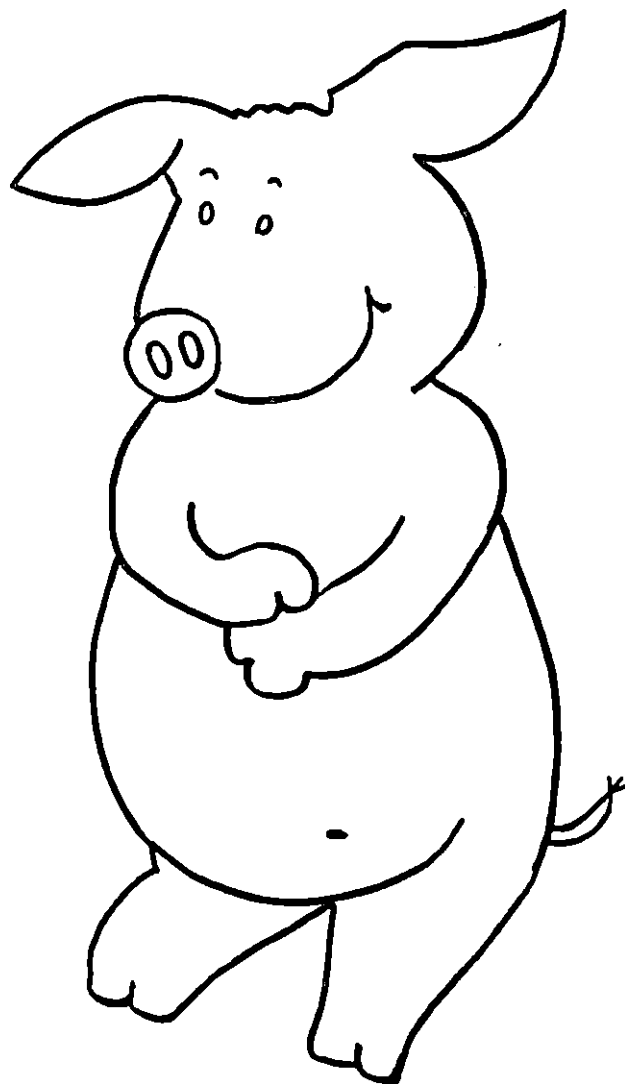
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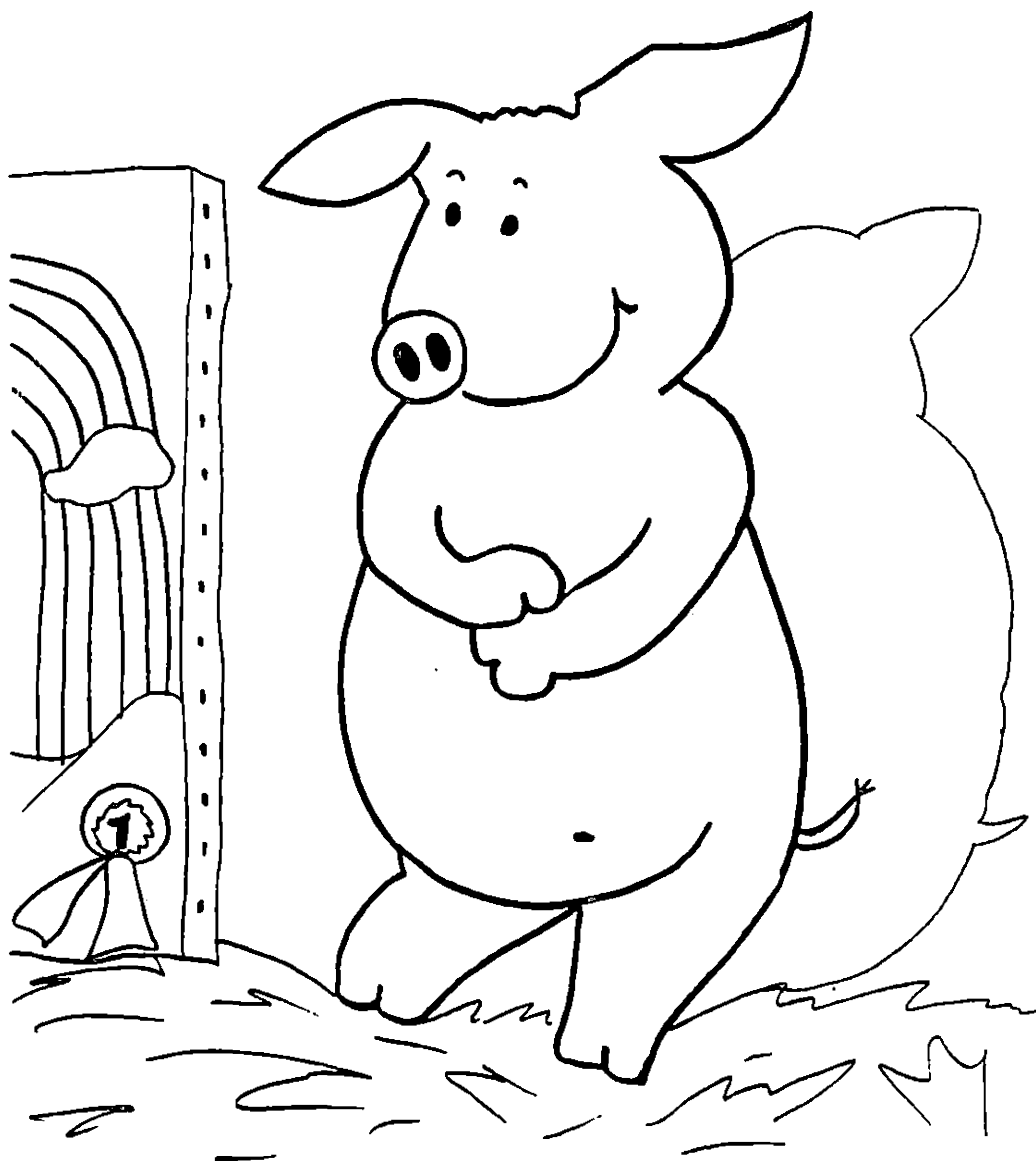
Reading Level: K-3

Drawing Level: 2 & 3

Project: "Franklin"

Remember to start with the eyes and face area.
Draw the entire pig before adding his shadow and the
background. Your students should have a good time
drawing this picture.





Project # 48

Book: Tyrone the Horrible

By Hans Wilhelm

Copyright 1988

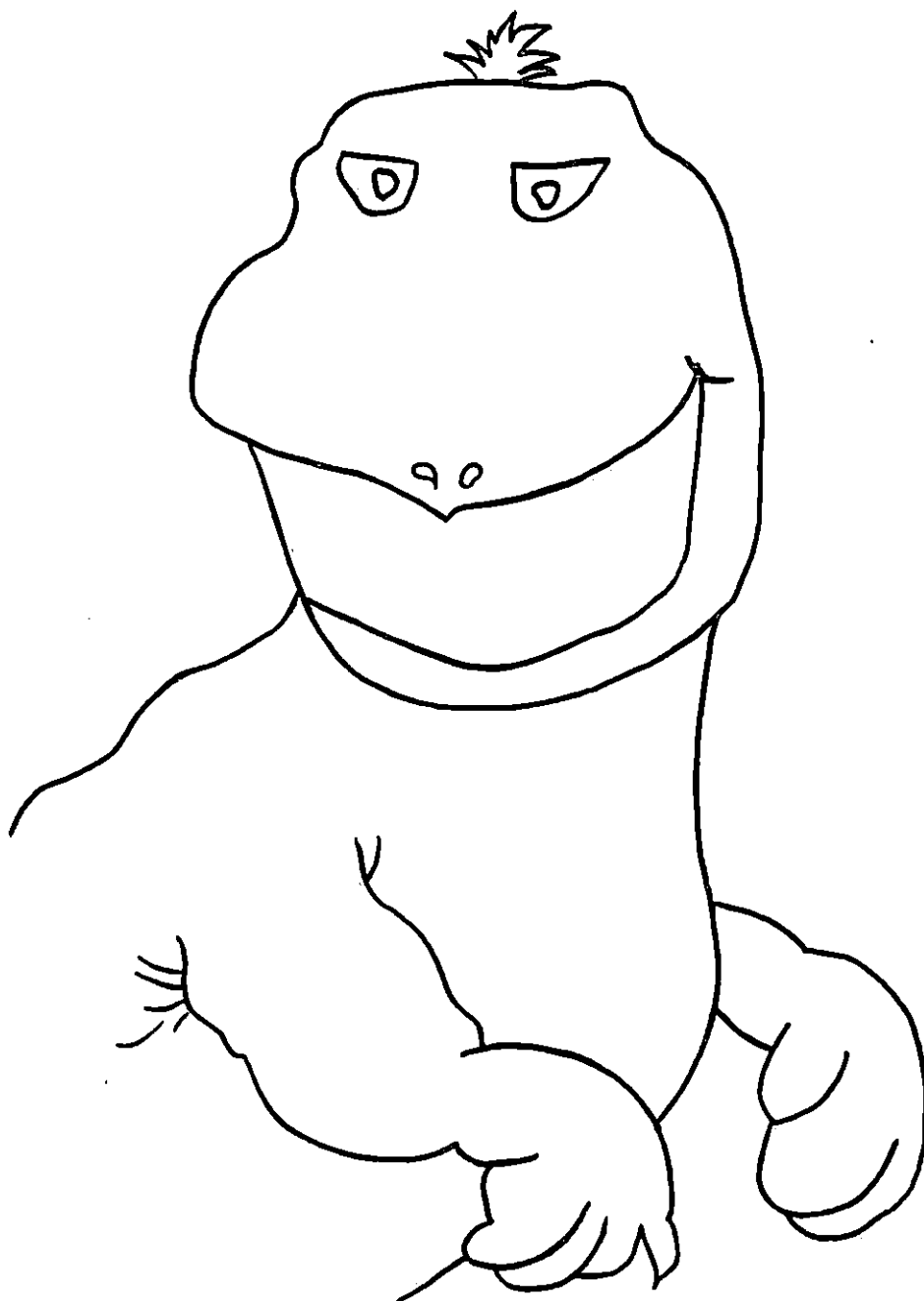
Scholastic Inc. N.Y.

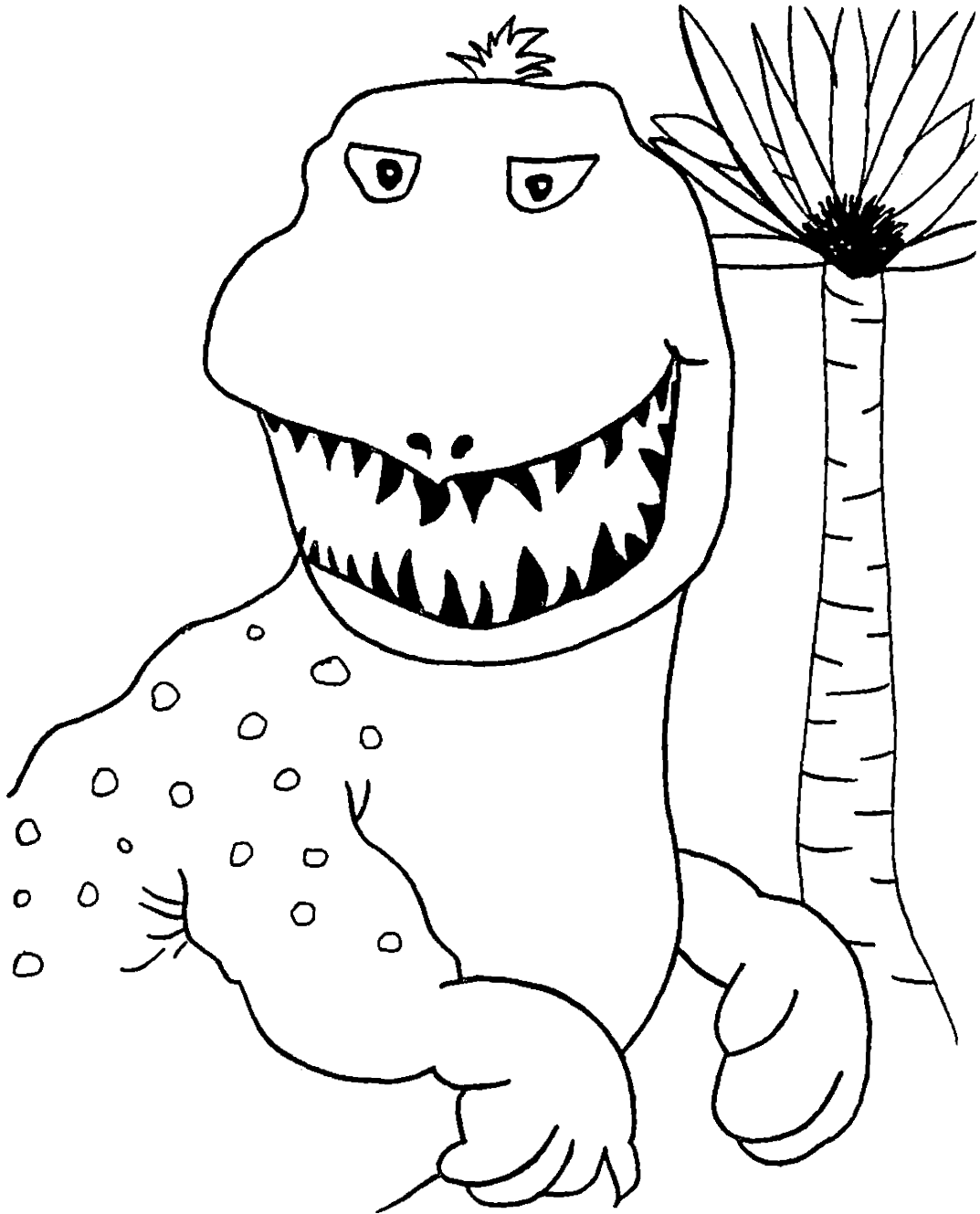
Reading Level: K-4

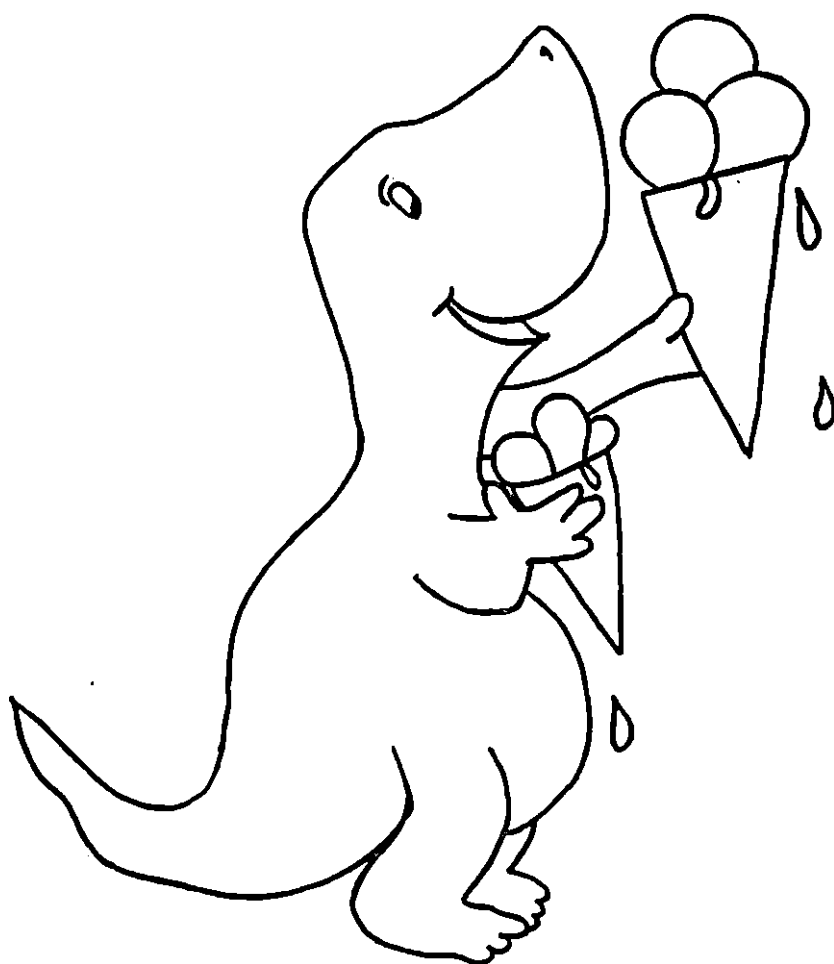
Drawing Level: 3

Project: "Tyrone & Boland"

Tyrone and Boland are advanced level three drawings. The examples included show these two characters on different pages. As the teacher, you make the decision whether to draw these separately or on the same page. If your project is on large paper, draw the full body of Tyrone.









Project: # 49

Book: Little New Kangaroo

By Bernard Wiseman, Pictures by Robert Lopshire

Copyright 1973

Macmillan Publishing Company, N.Y.

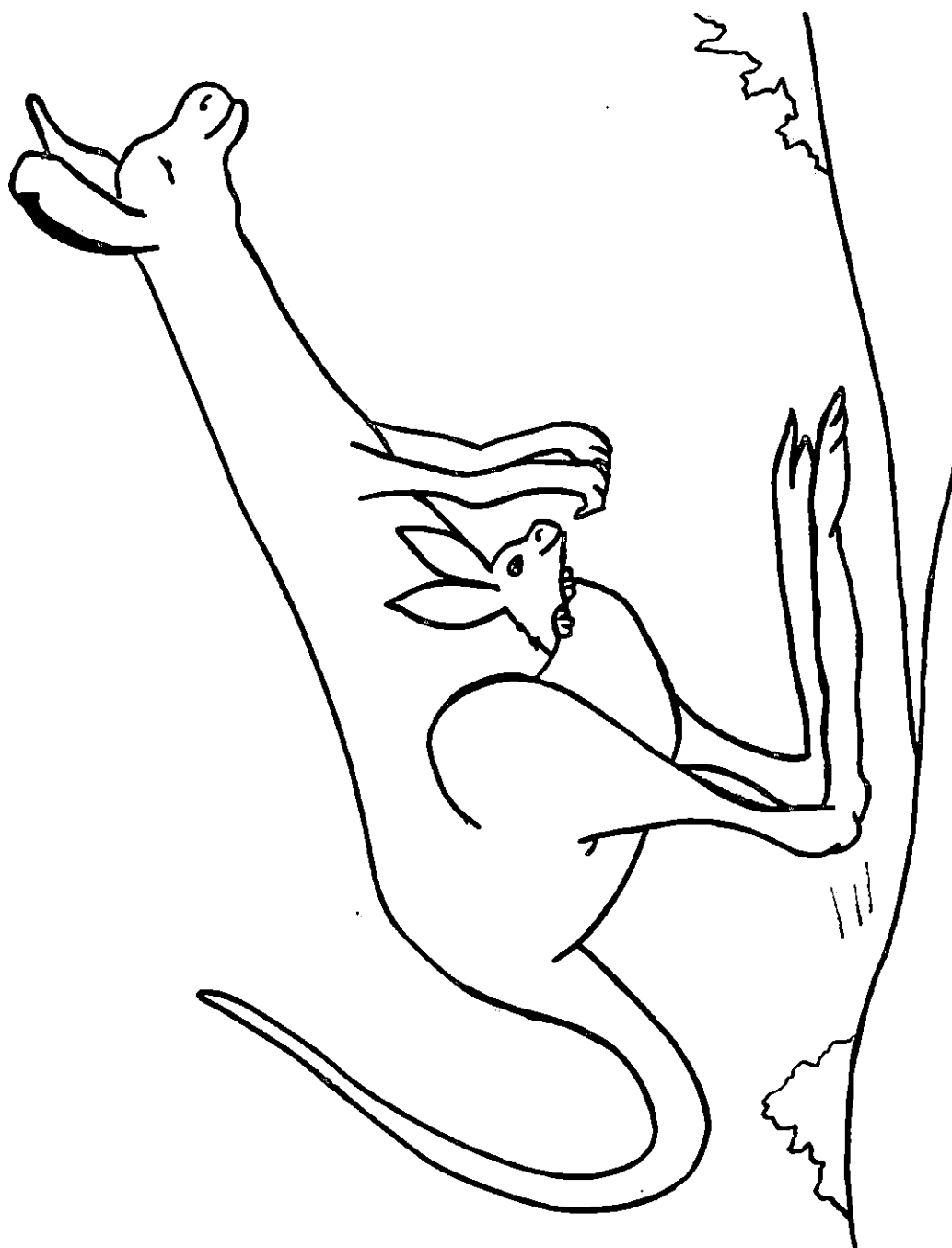
Reading Level: K-2

Drawing Level: 2 & 3

Project: "Mama & Baby"

Advanced level two students should be able to draw this picture. Overlapping is abundant in this drawing. Go very slowly when demonstrating this project. Begin with the mother's eye and face. Continue to draw her neck and back area. Next draw the hind legs, then add the baby. Watch your lines so that it looks as if the baby is really inside the pouch.





Project # 50

Book: Morris the Moose

By B. Wiseman

Copyright 1959

Scholastic Inc. N.Y.

Reading Level: K-1

Drawing Level: 1 & 2

Project: "Morris"

Morris can be drawn by advanced level one students and by level two students. There are quite a few overlapping lines in this drawing. Take your time when demonstrating how to draw Morris. If your project is being drawn on large paper, go ahead and draw Morris in his entirety.





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- Brookes, M. "Art by the Alphabet." Principal 67 (1988): 15-18.
- _____. Drawing with Children. New York: St. Martin's Press, 1986.
- Dirkes, M.A. "Draw to Understand." Arithmetic Teacher 39 (1991): 26-29.
- Eisner E.W. "Why the Arts Are Basic." Instructor 97 (1987): 34-35.
- McCorkle, M.B., Rush, J.C. "Seeing the World Through Art." Teaching K-8 19 (1988): 66-68.
- Sukraw-Ebert, J.M. "Arts Not Apart, But a Part." Principal 67 (1988): 11-14.
- Visual and Performing Arts Framework. California: California State Department of Education, 1989.

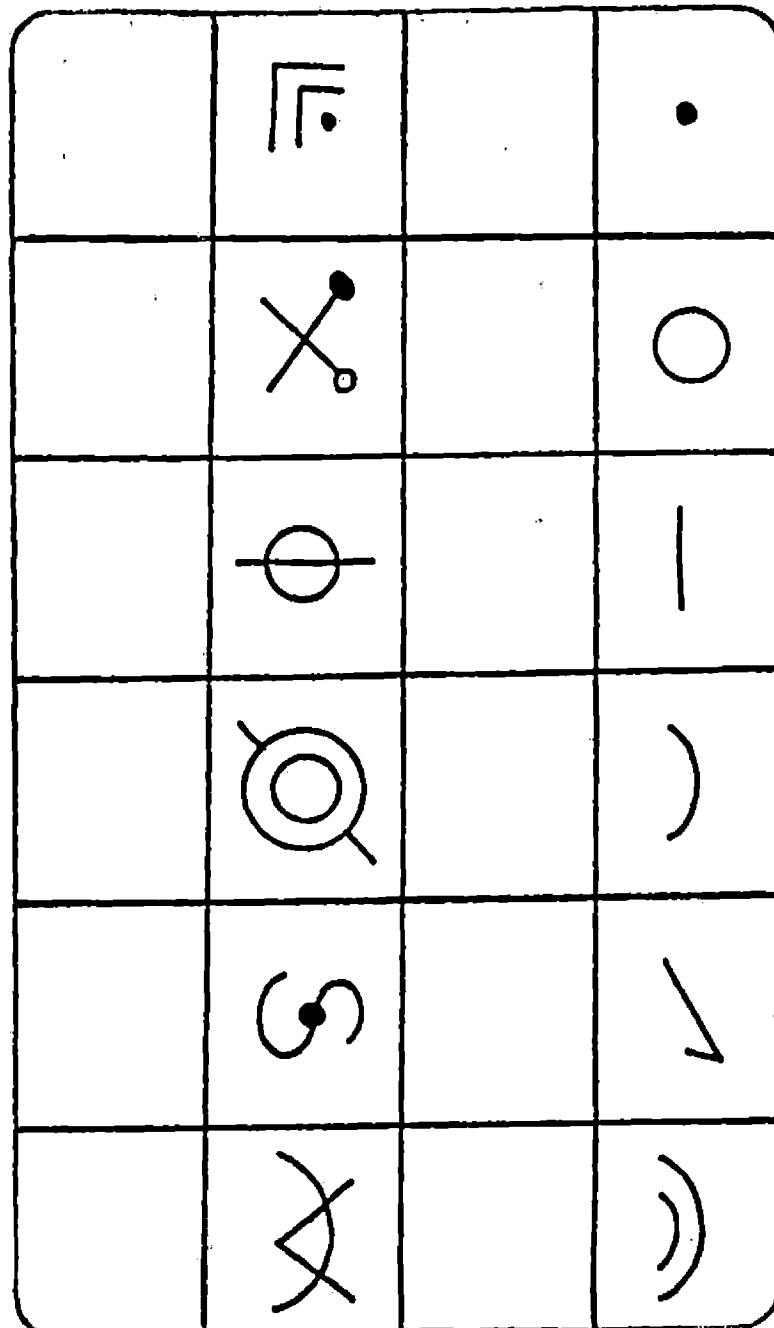
Appendix A





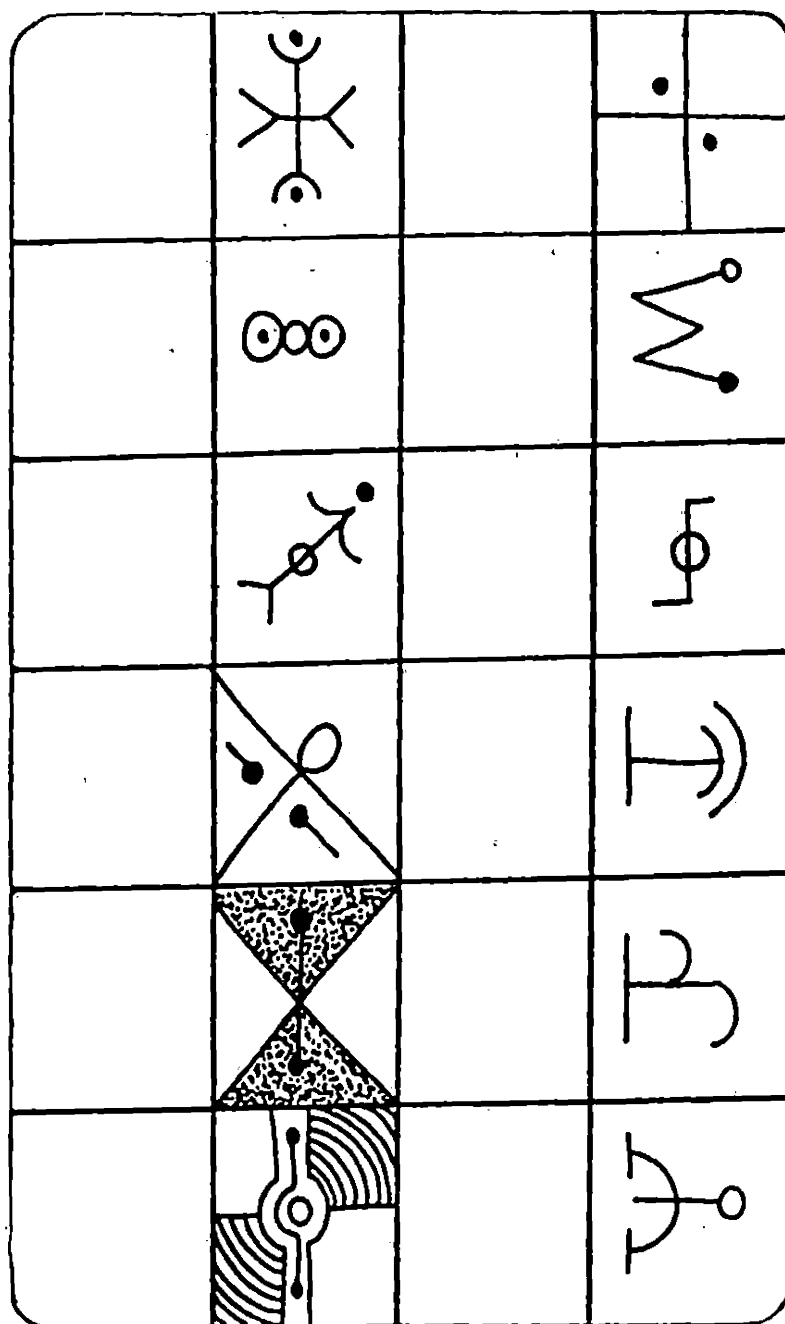
Appendix B

Drawing Level 1 Test

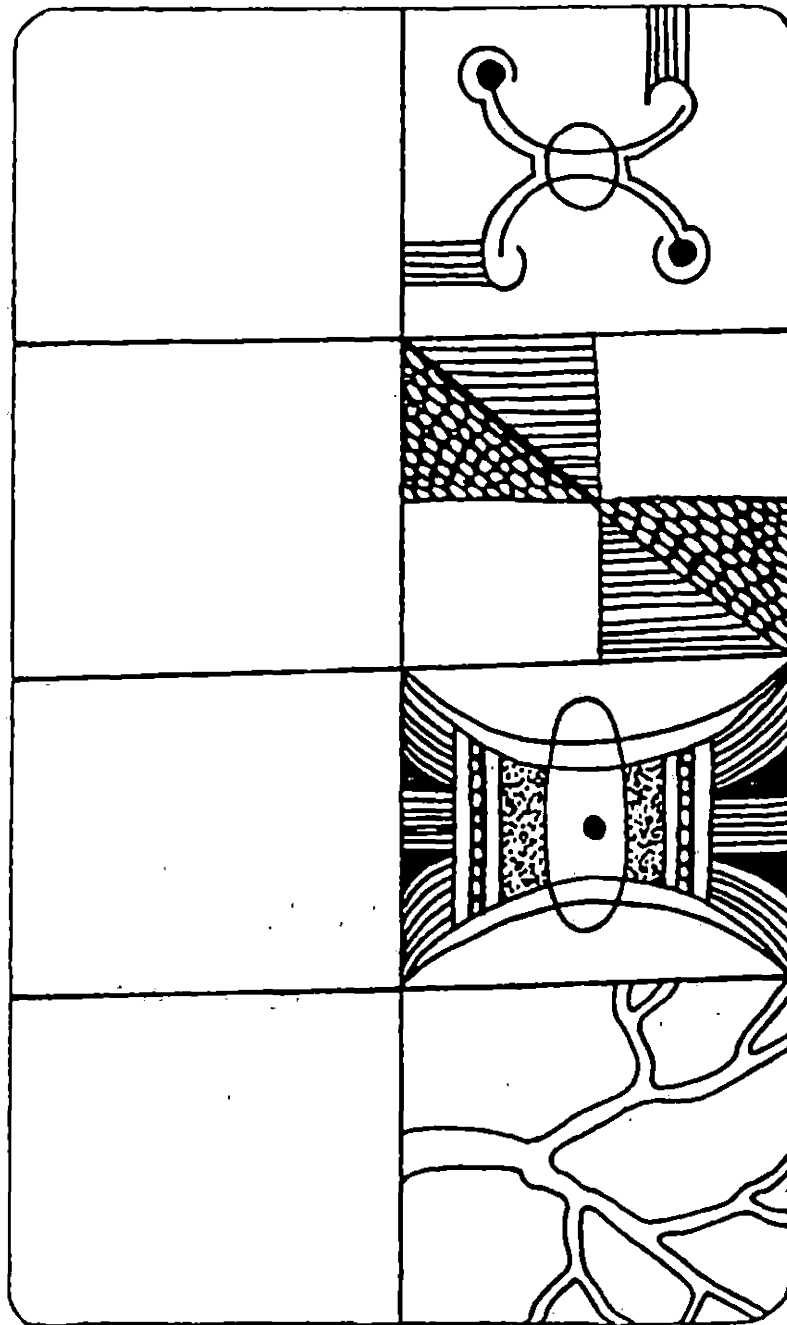
Taken from Drawing with Children, by Mona Brookes

Drawing Level 2 Test

Taken from Drawing with Children, by Mona Brookes



Drawing Level 3 Test











Taken from Drawing with Children, By Mona Brookes

Appendix C

















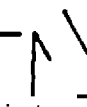




Taken from Drawing with Children, by Mona Brookes

THE 5 BASIC ELEMENTS OF SHAPE

THE DOT AND CIRCLE FAMILY

	   
	<p>THE DOT FAMILY: ANYTHING ROUNDISH THAT IS COLORED IN</p>
	   
	<p>THE CIRCLE FAMILY: ANYTHING ROUNDISH THAT IS EMPTY</p>

THE LINE FAMILY

	      
	<p>THE STRAIGHT LINE FAMILY</p>
	    
	<p>THE CURVED LINE FAMILY</p>
	     
	<p>THE ANGLE LINE FAMILY</p>

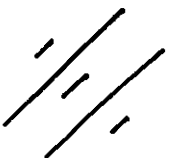
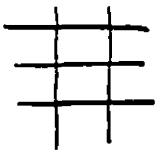
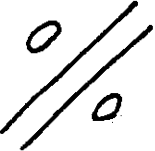
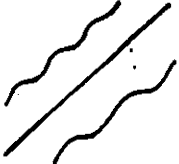
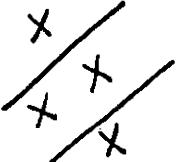
Appendix D

Warm Up Activities

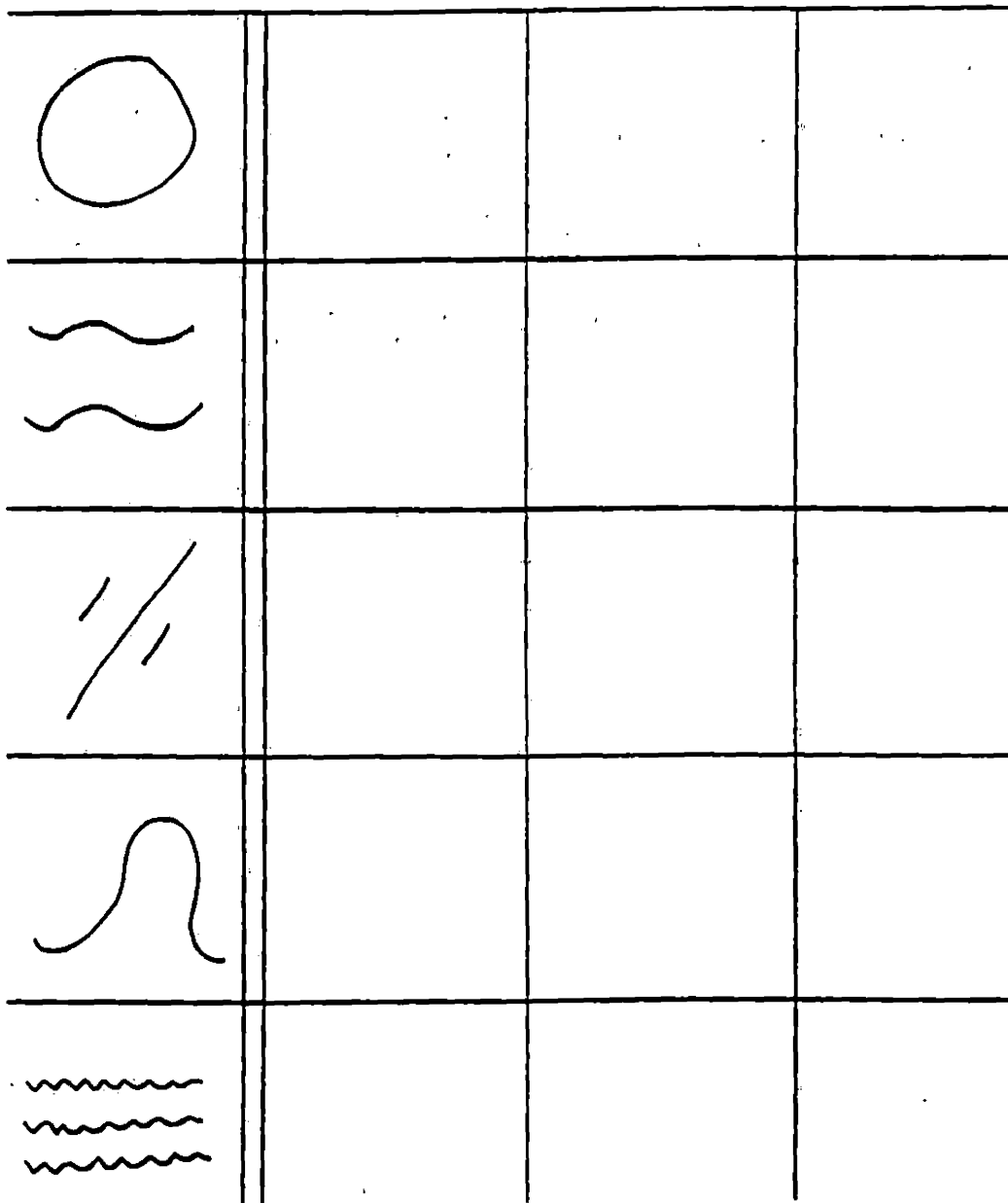
Duplication

The following forty pages are duplication warm-up sheets. Make one copy for every student. Some type of warm up activity should be used before every drawing project. Be sure to use the activities available for the level that you are currently working with. There is one blank sheet provided for you to make your own duplication activities when you have used all the ones that are provided in *Drawing in the Classroom*.

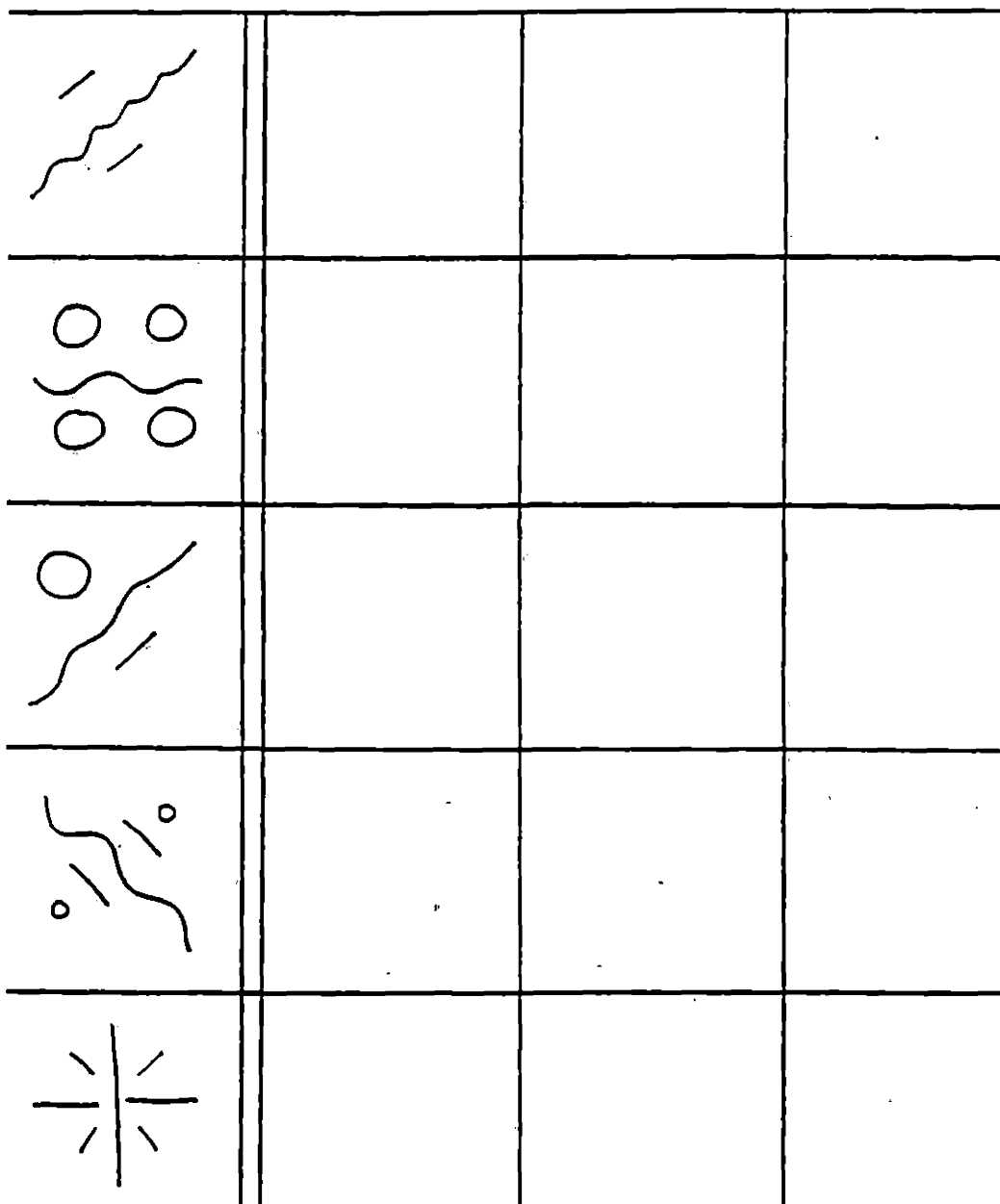
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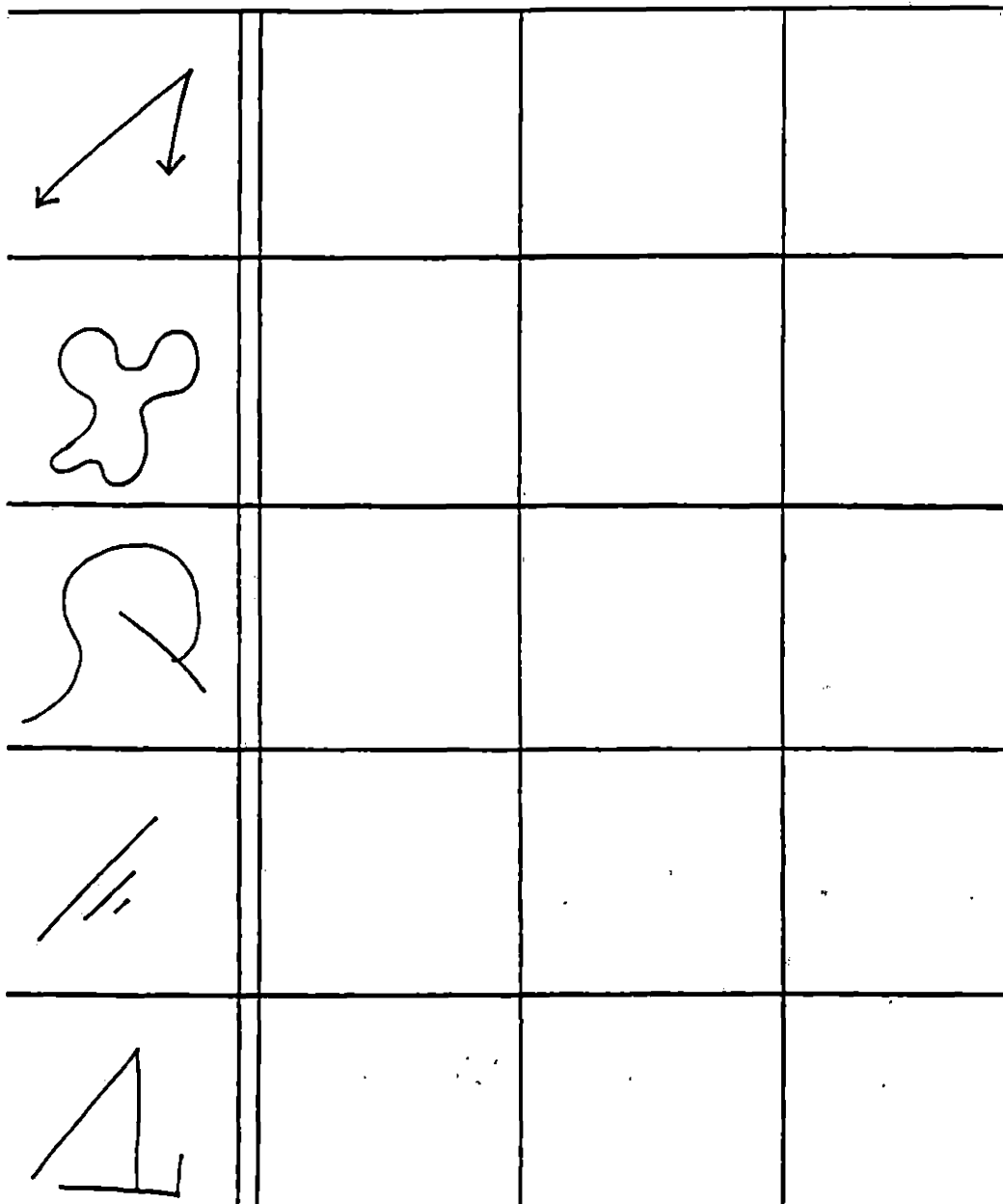
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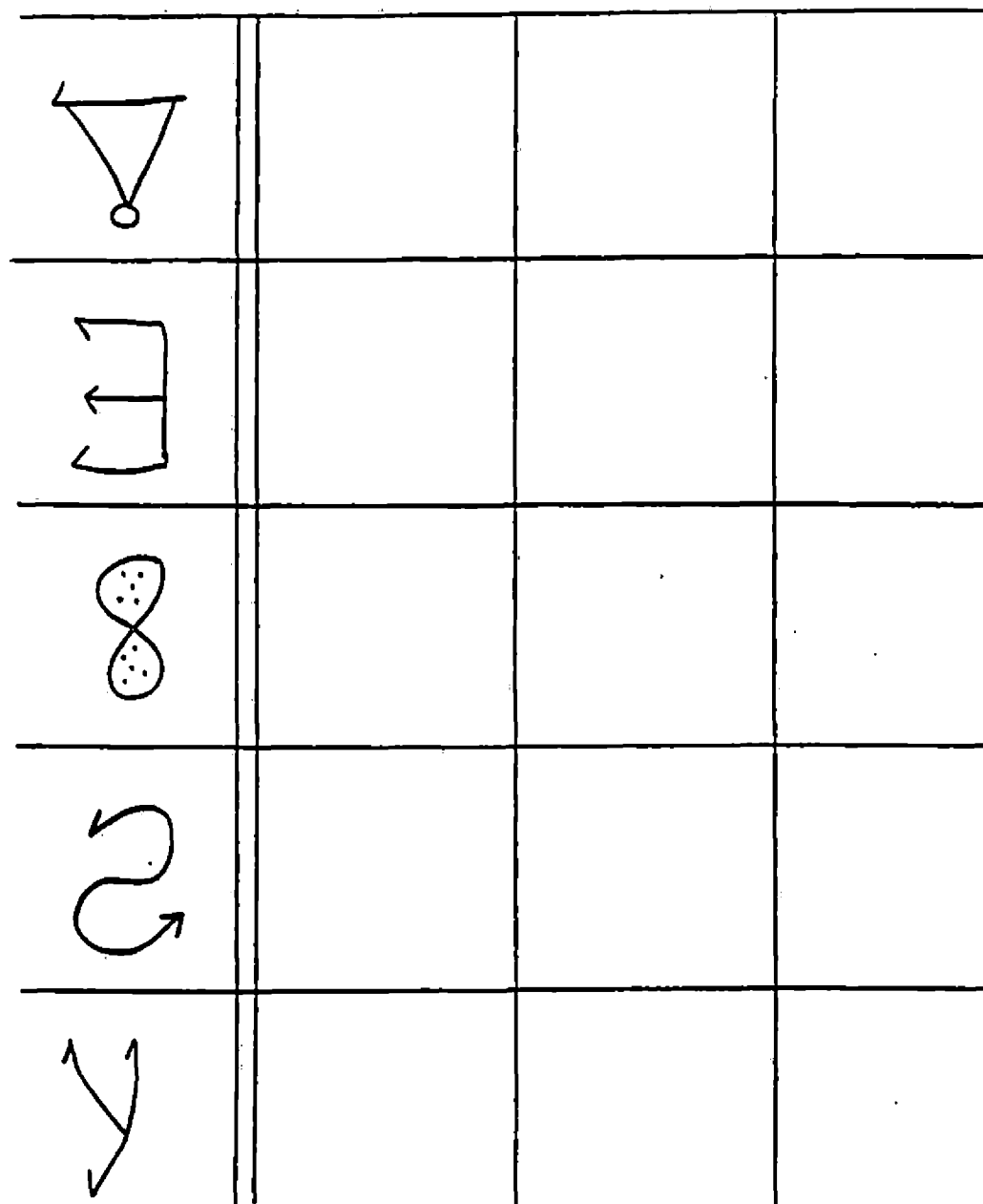
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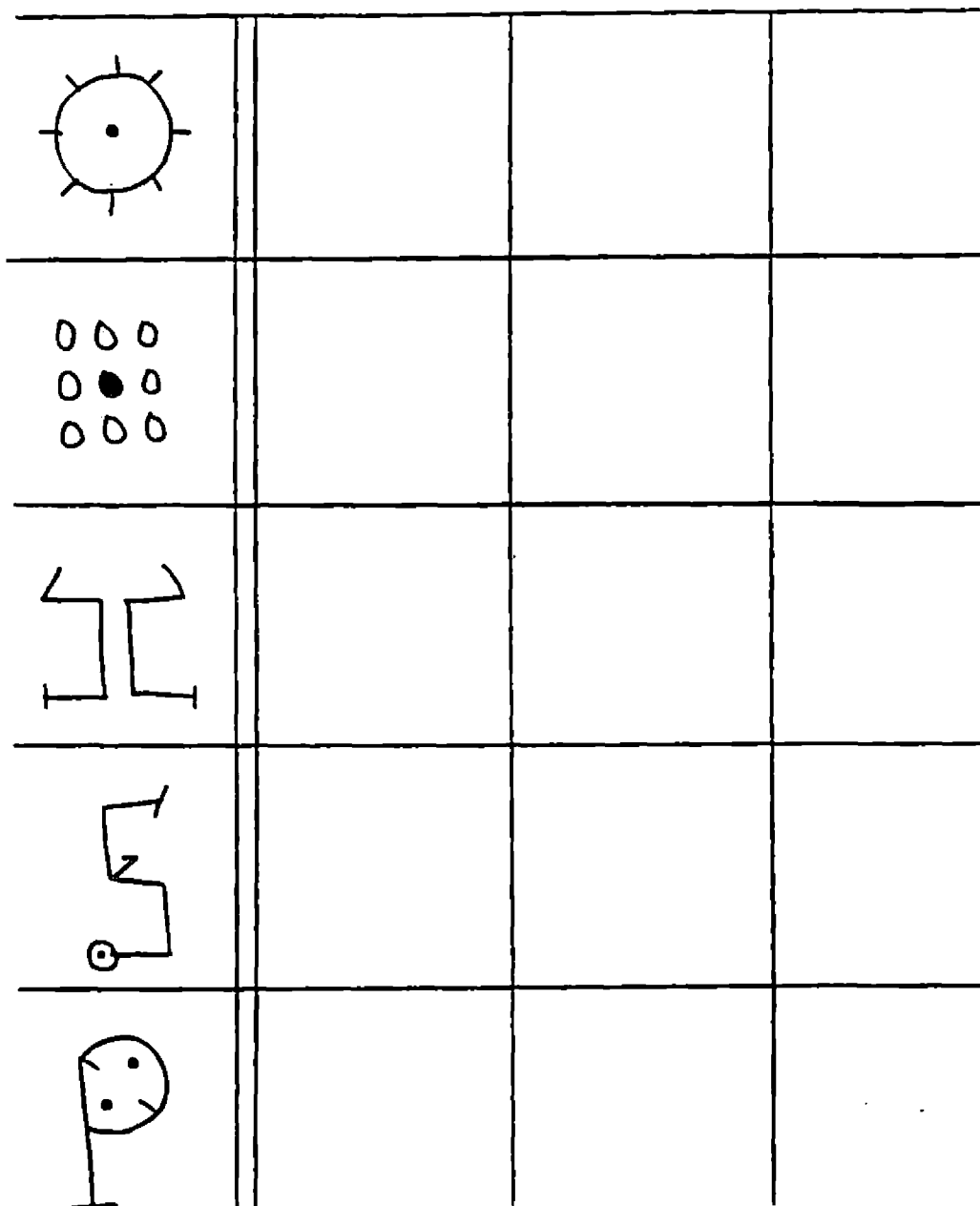
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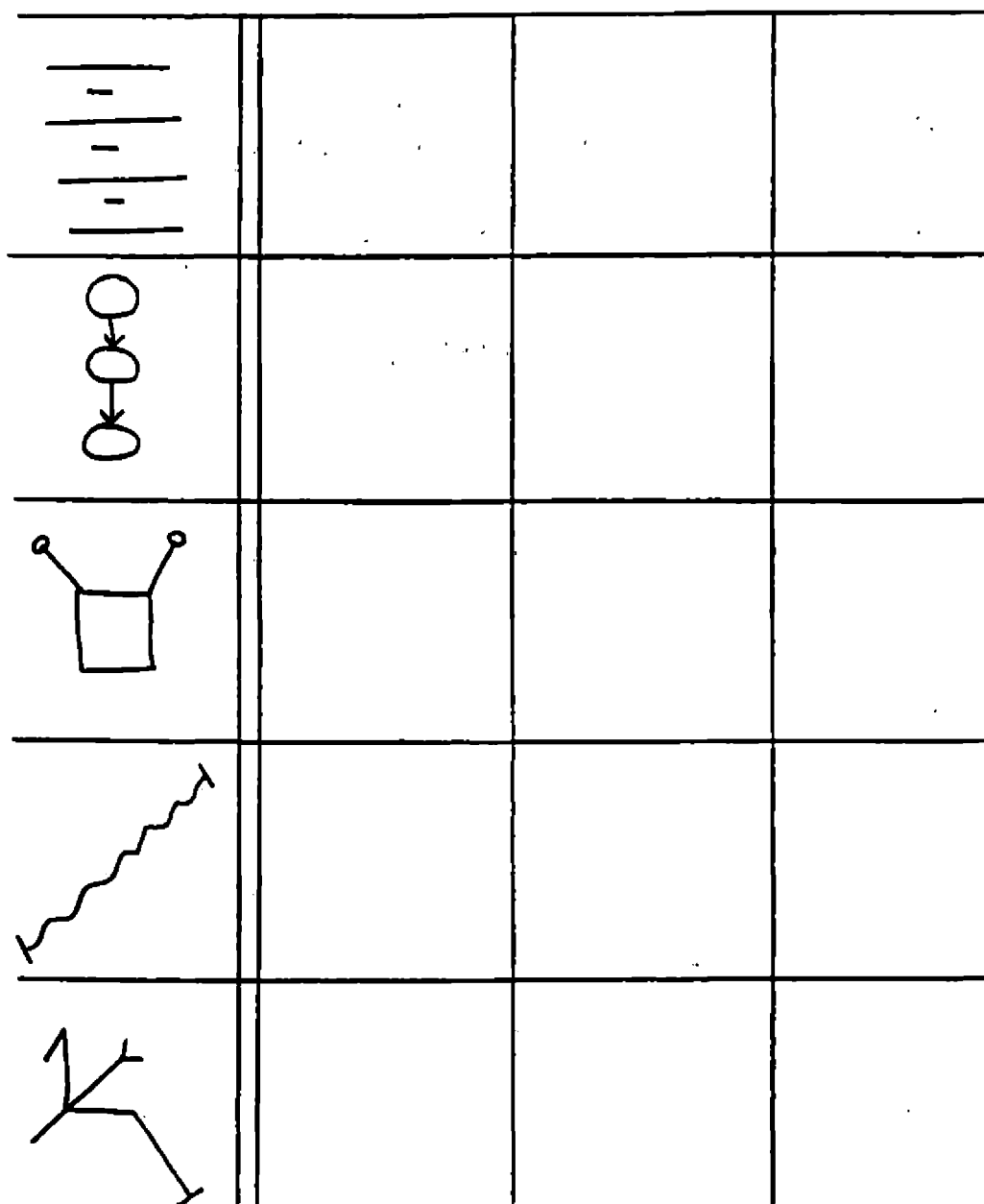
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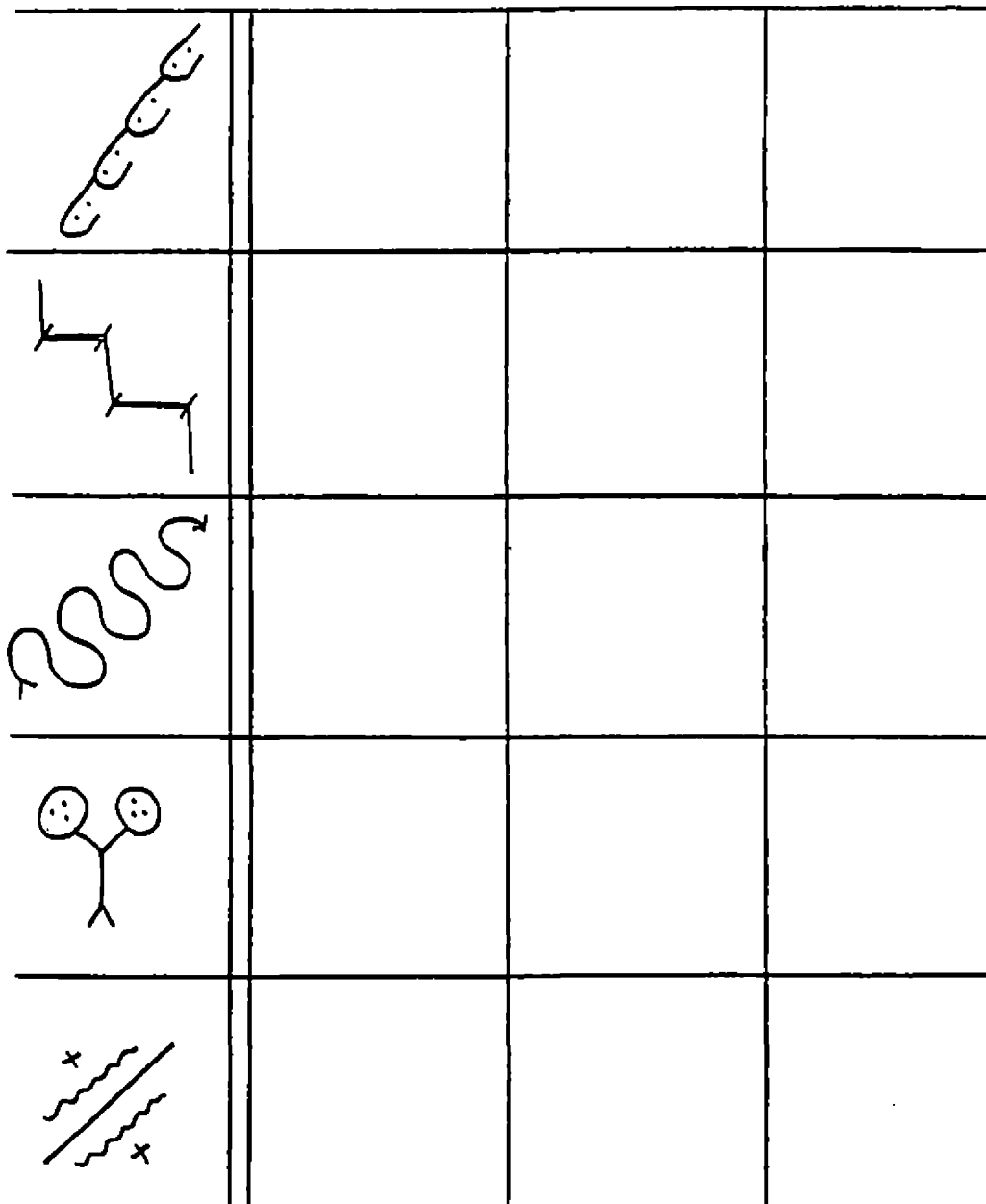
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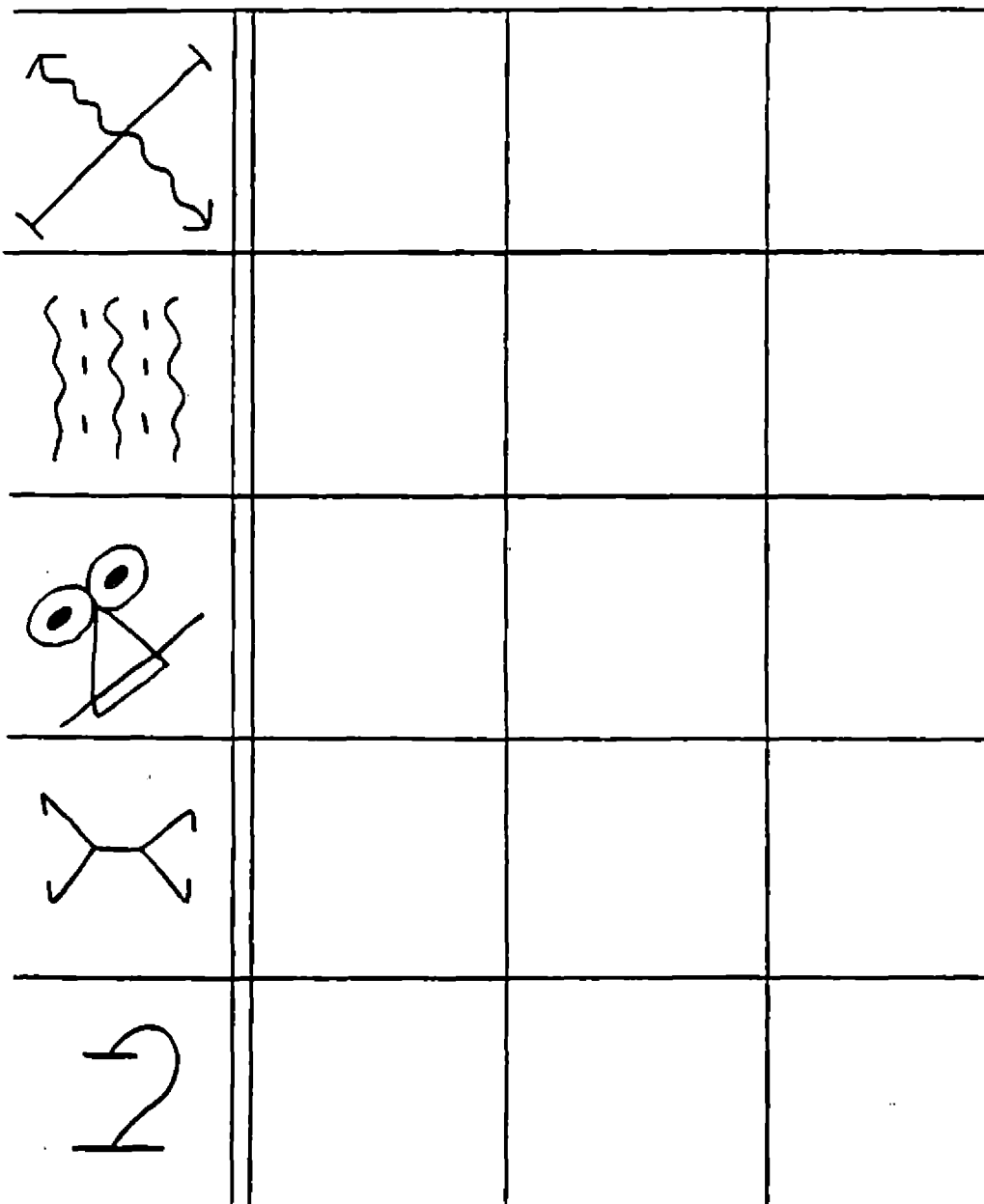
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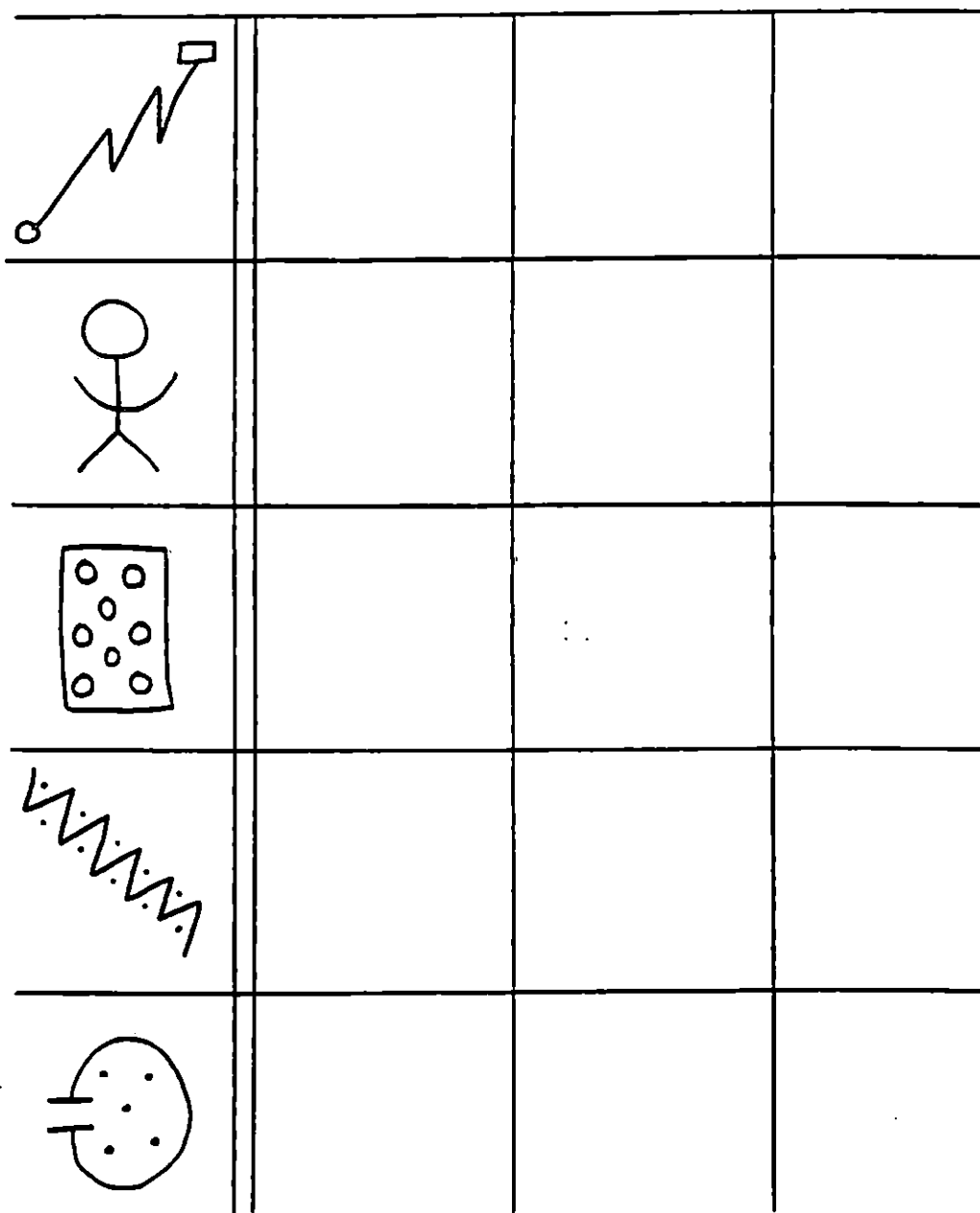
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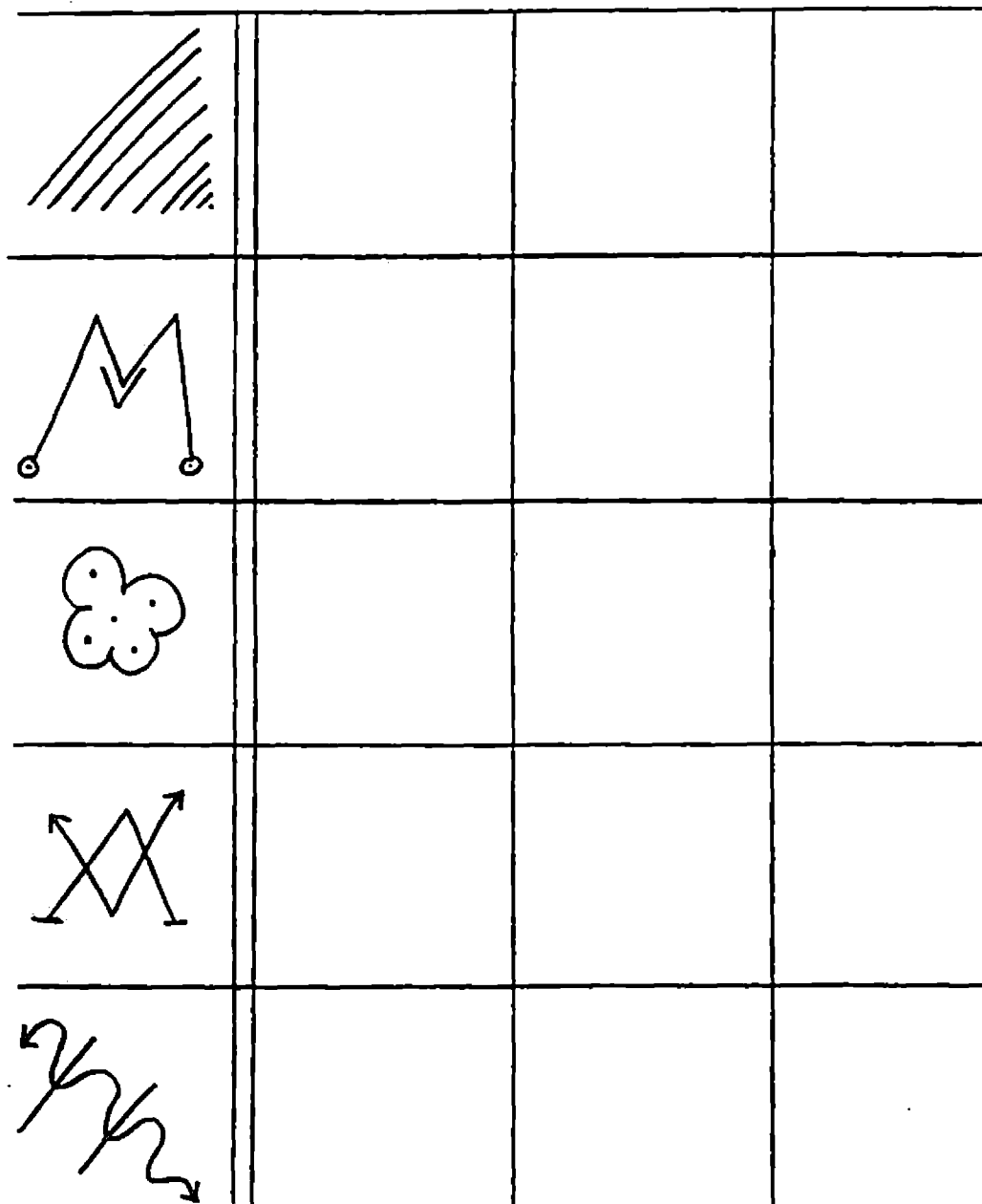
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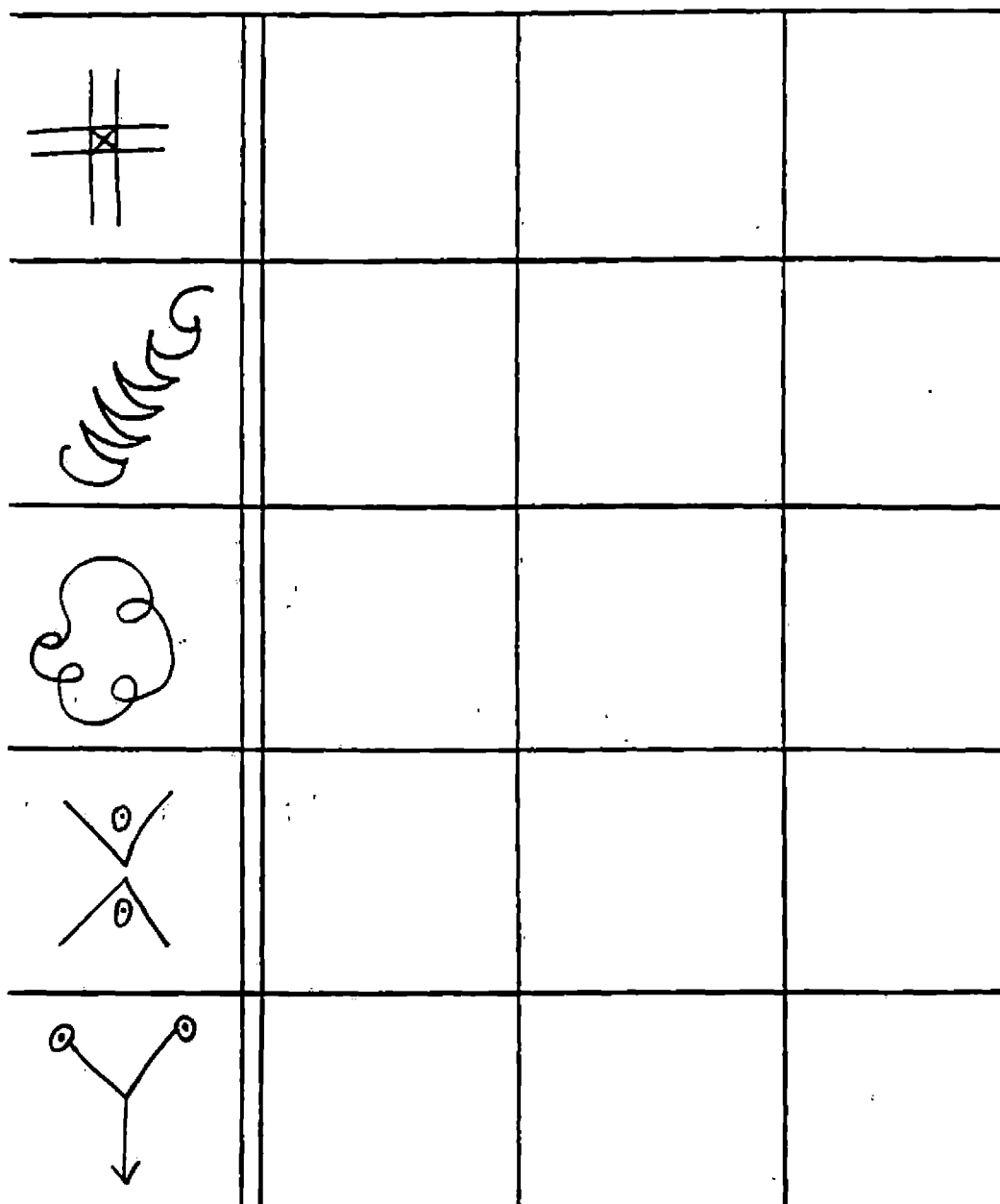
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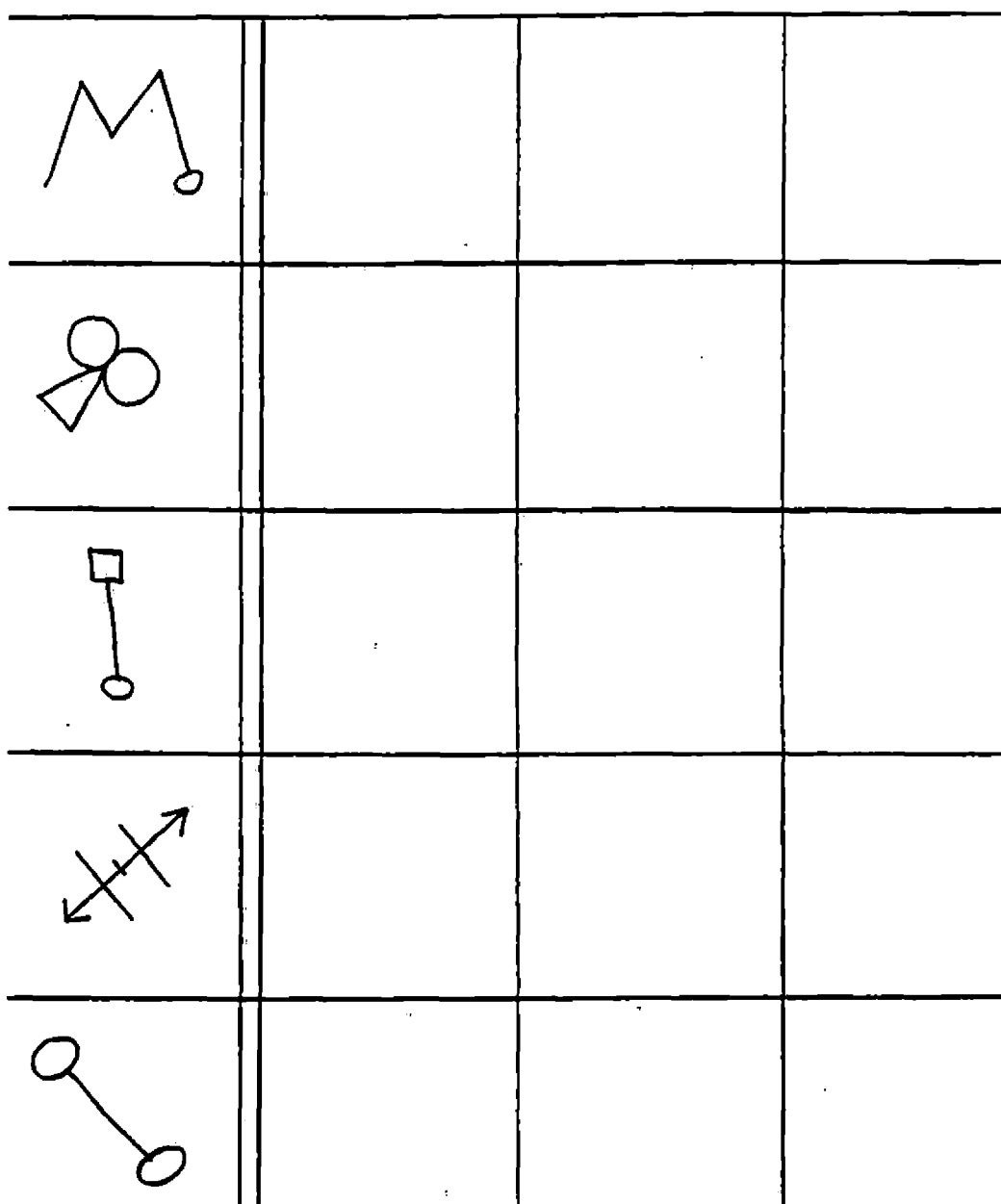
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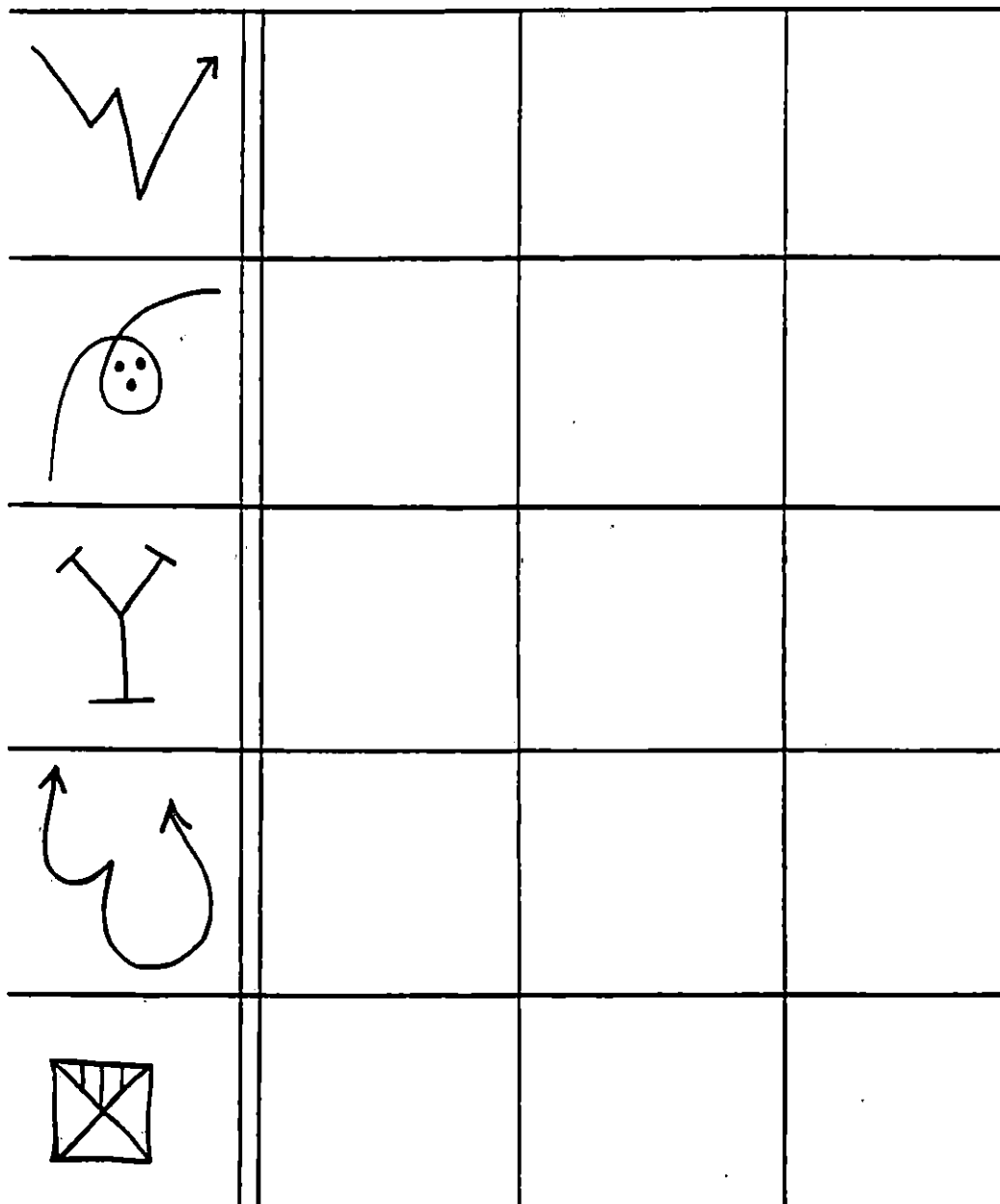
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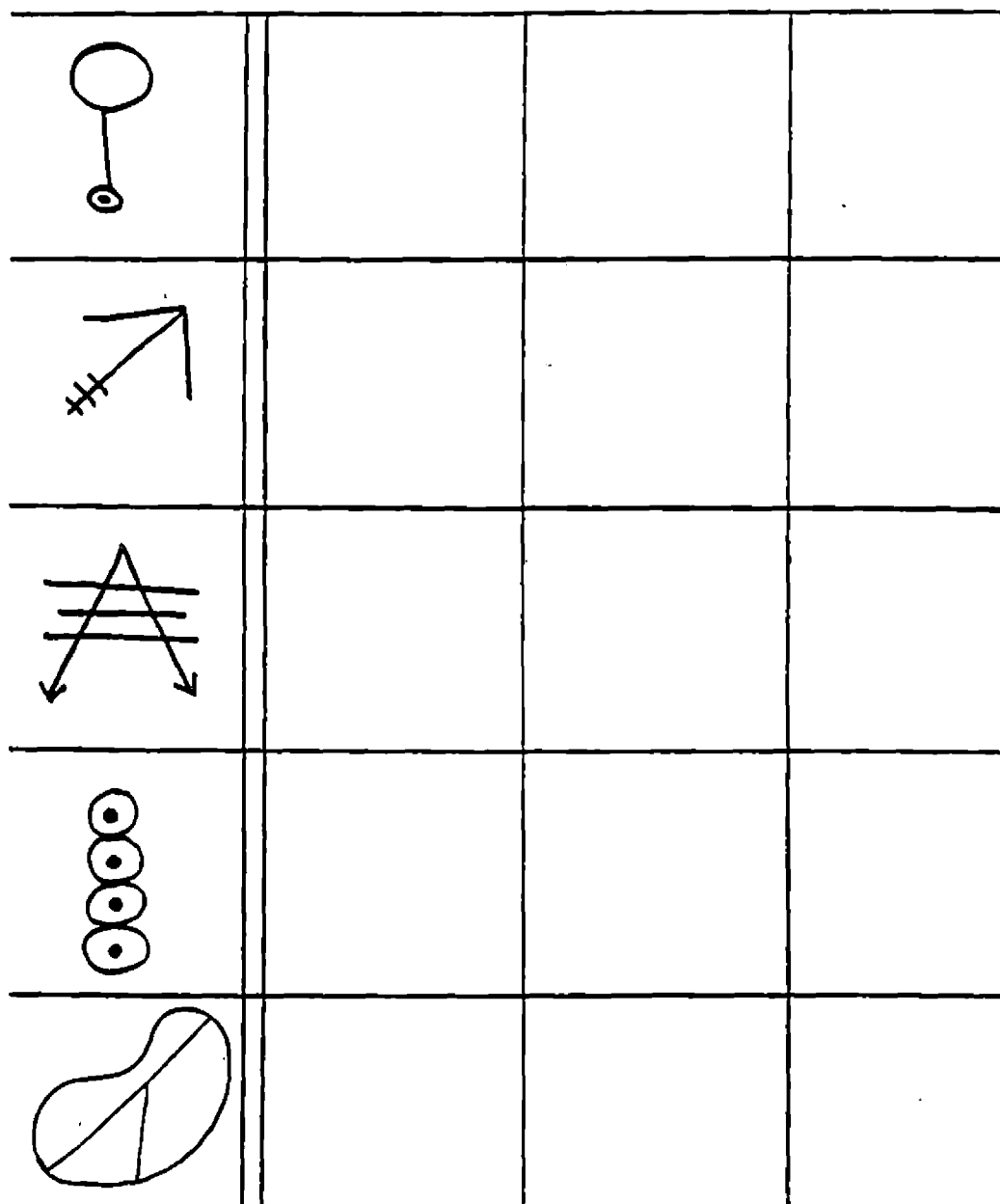
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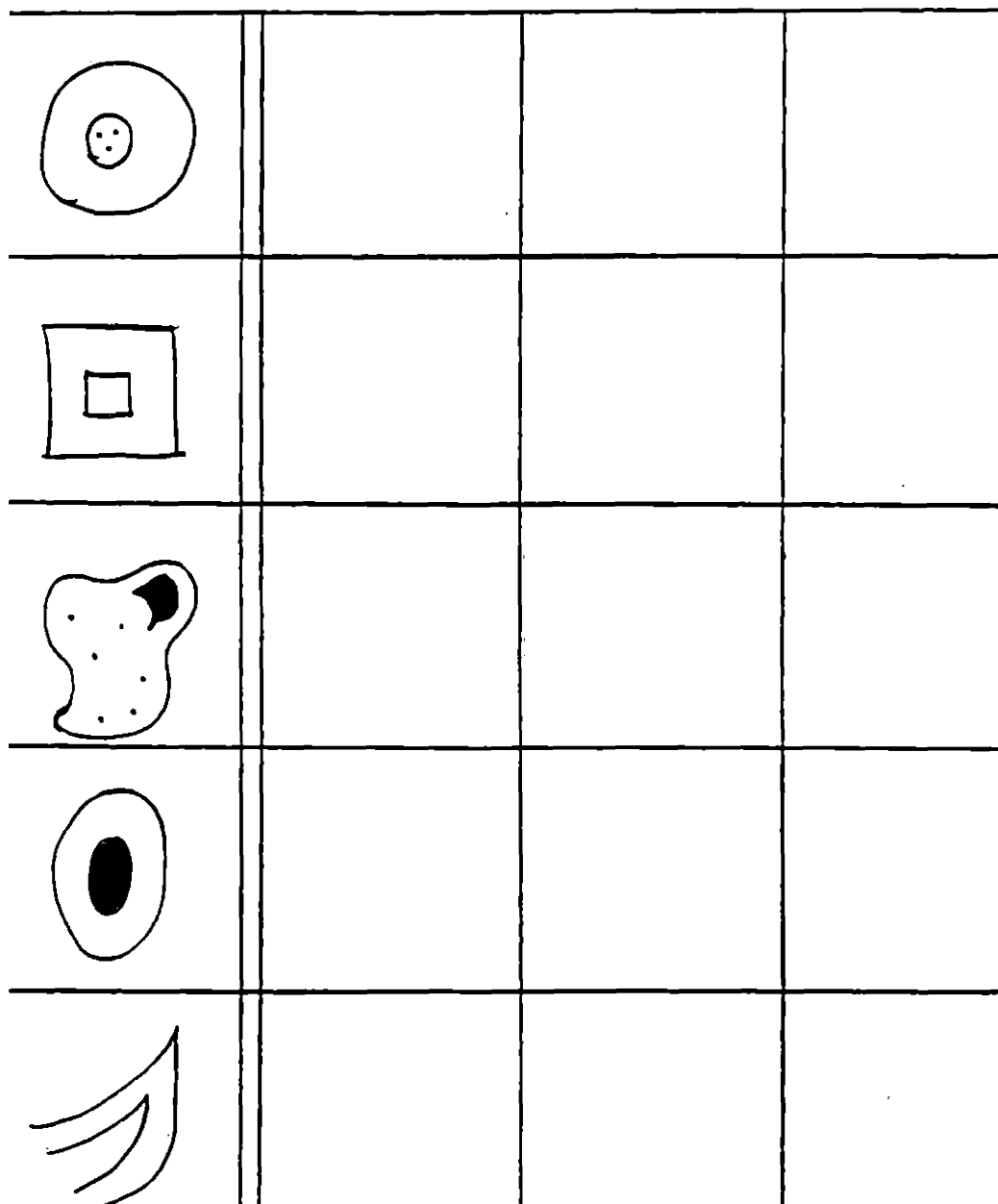
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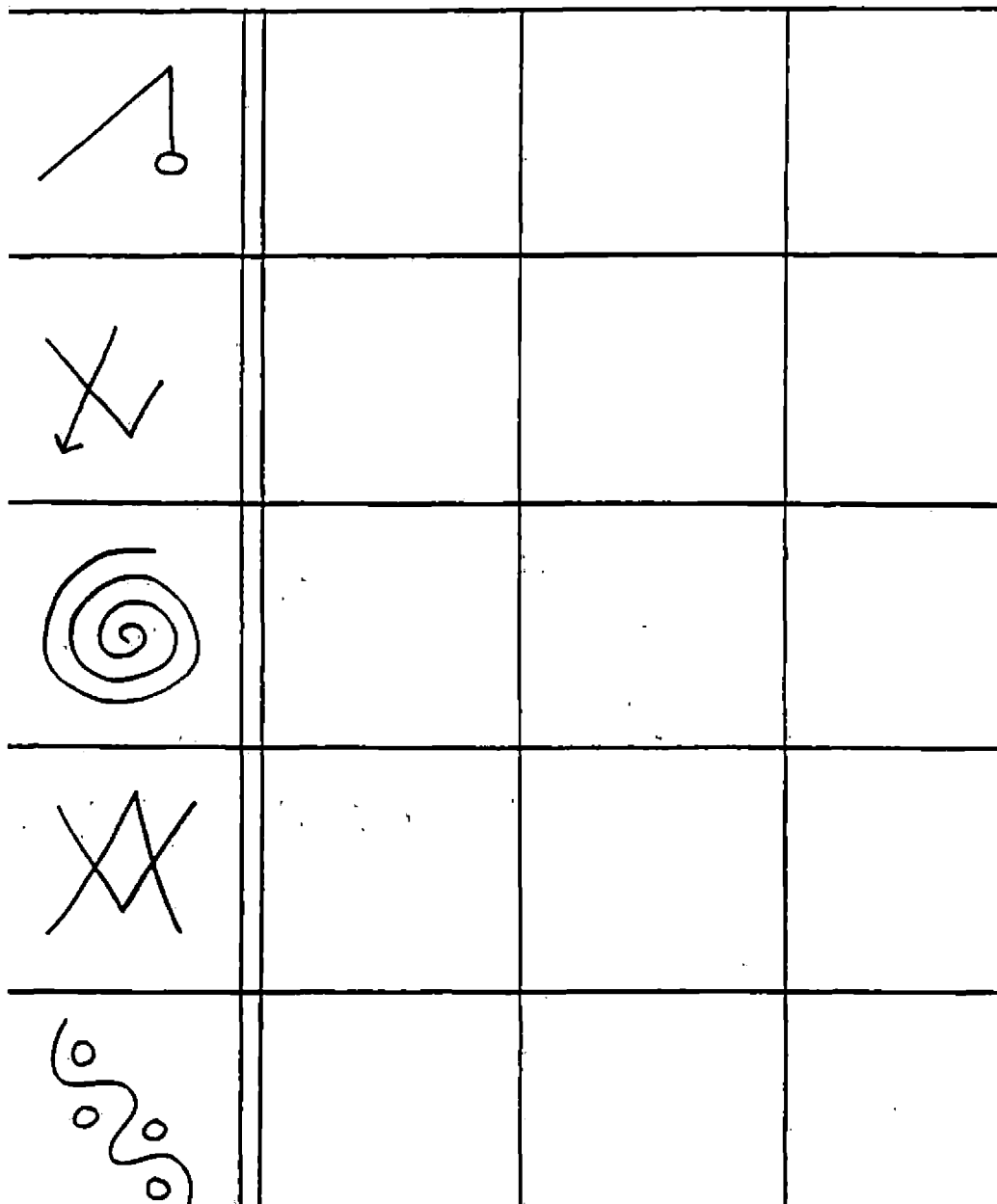
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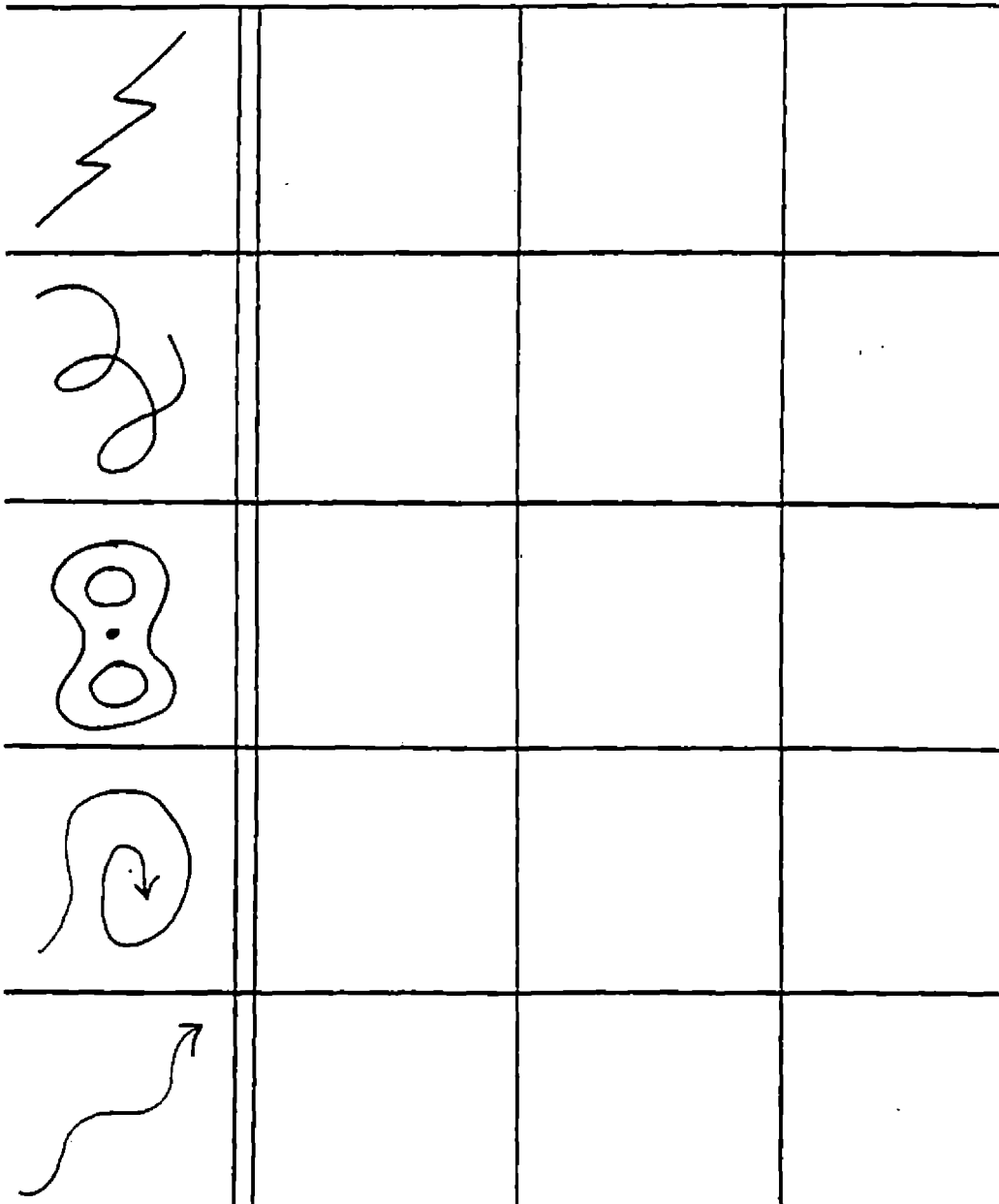
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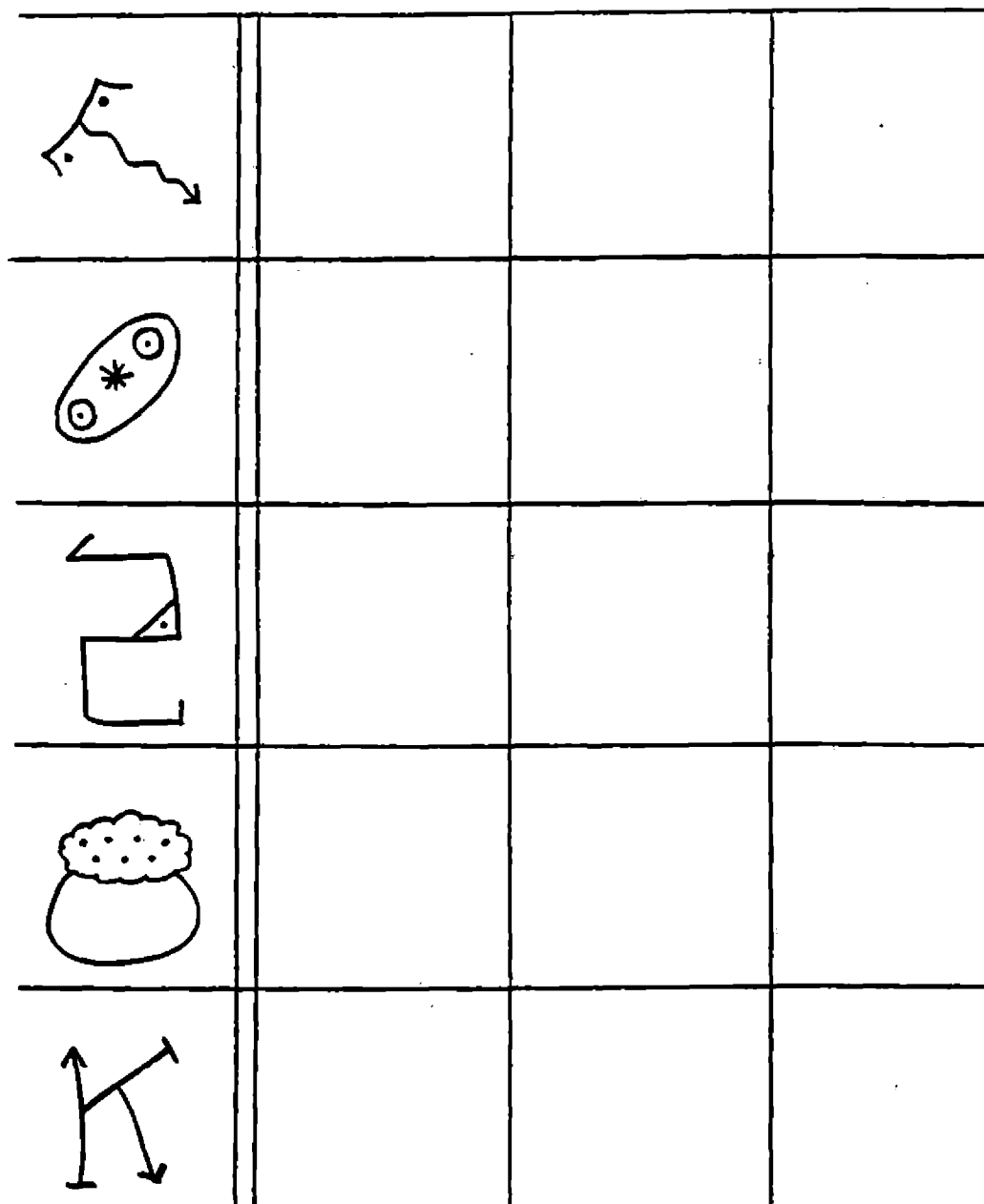
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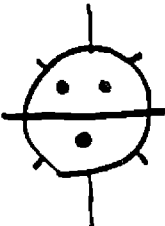


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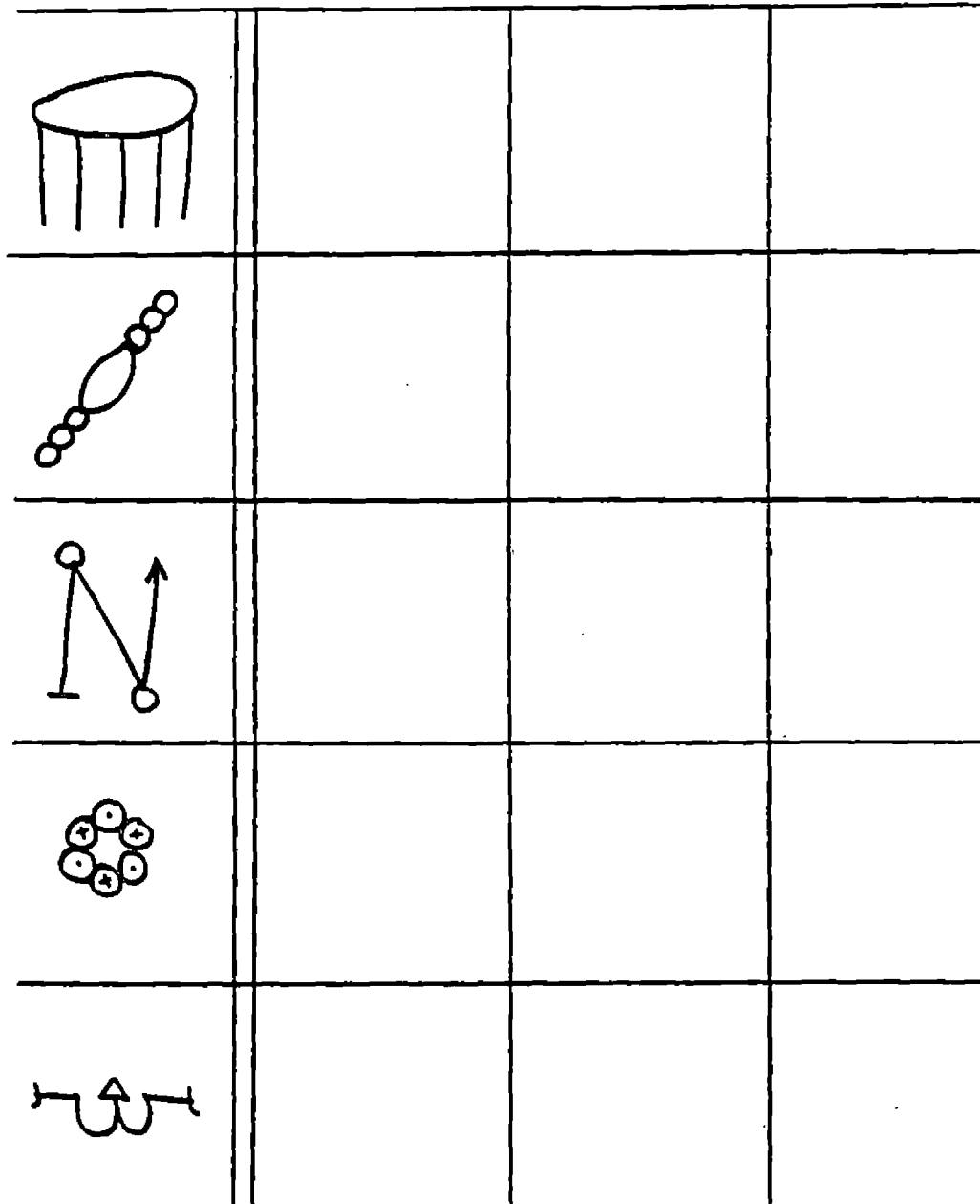
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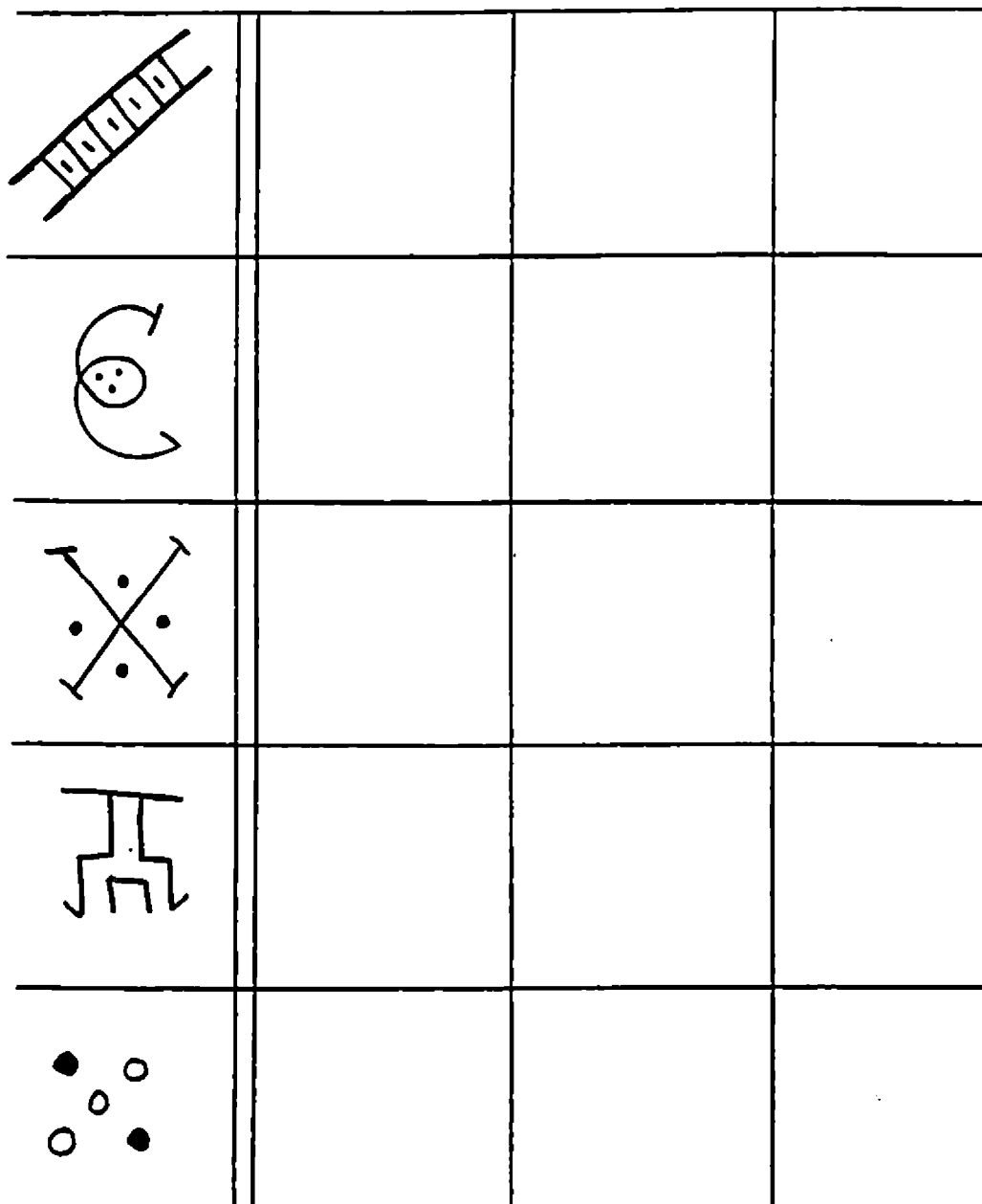
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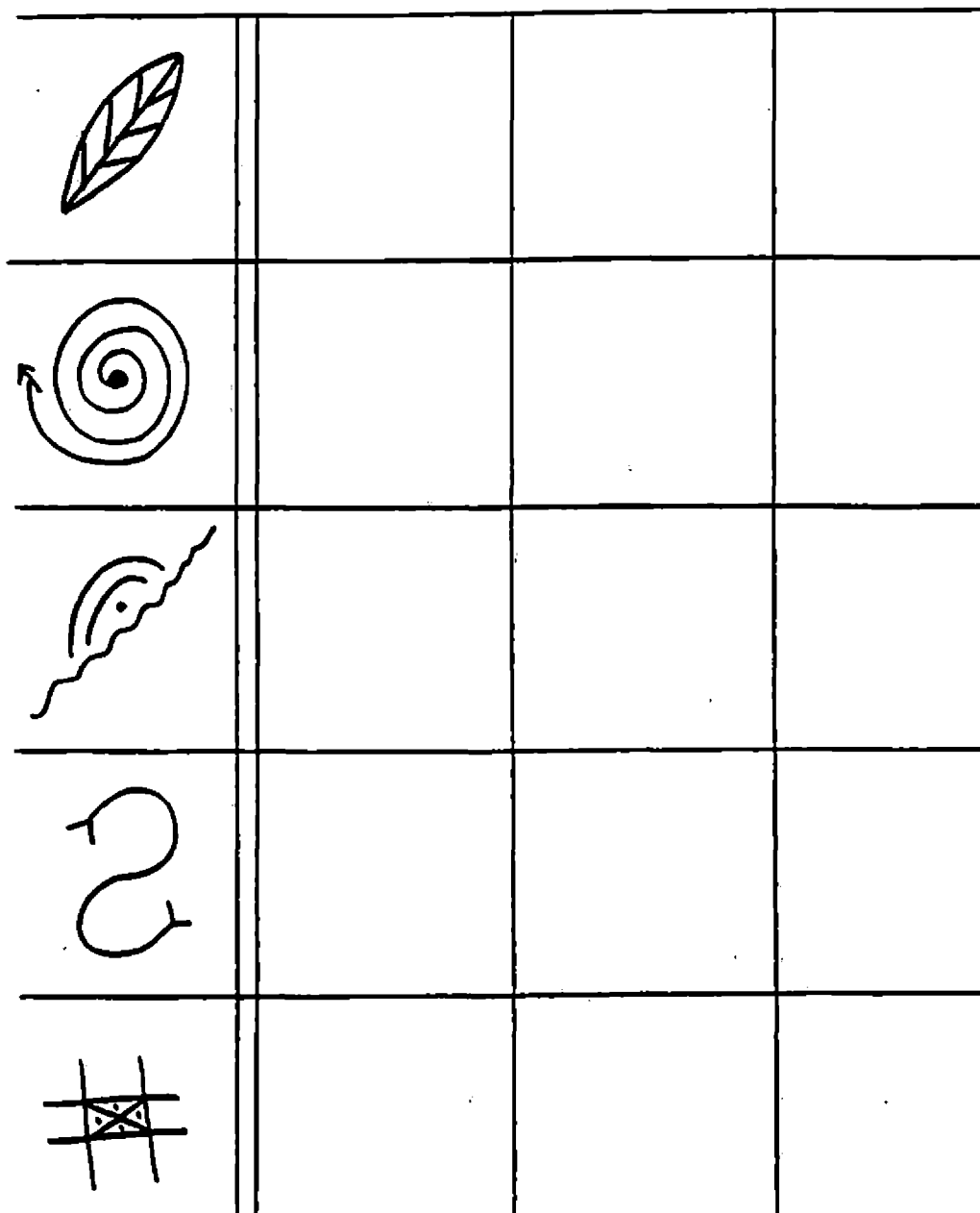
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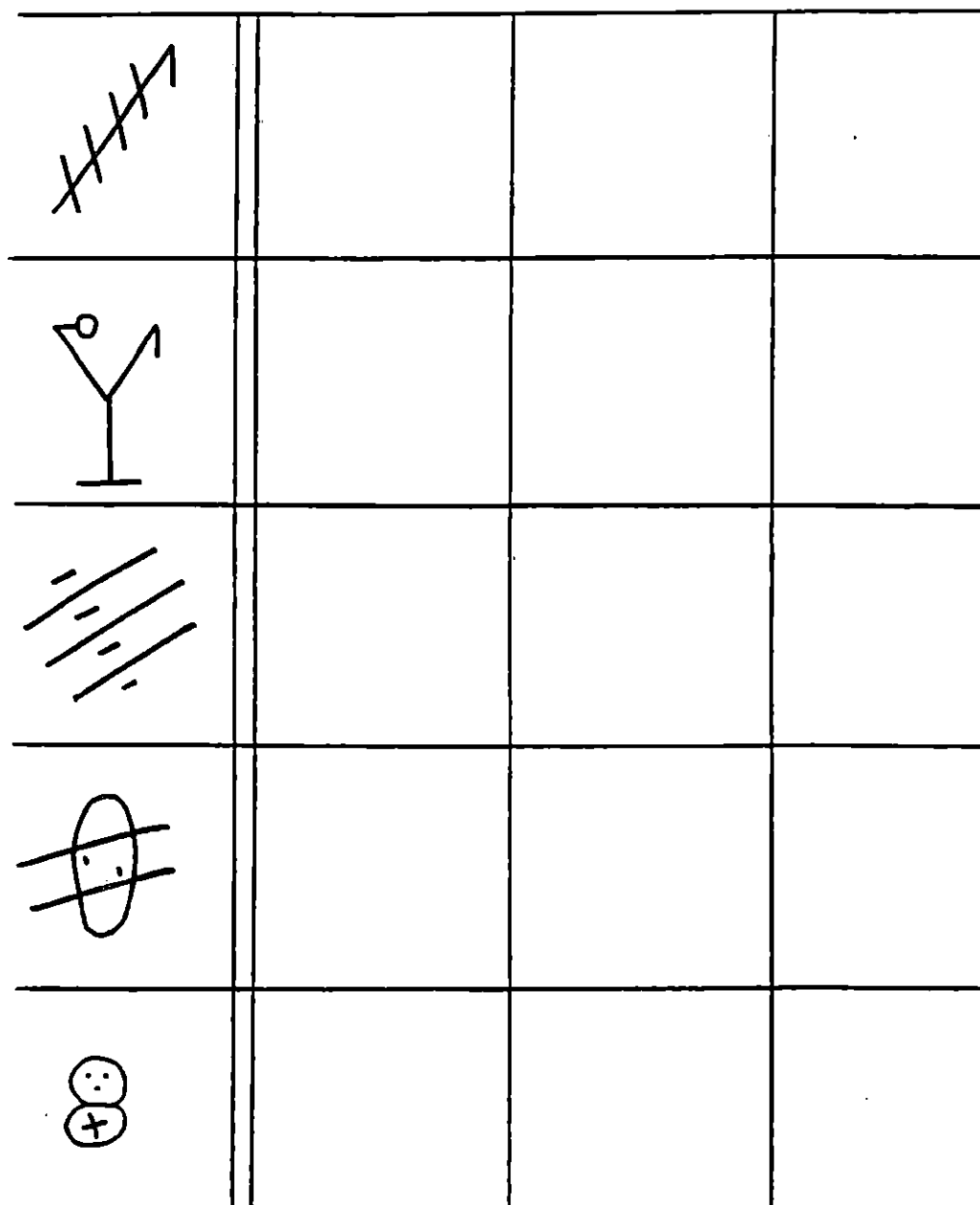
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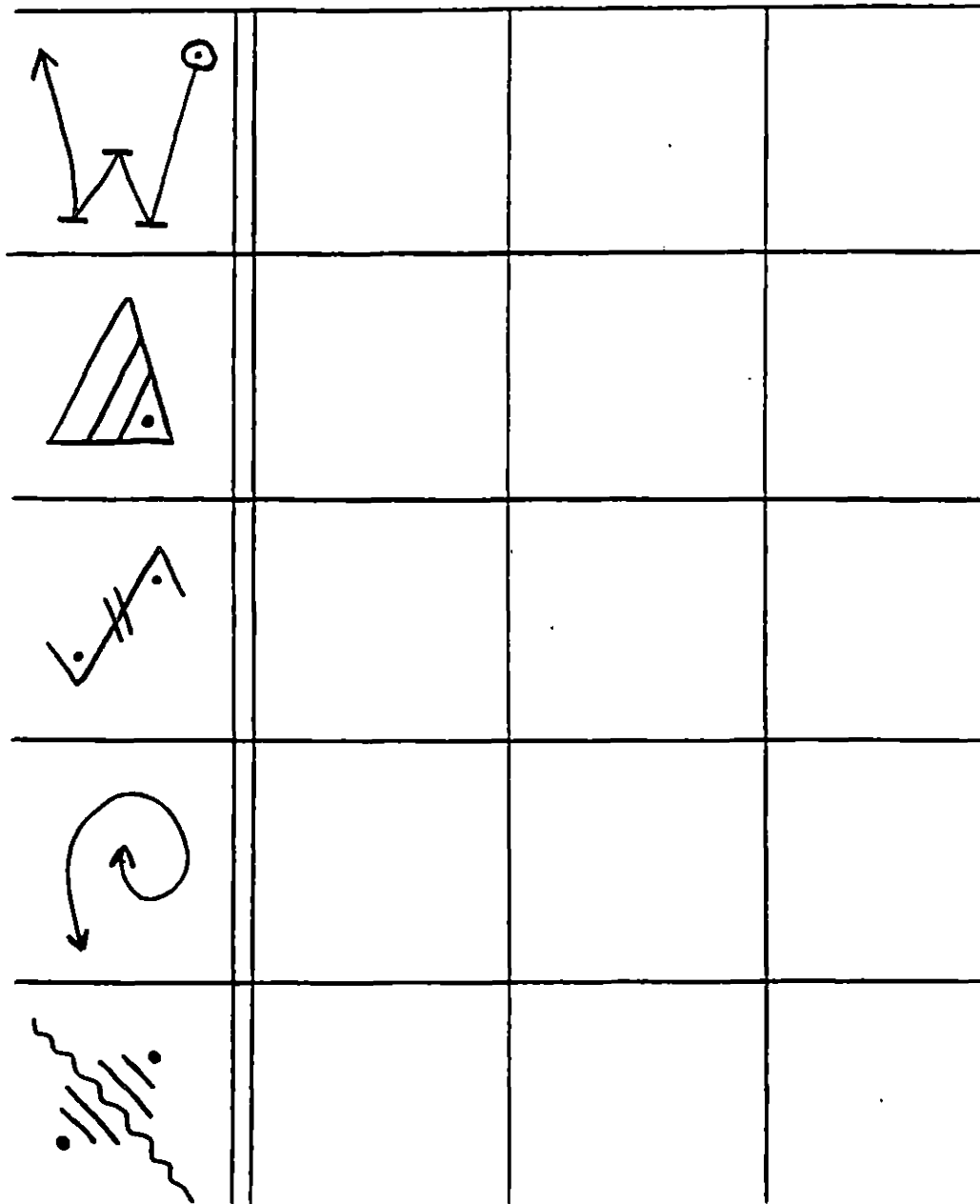
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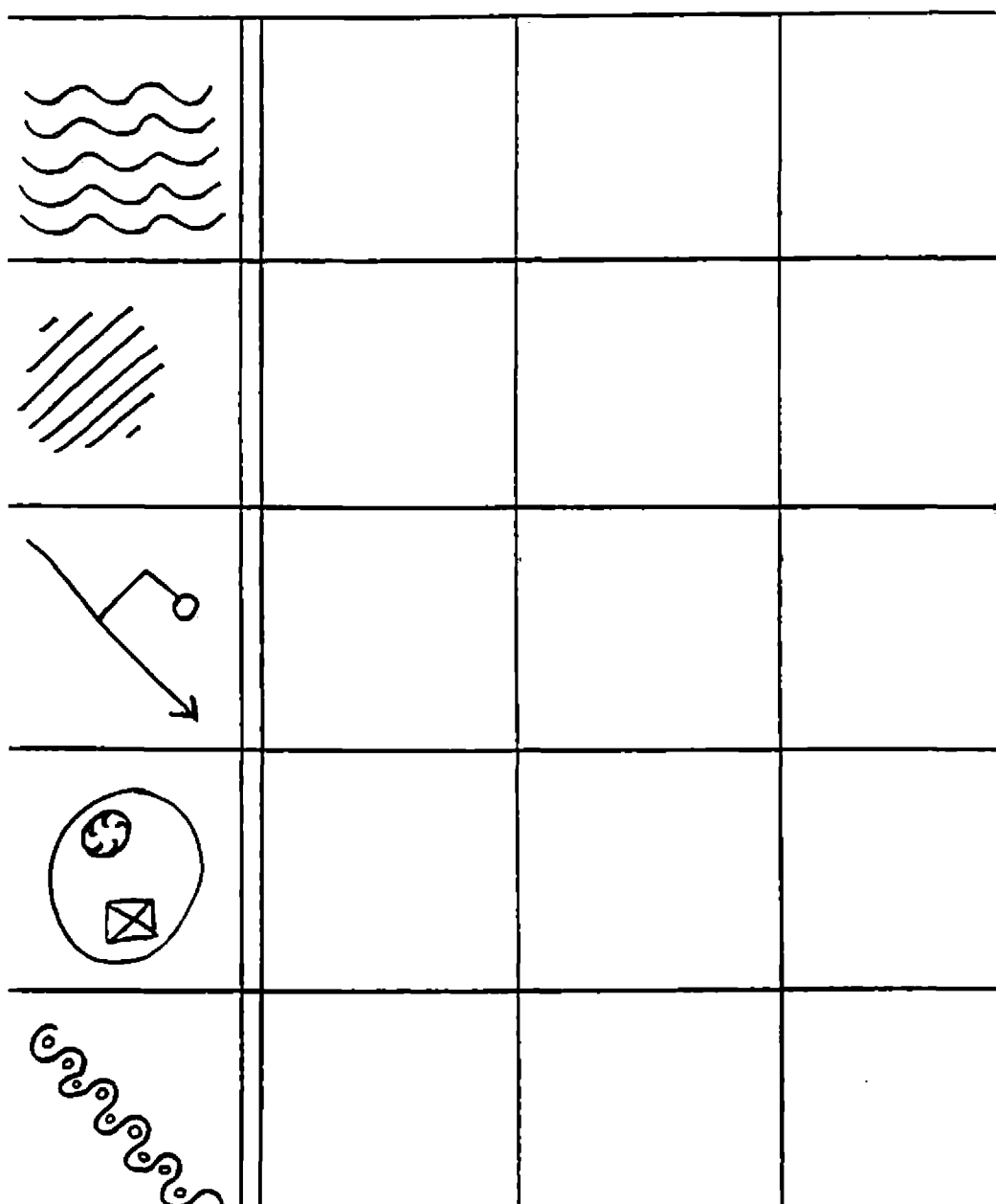
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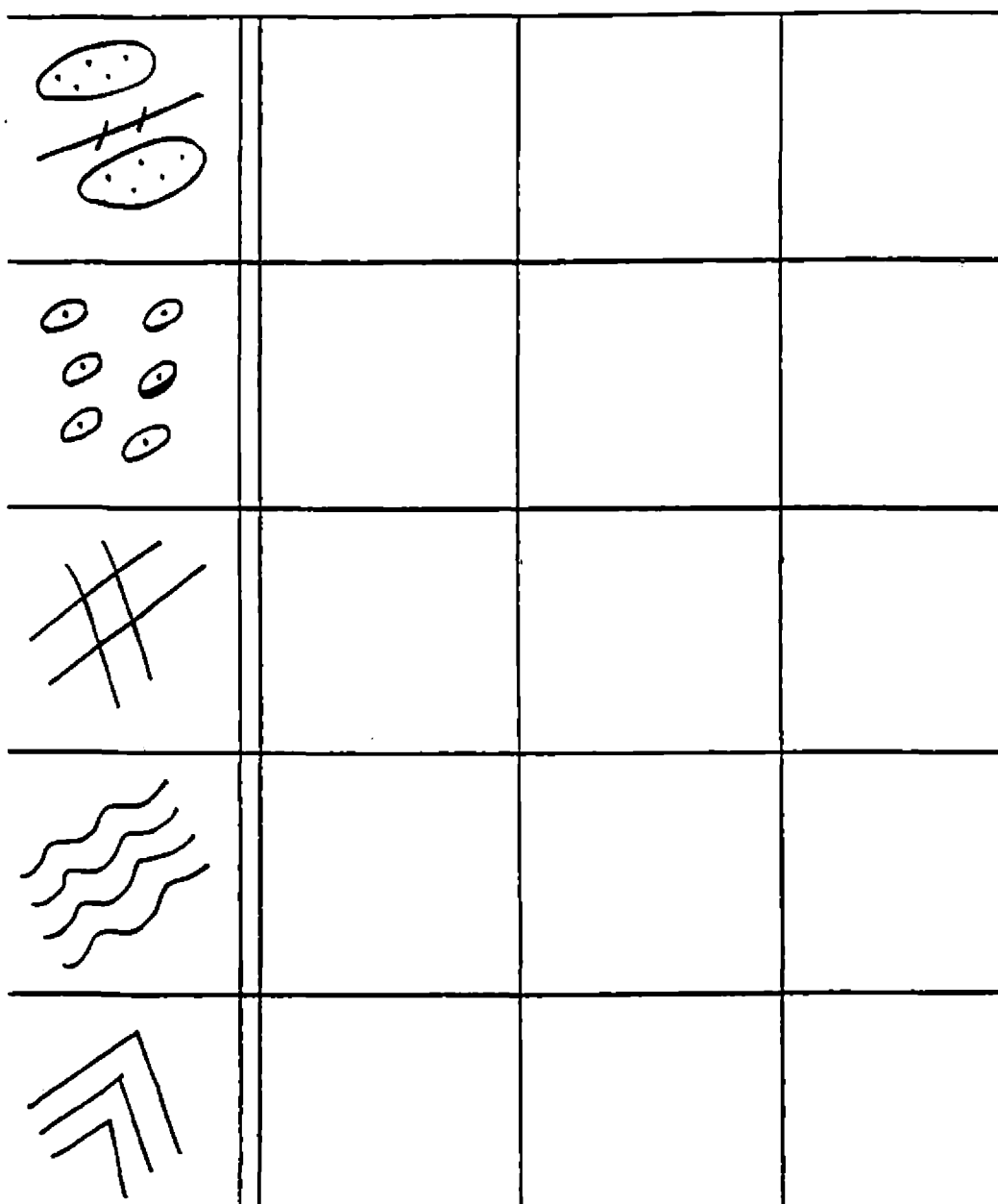
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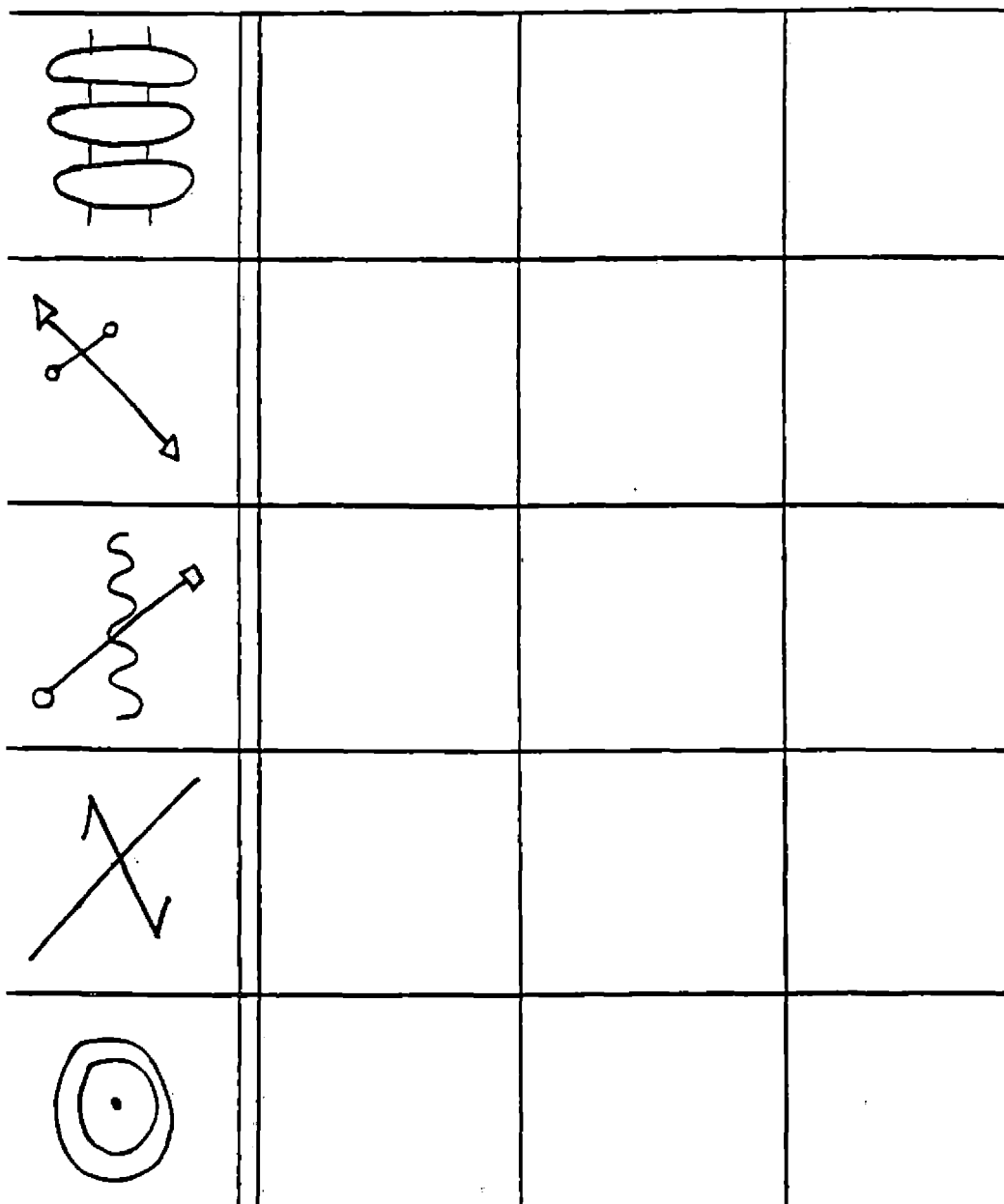
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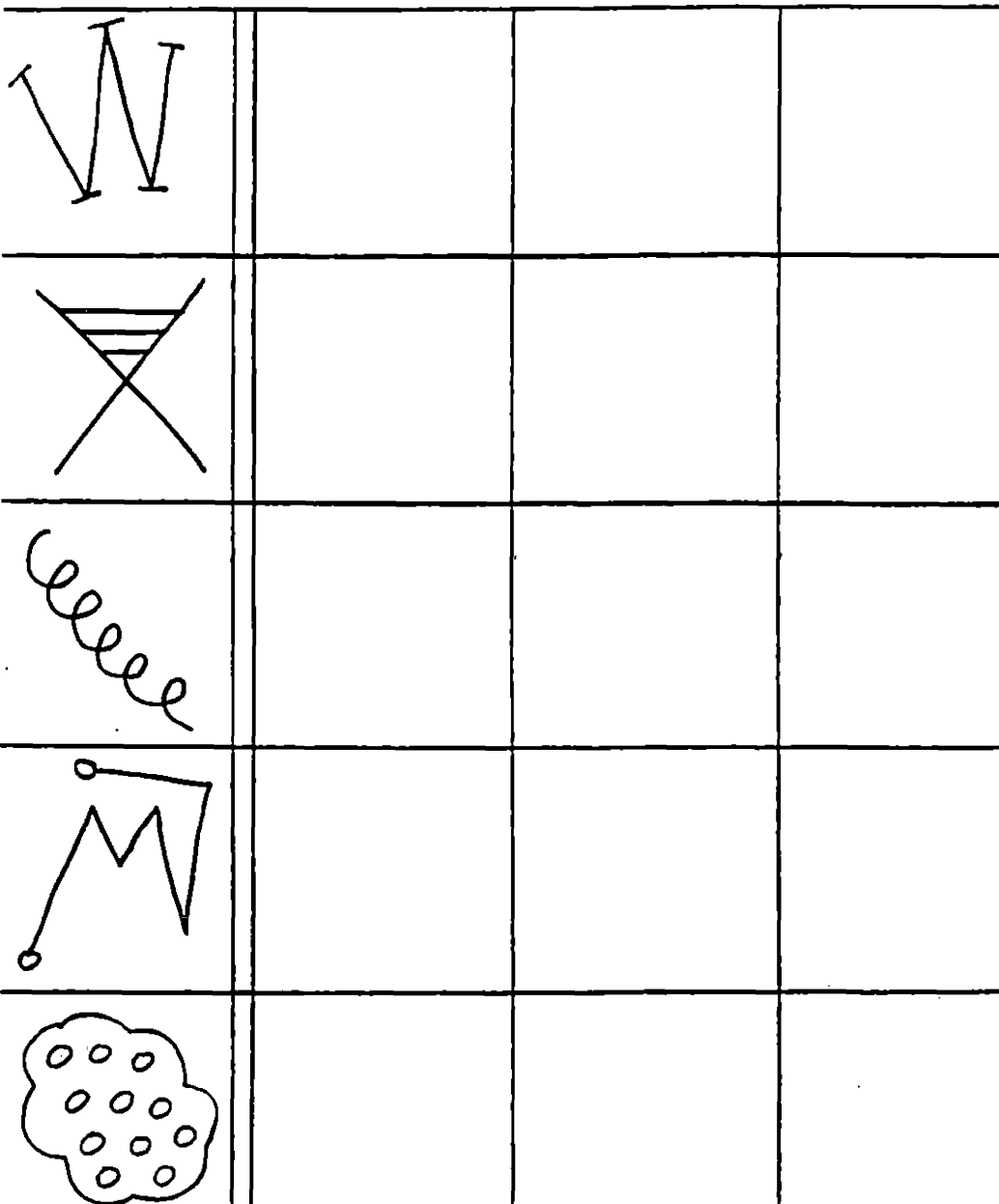
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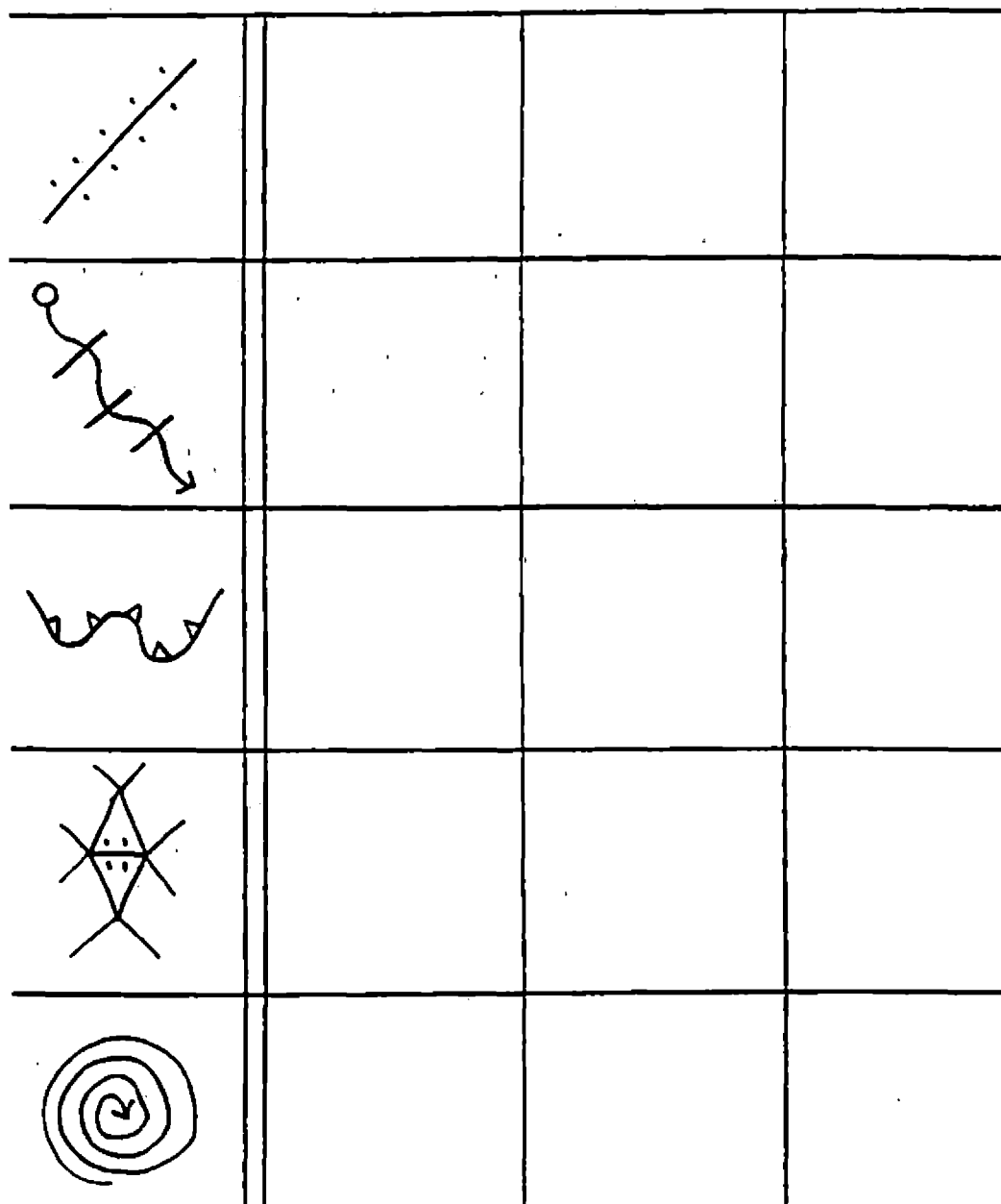
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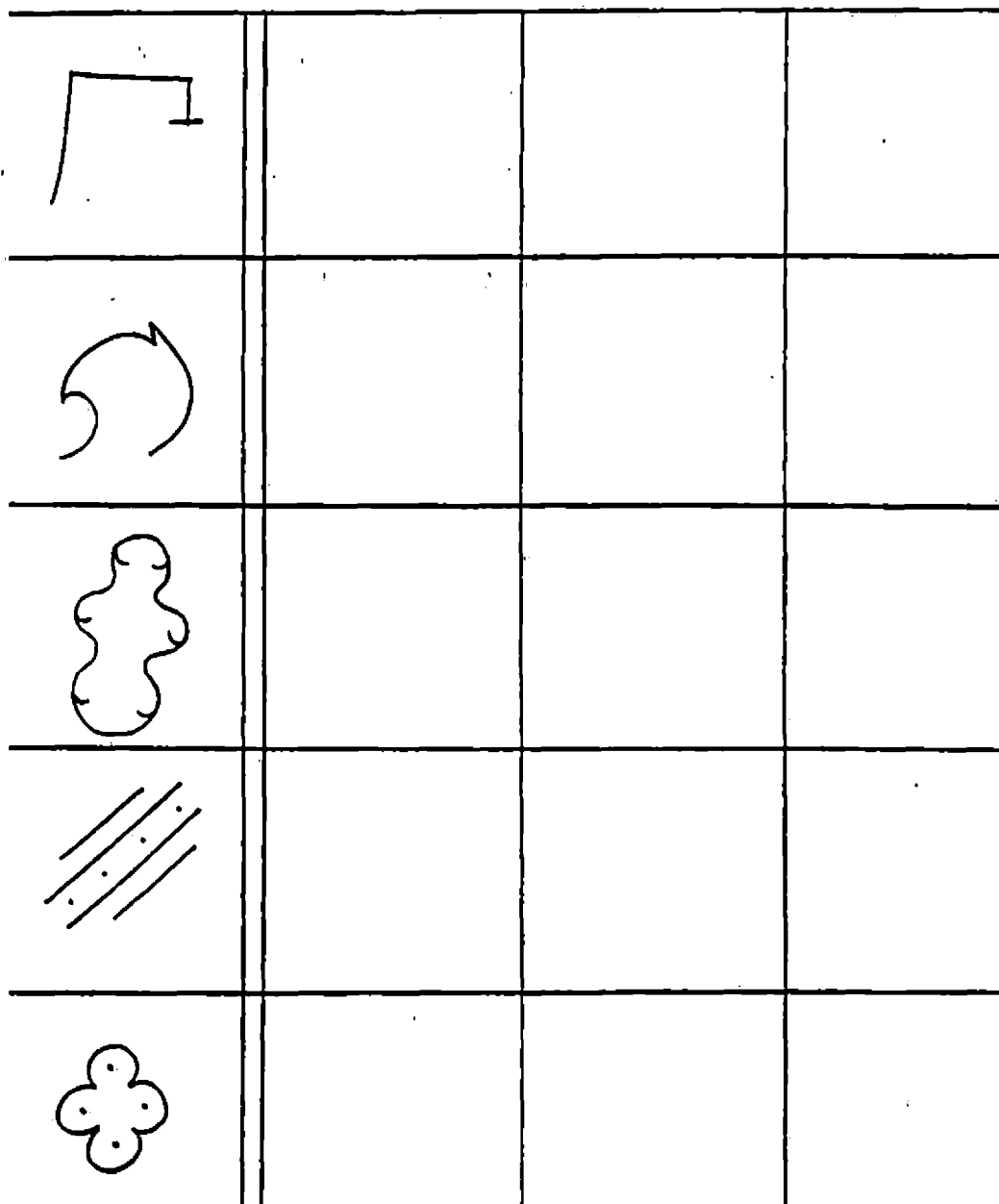
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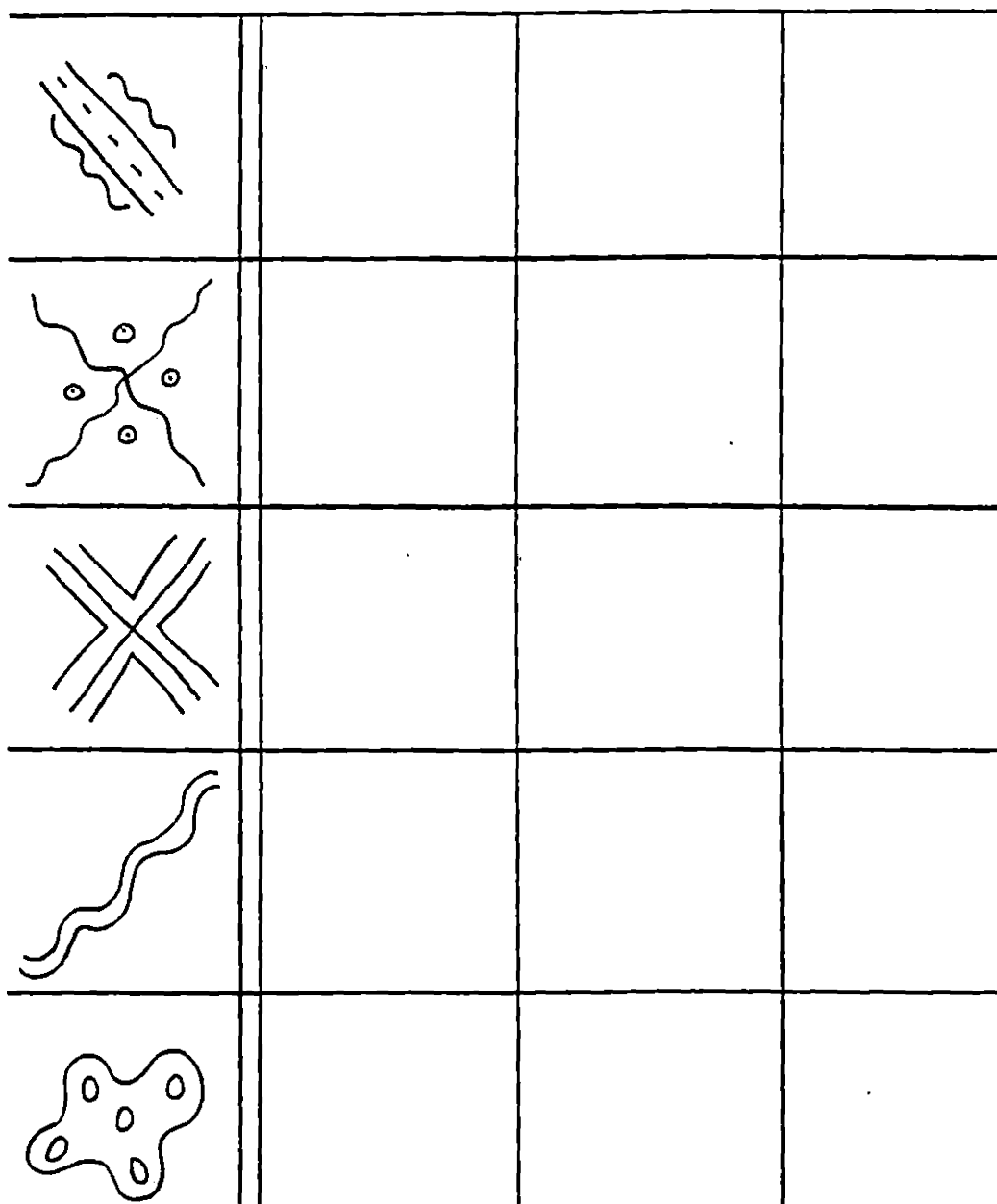
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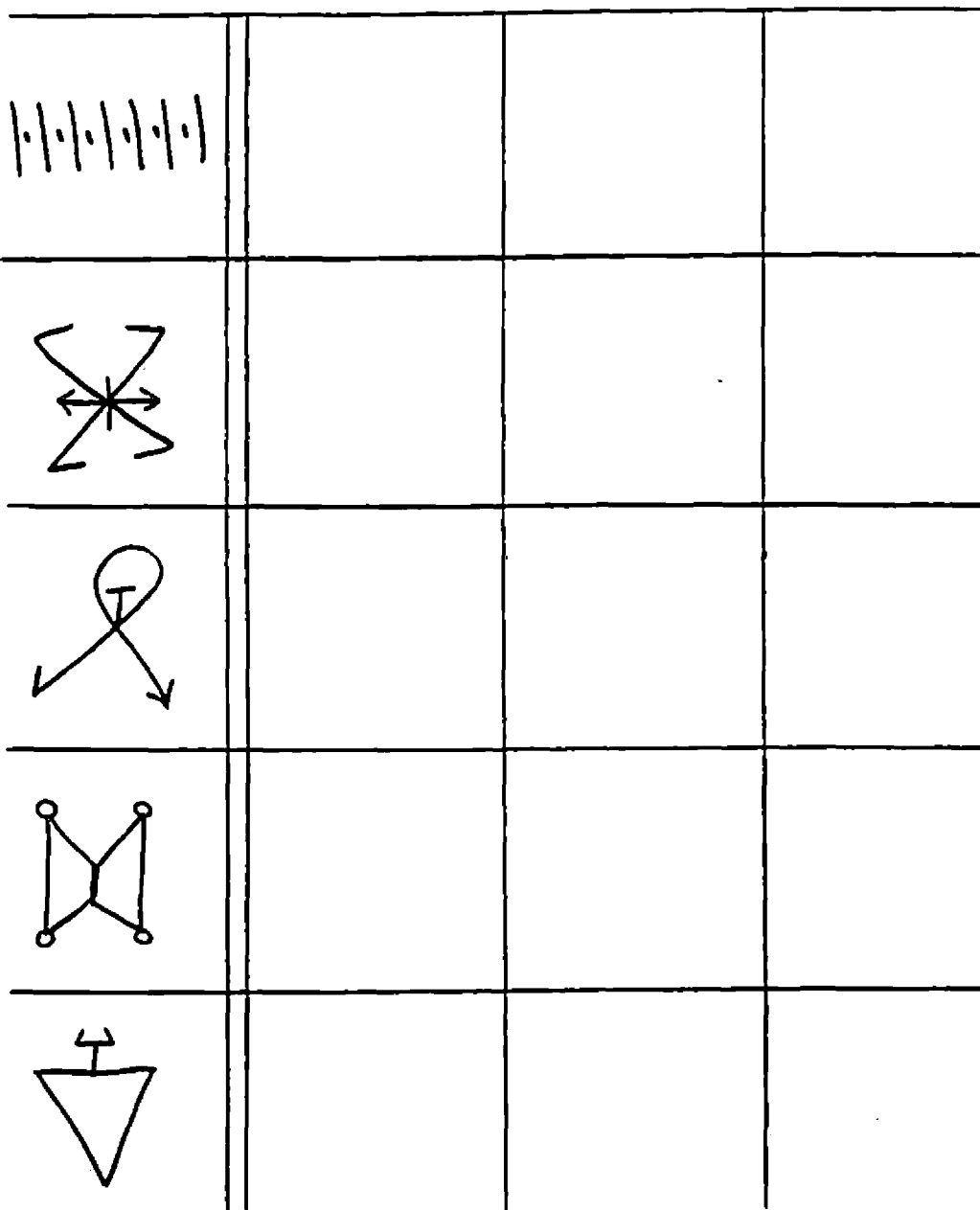
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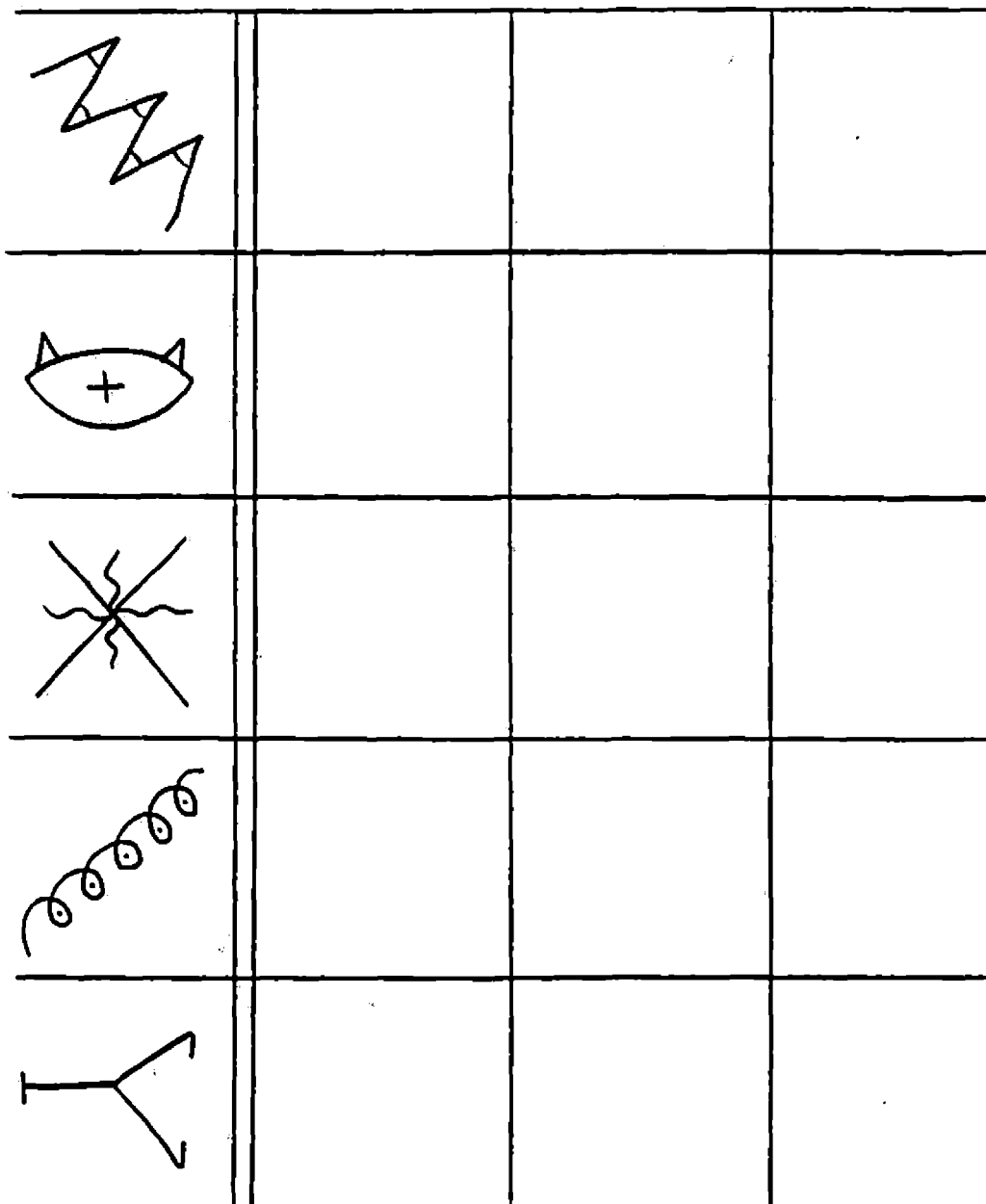
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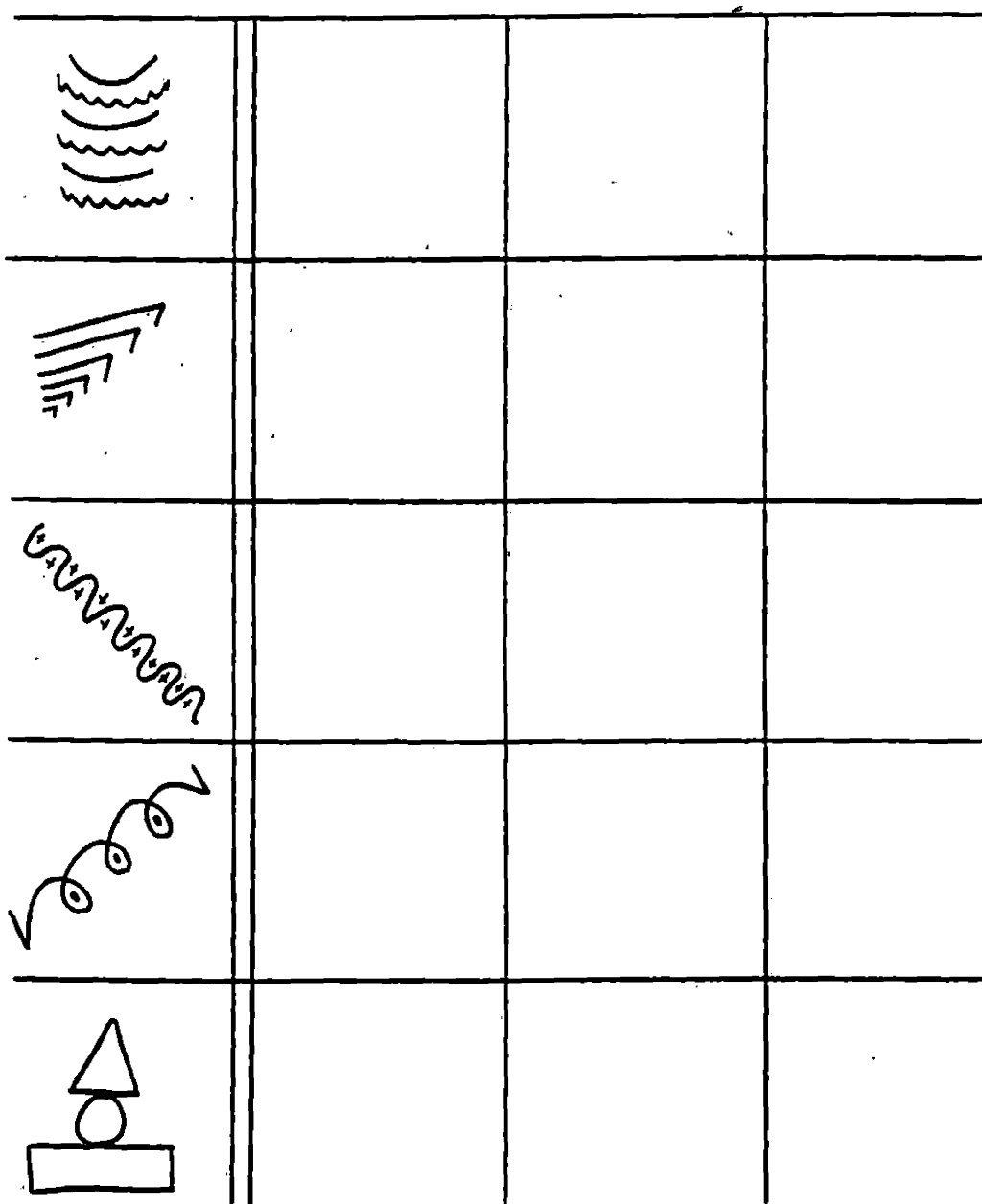
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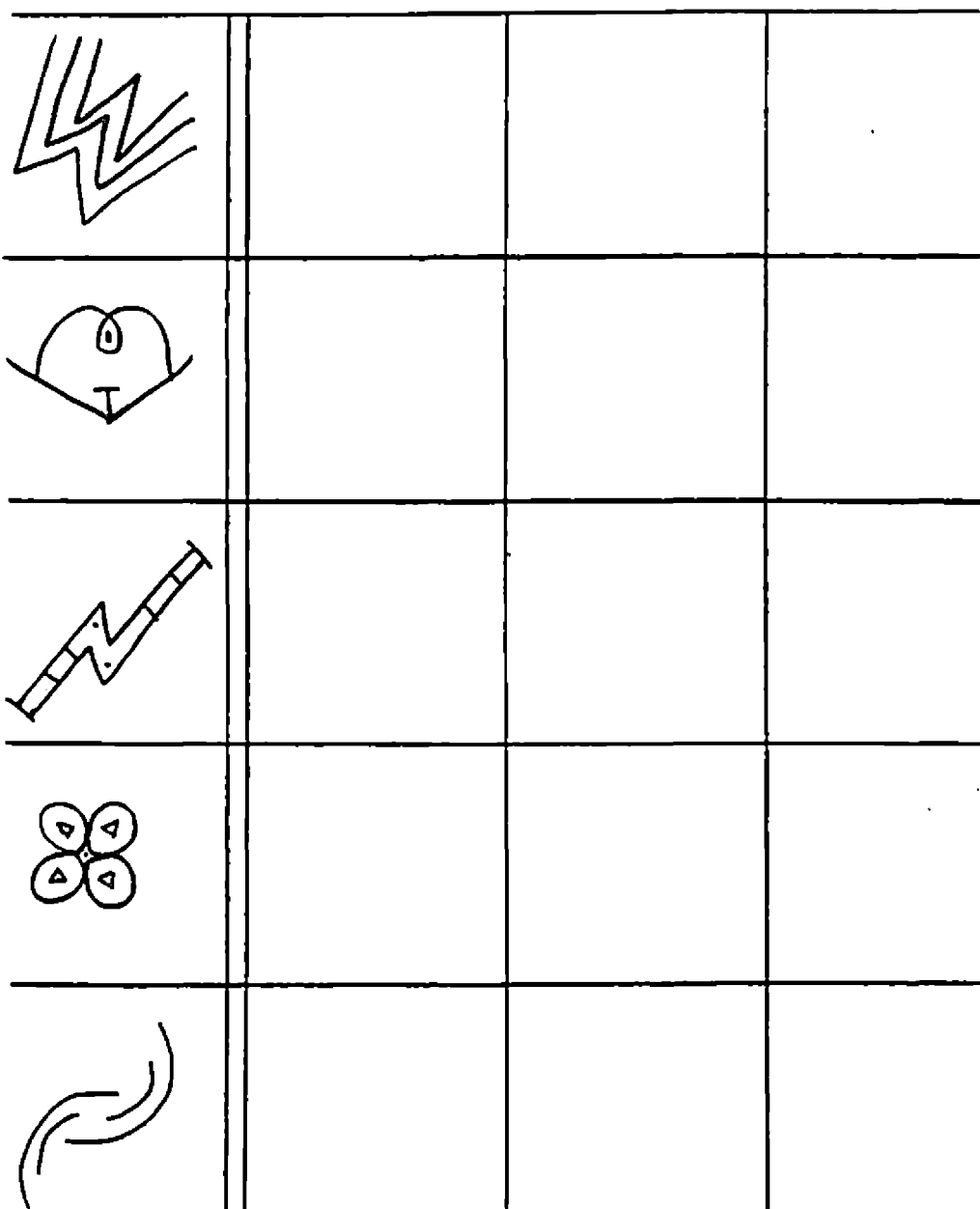
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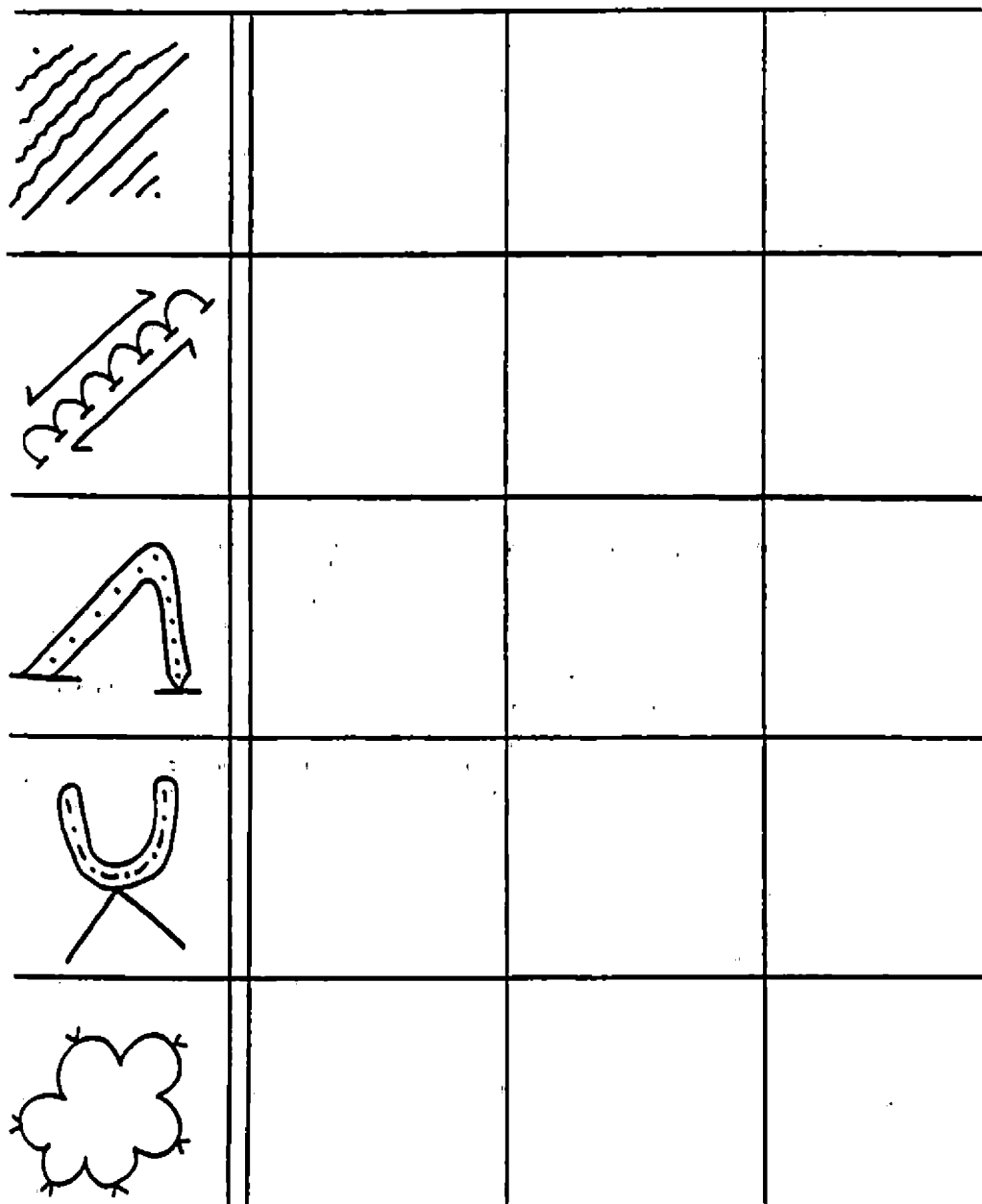
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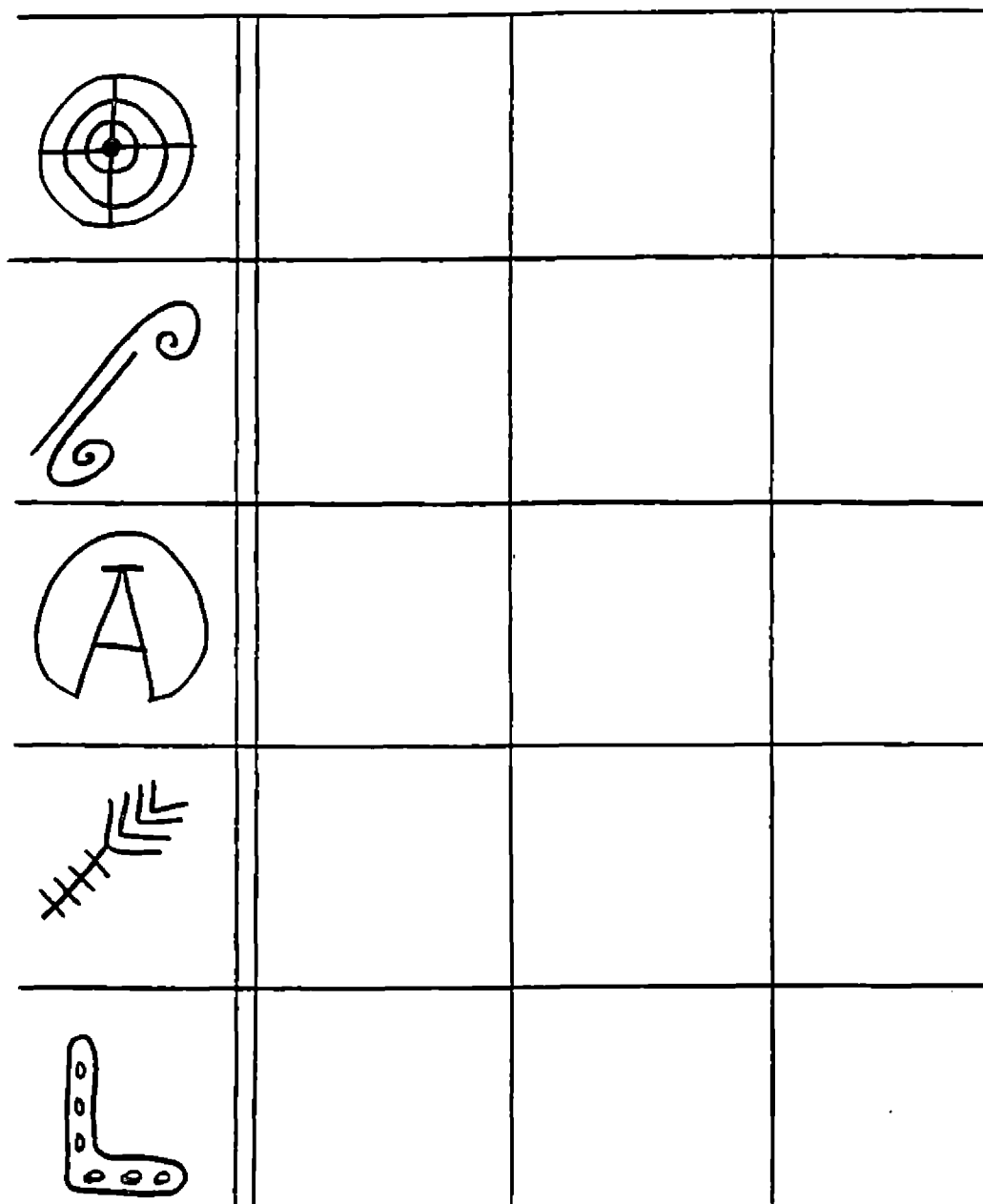
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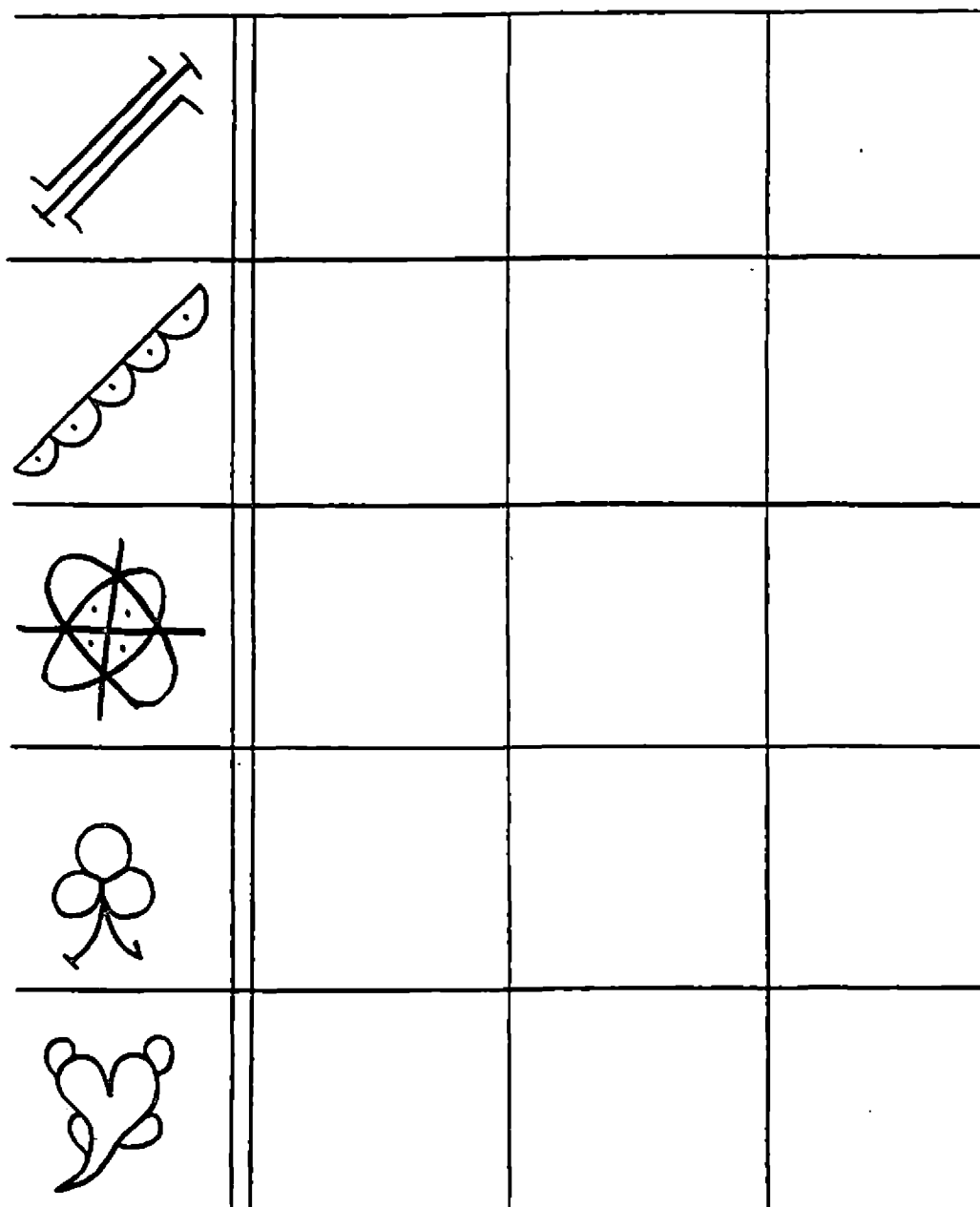
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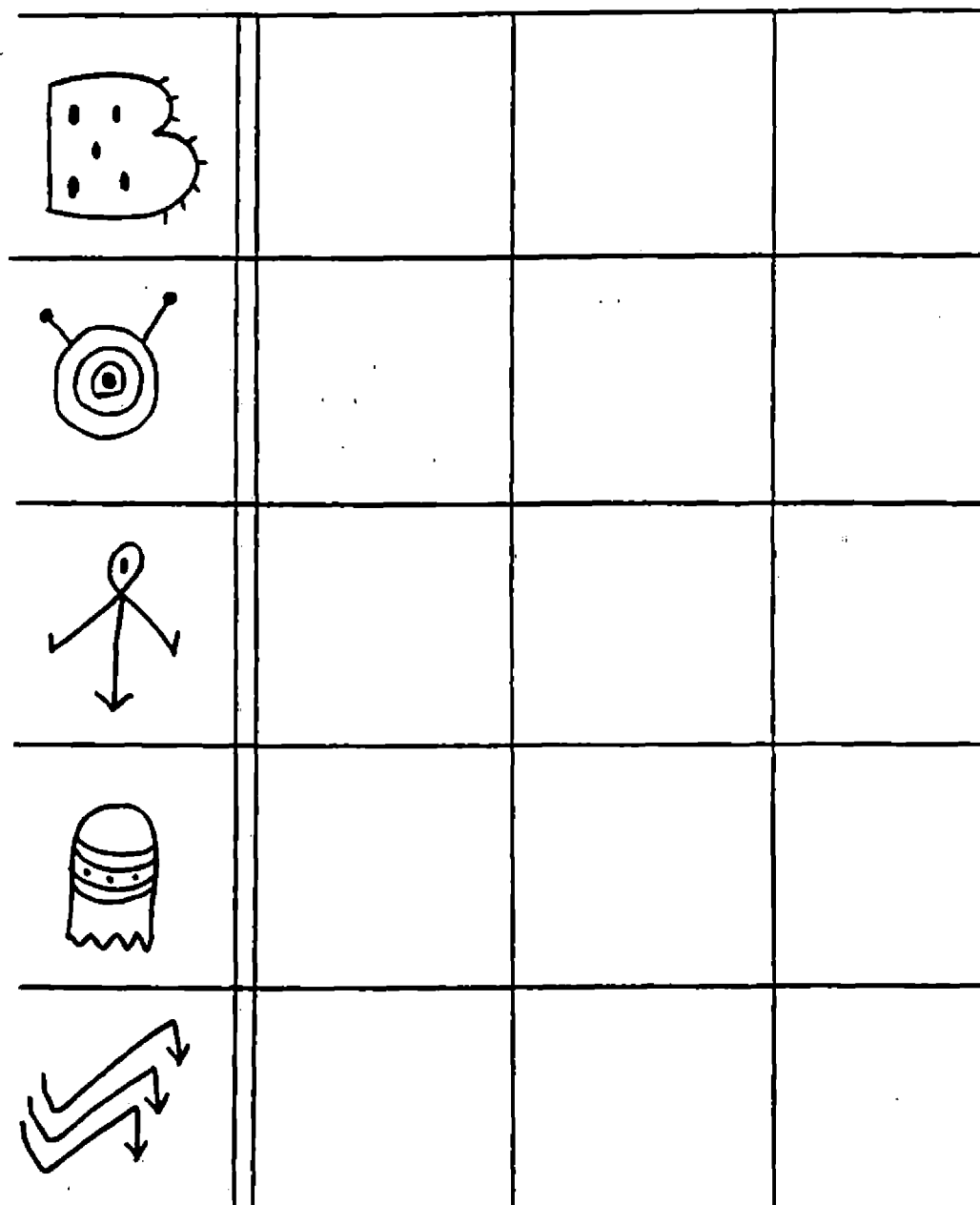
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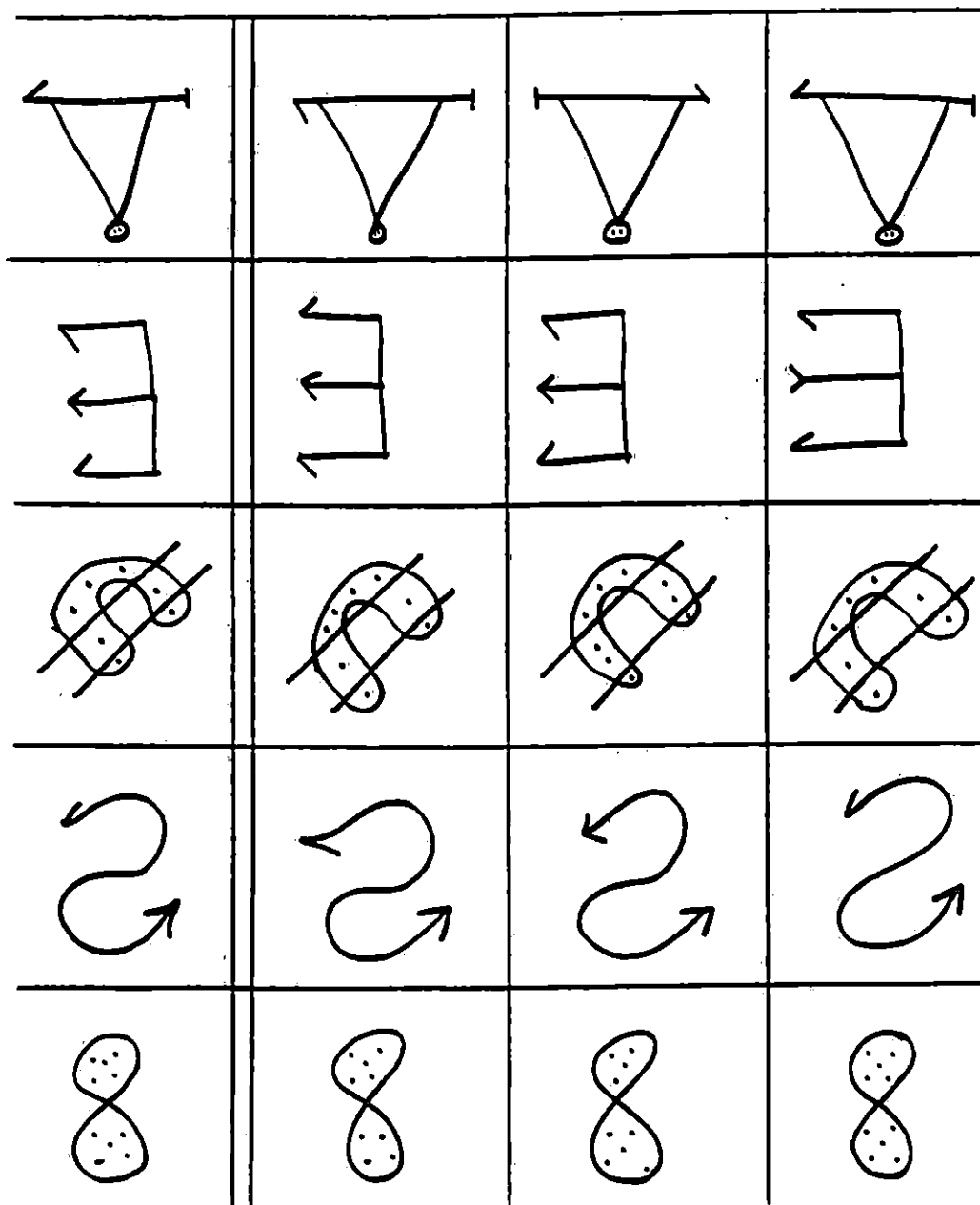
Appendix E

Warm Up Activities

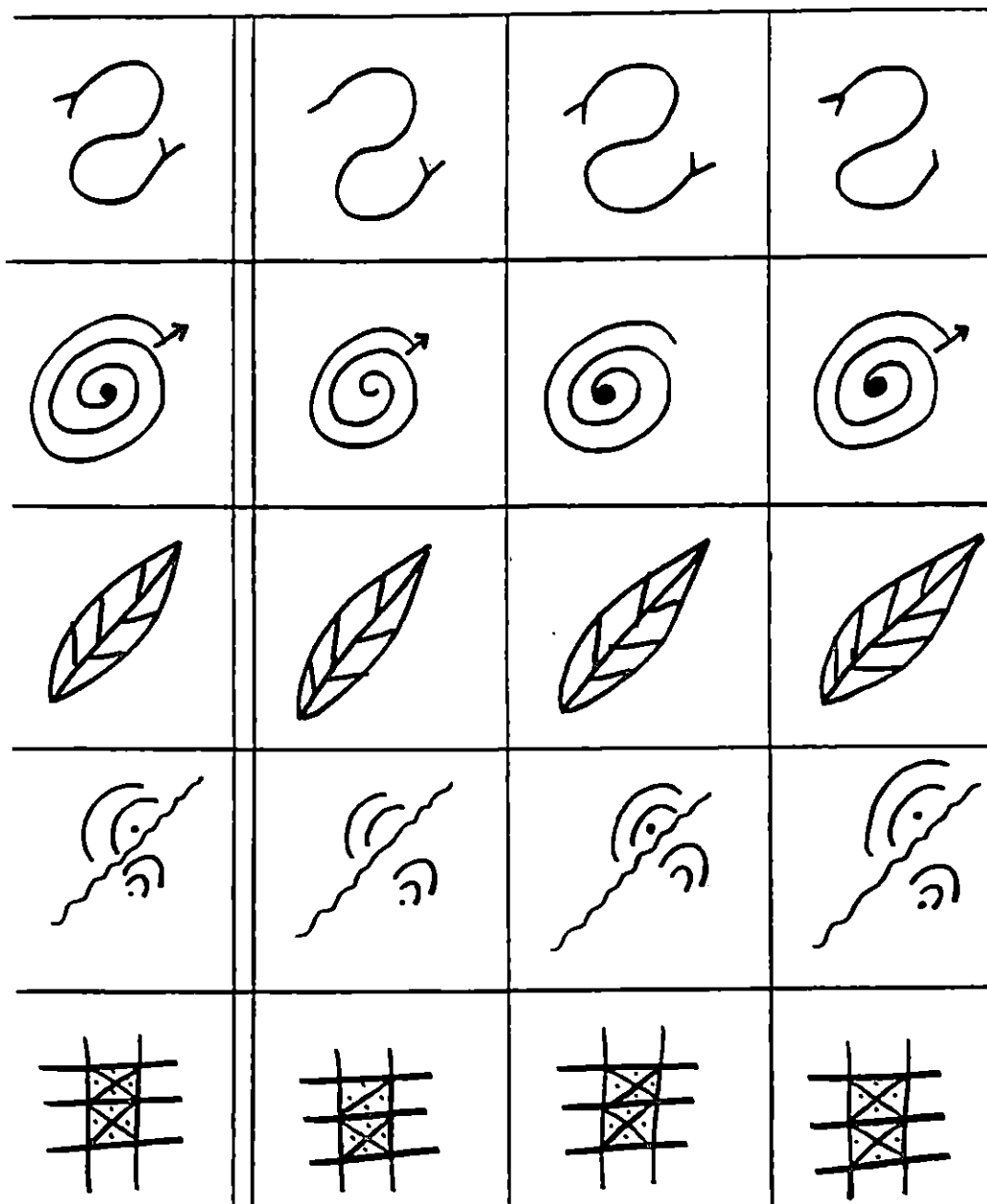
Matching

The following twenty pages are warm up matching activities. Alternate these with the other types of warm up activities. Remember some type of warm up should be done before every drawing project. These warm ups are arranged by drawing levels. Use the ones labeled with the drawing level you are working with. You will find a blank page for you to use to make some of your own warm up matching activities.

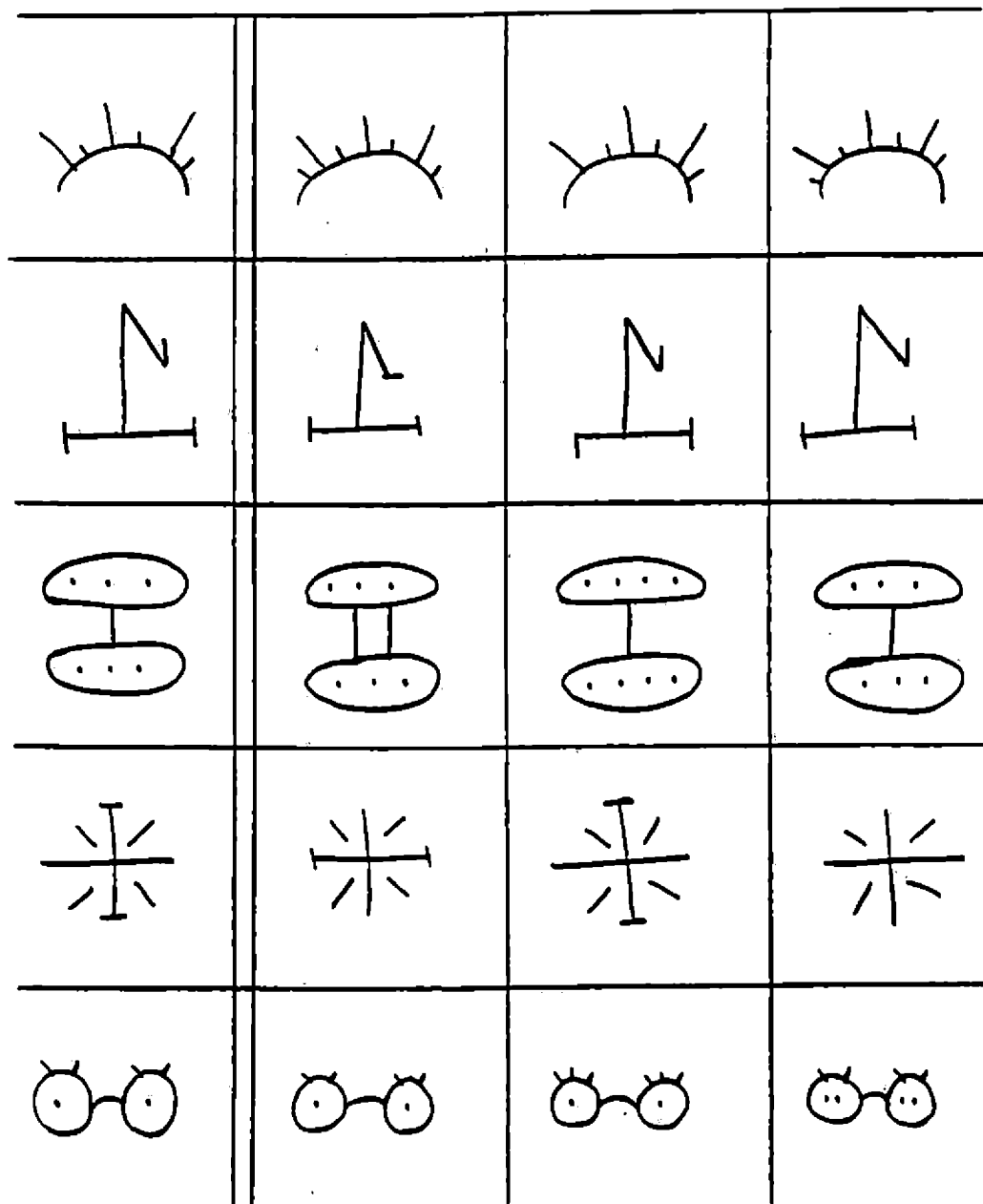
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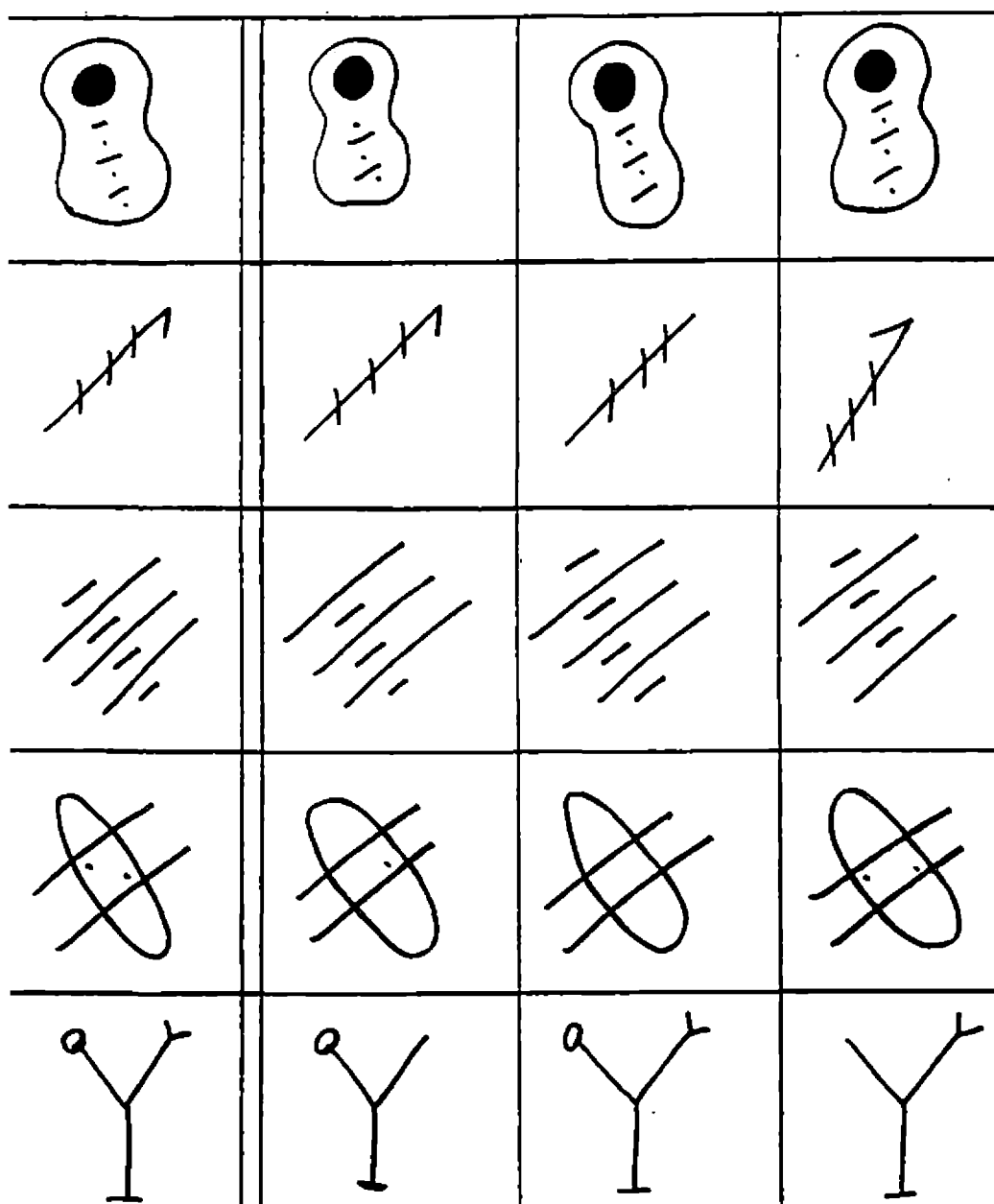
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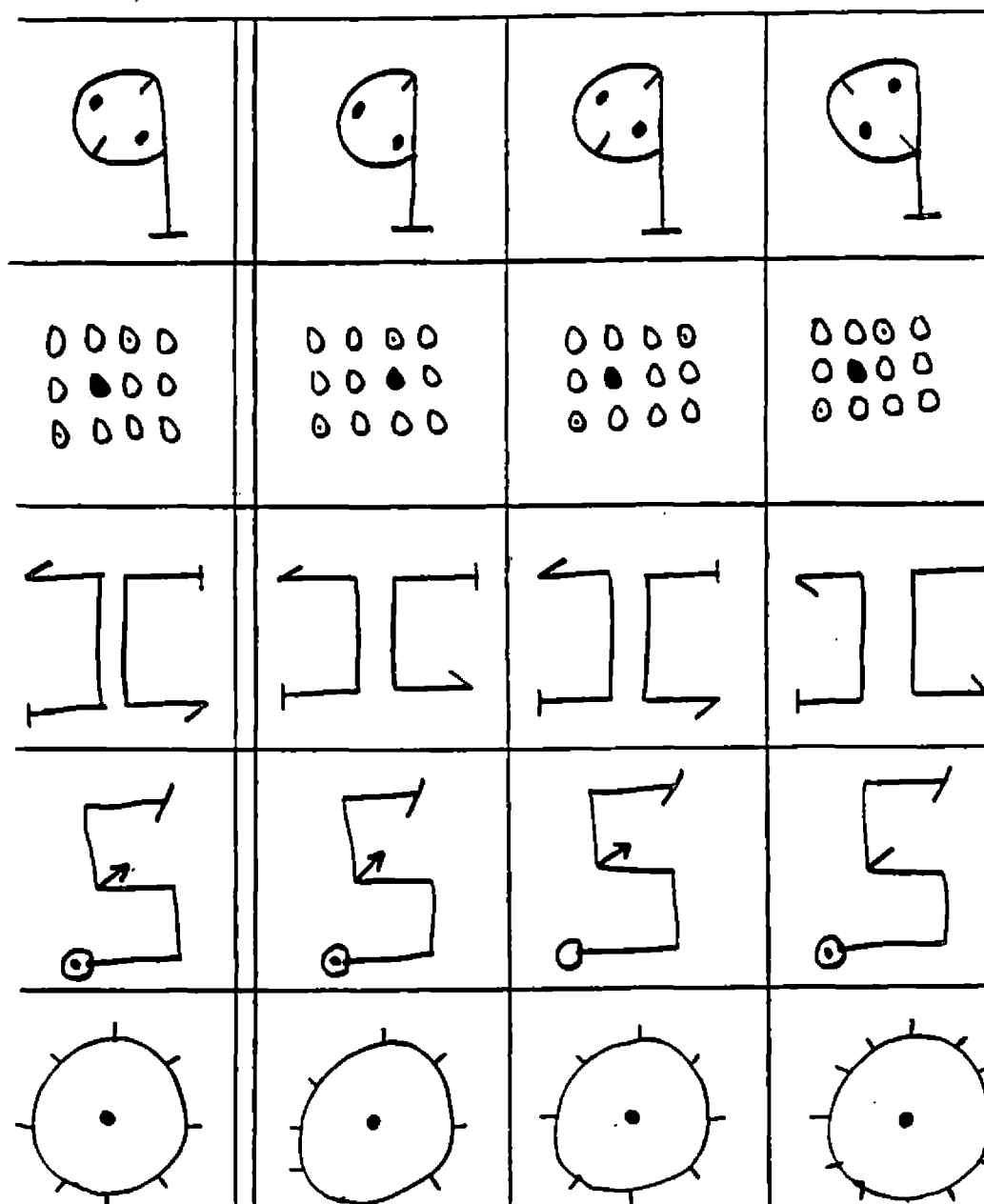
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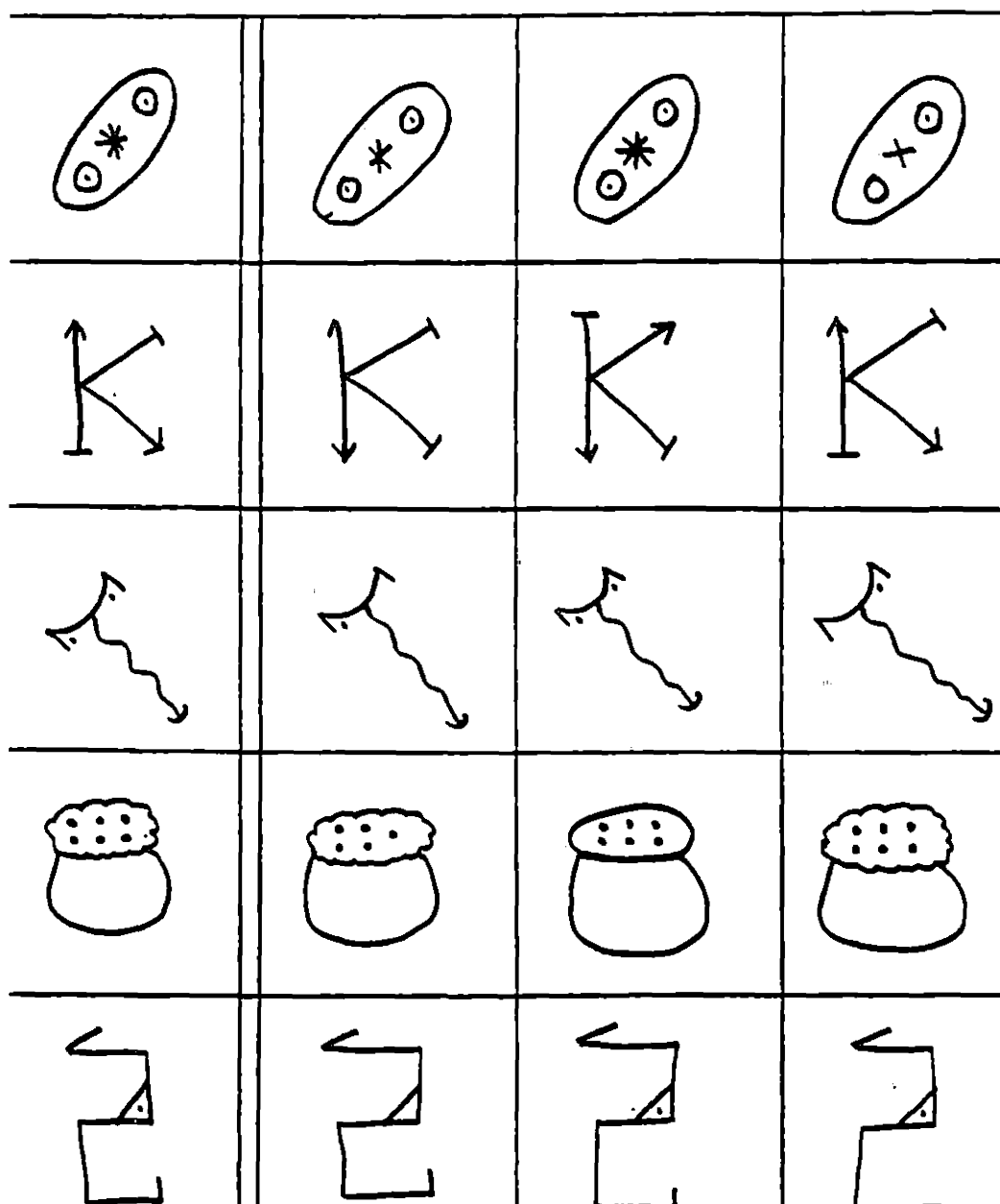
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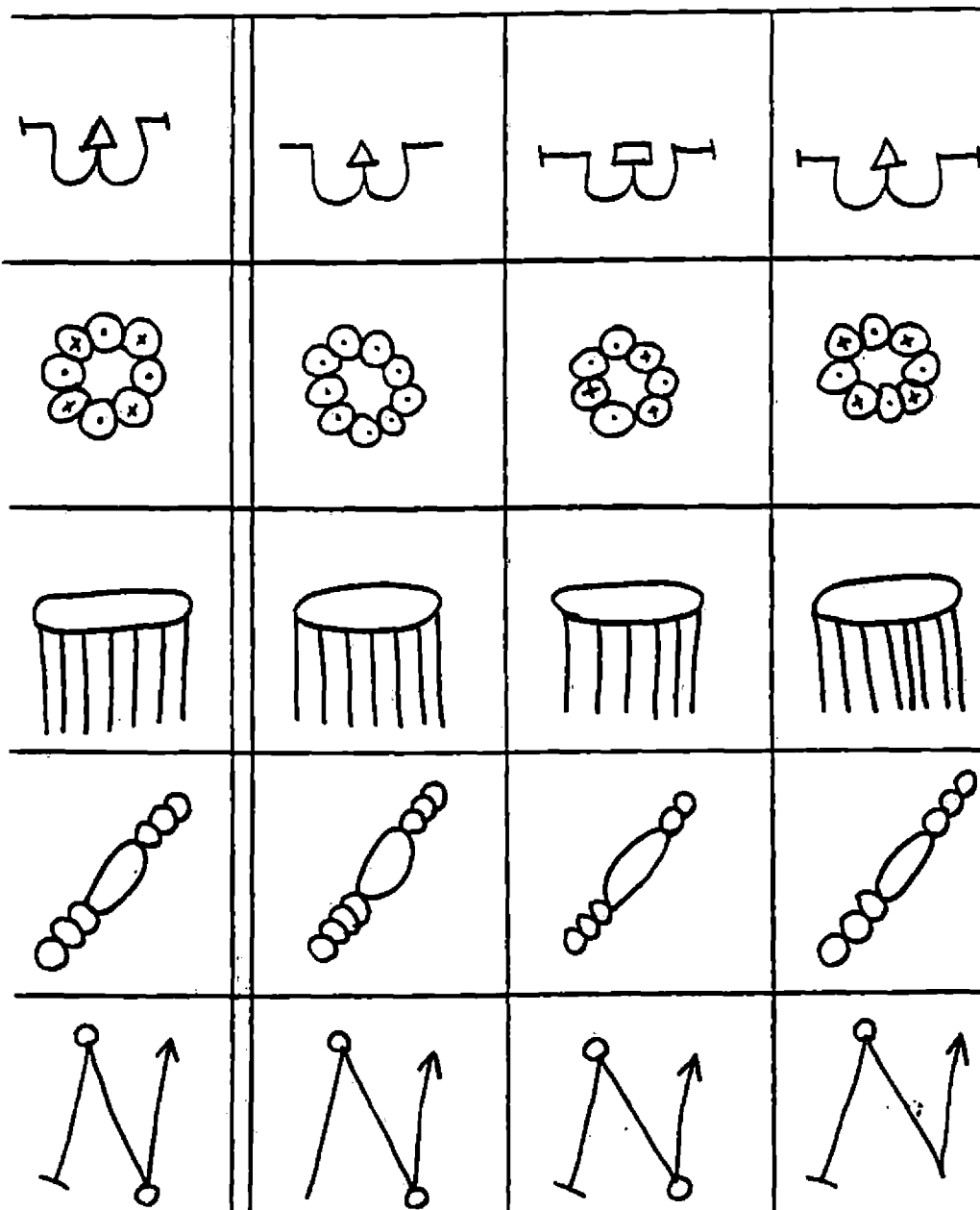
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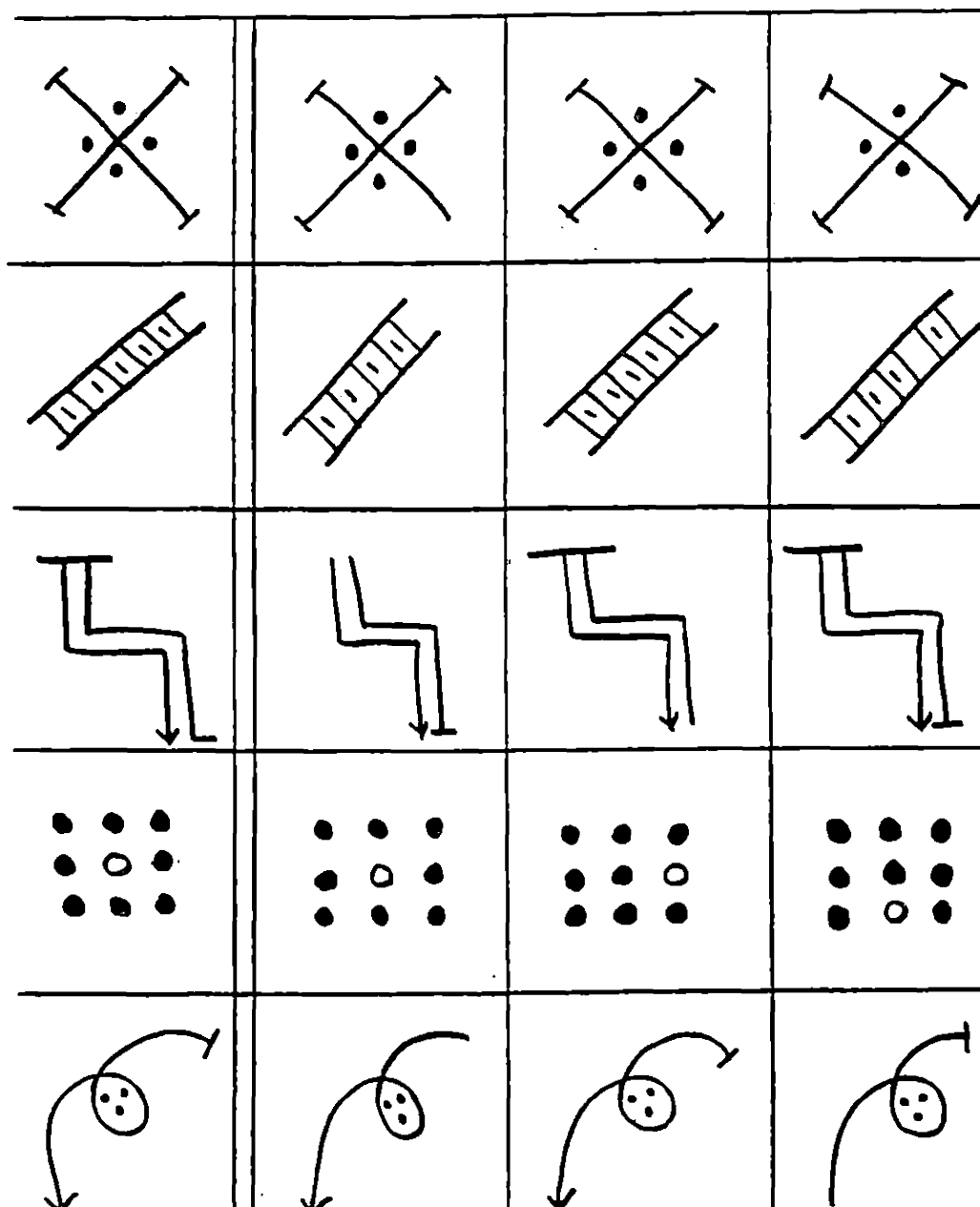
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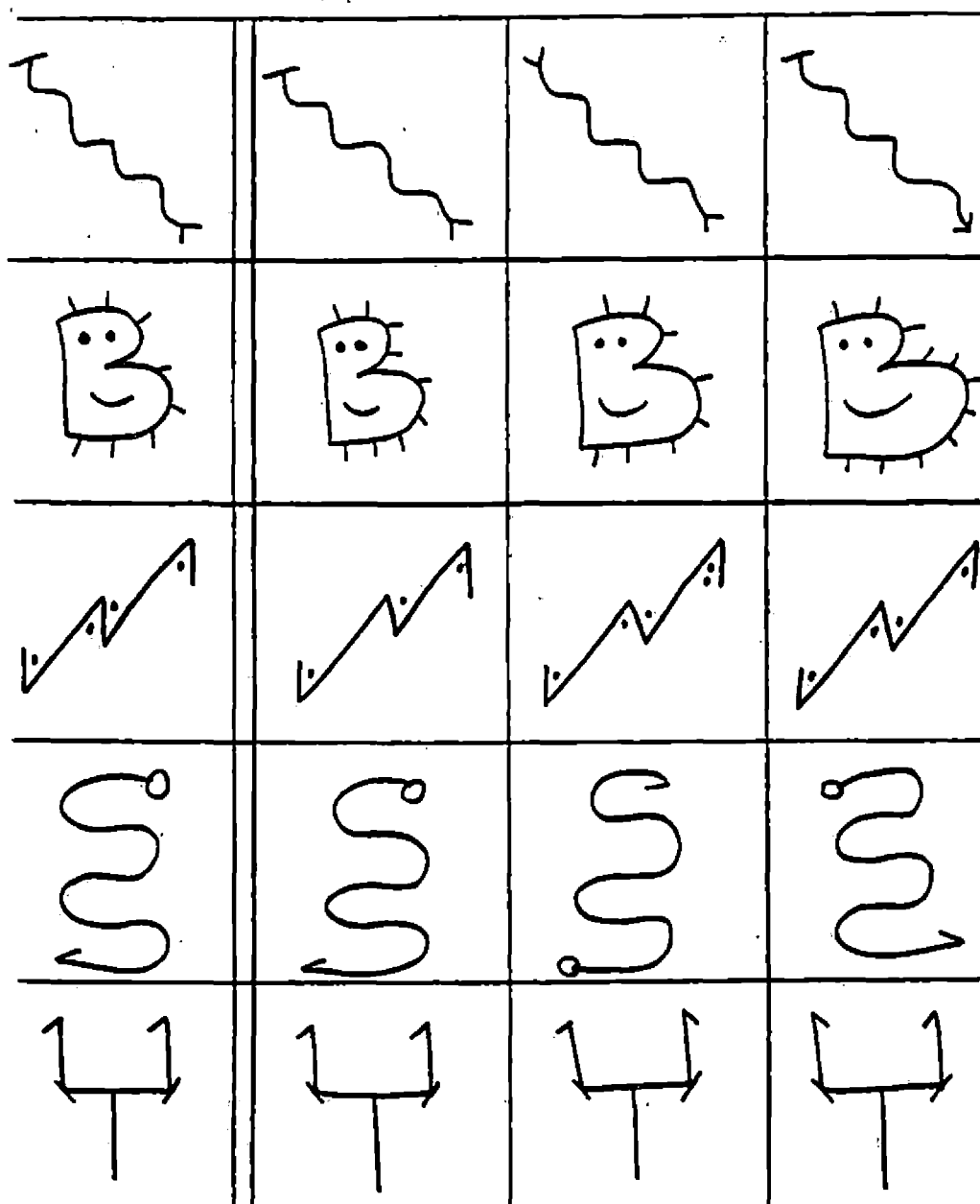
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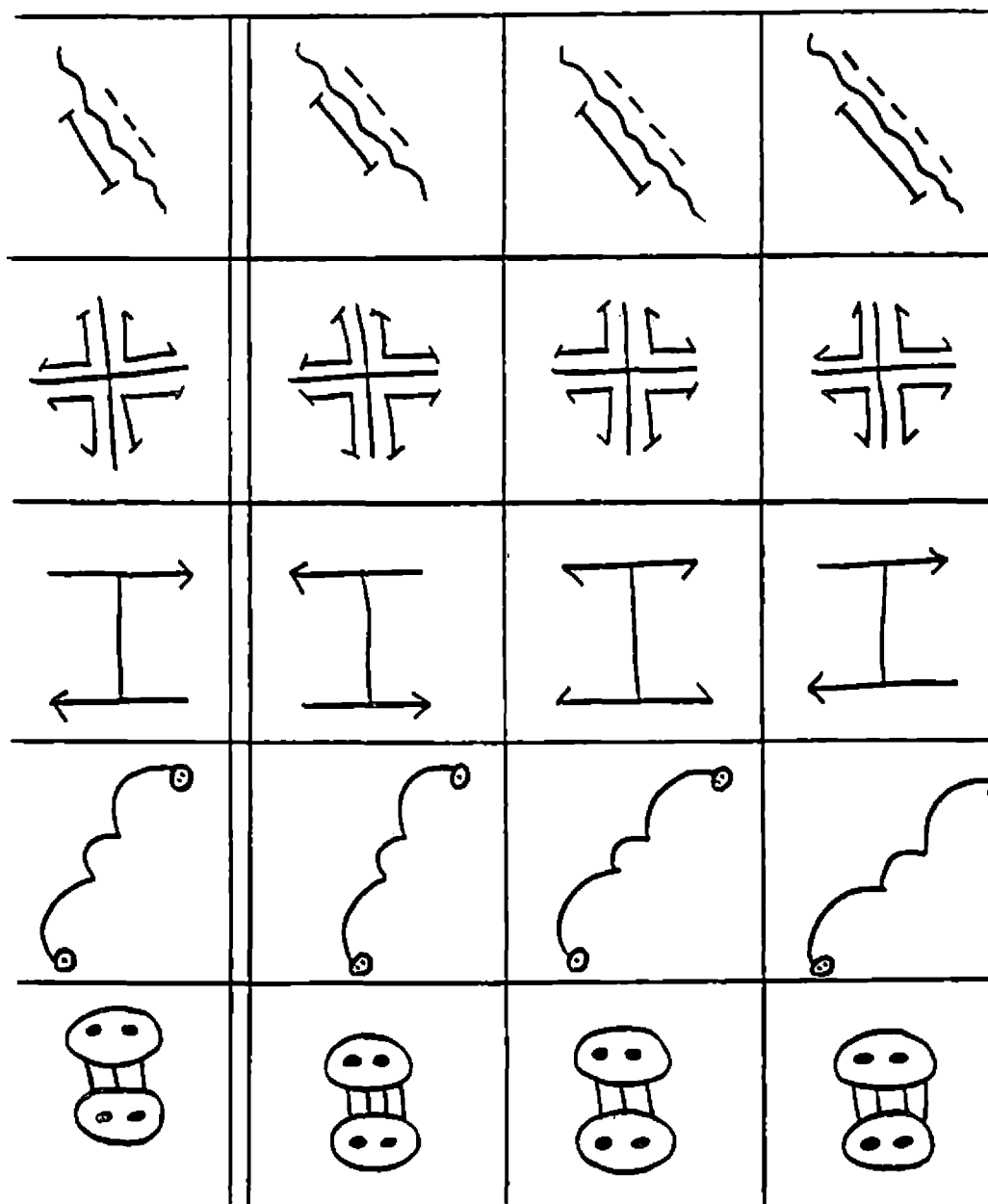
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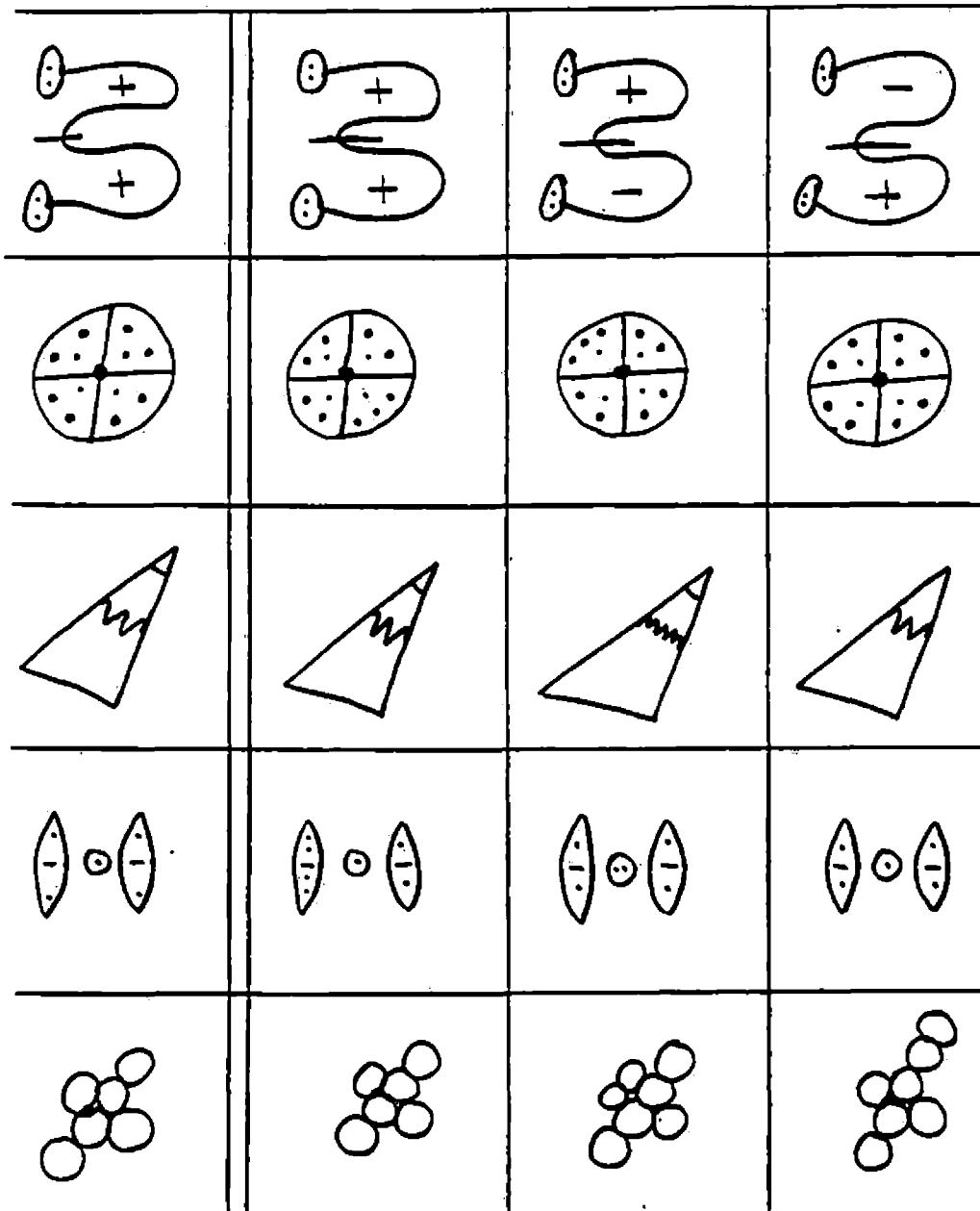
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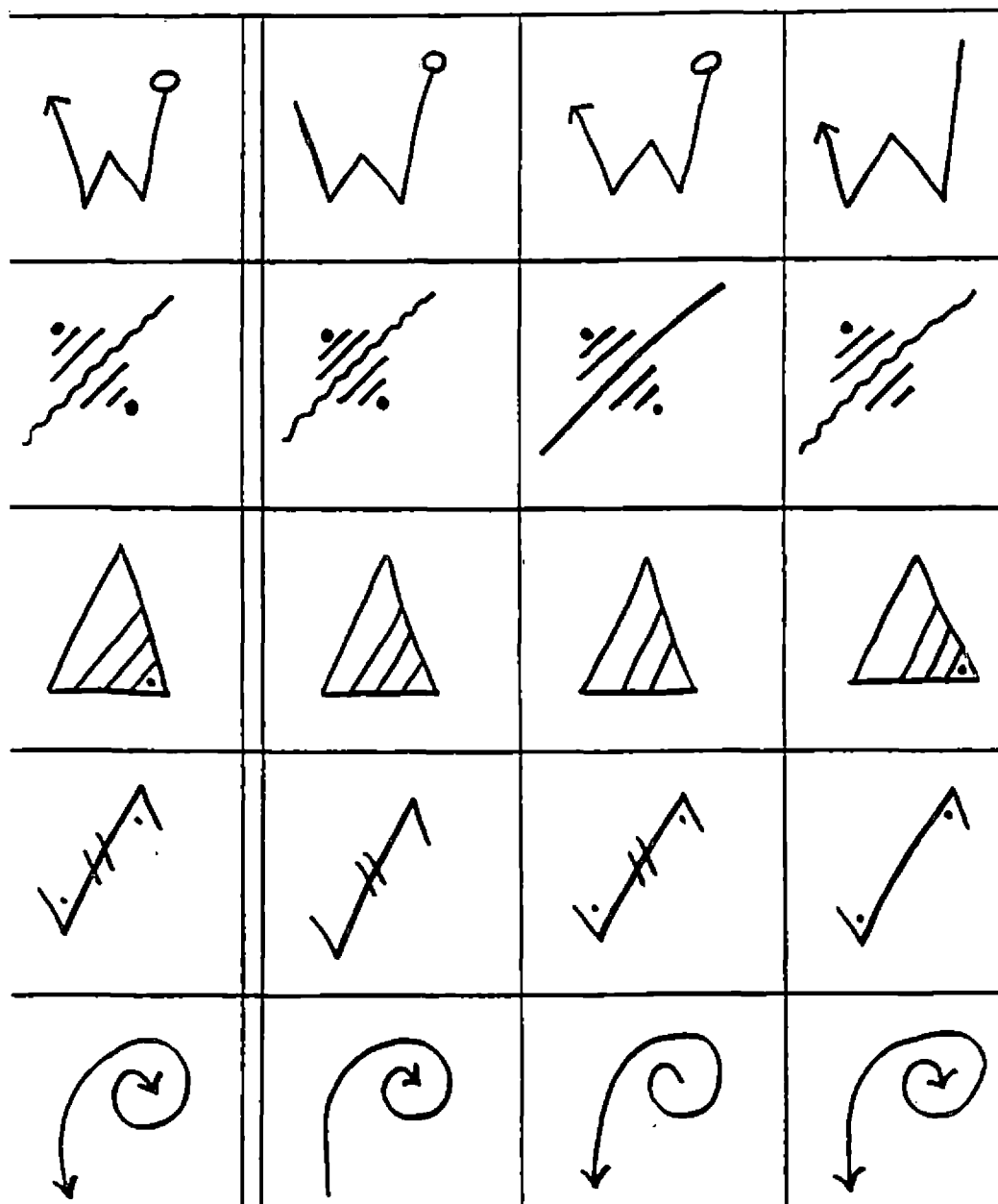
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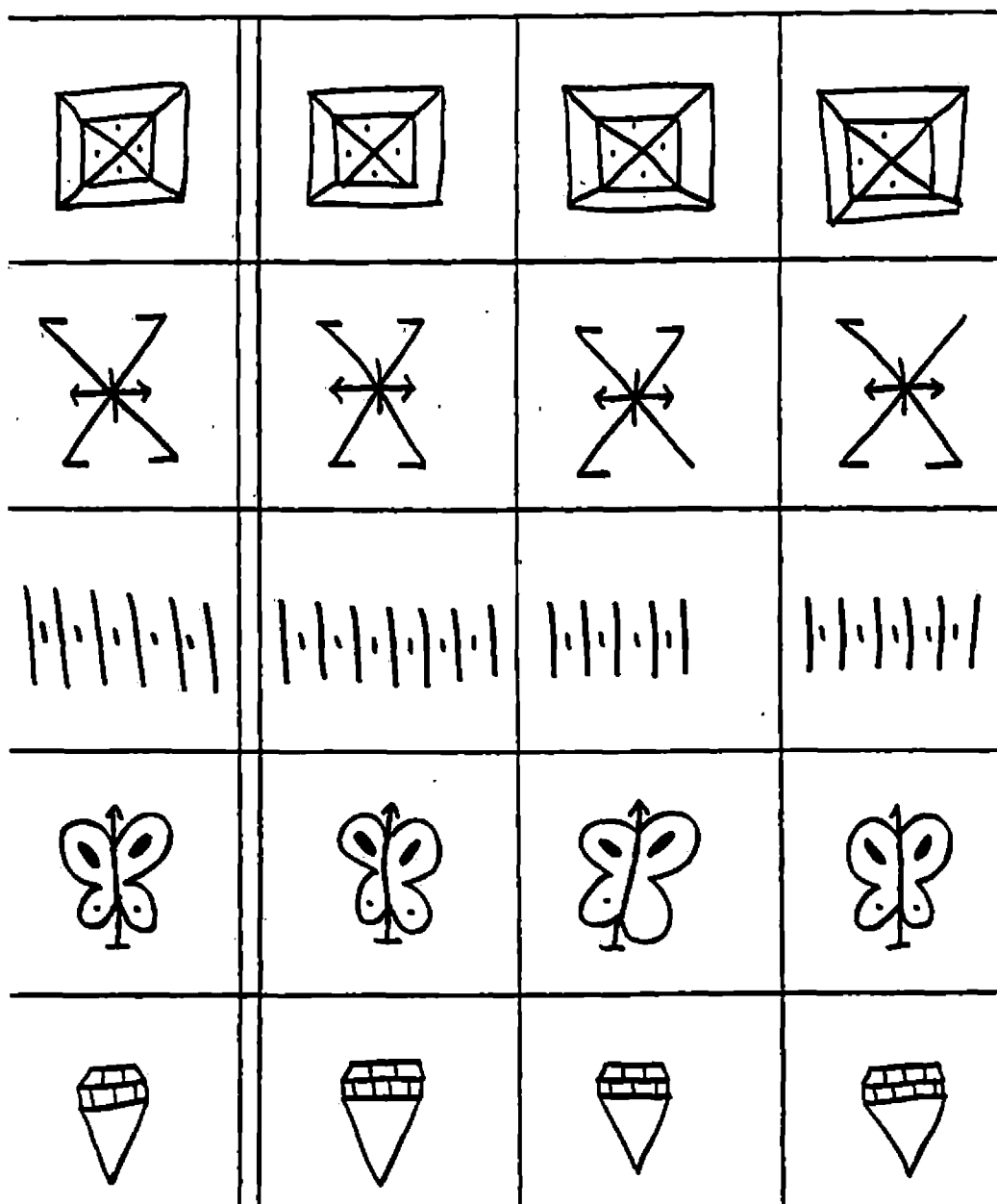
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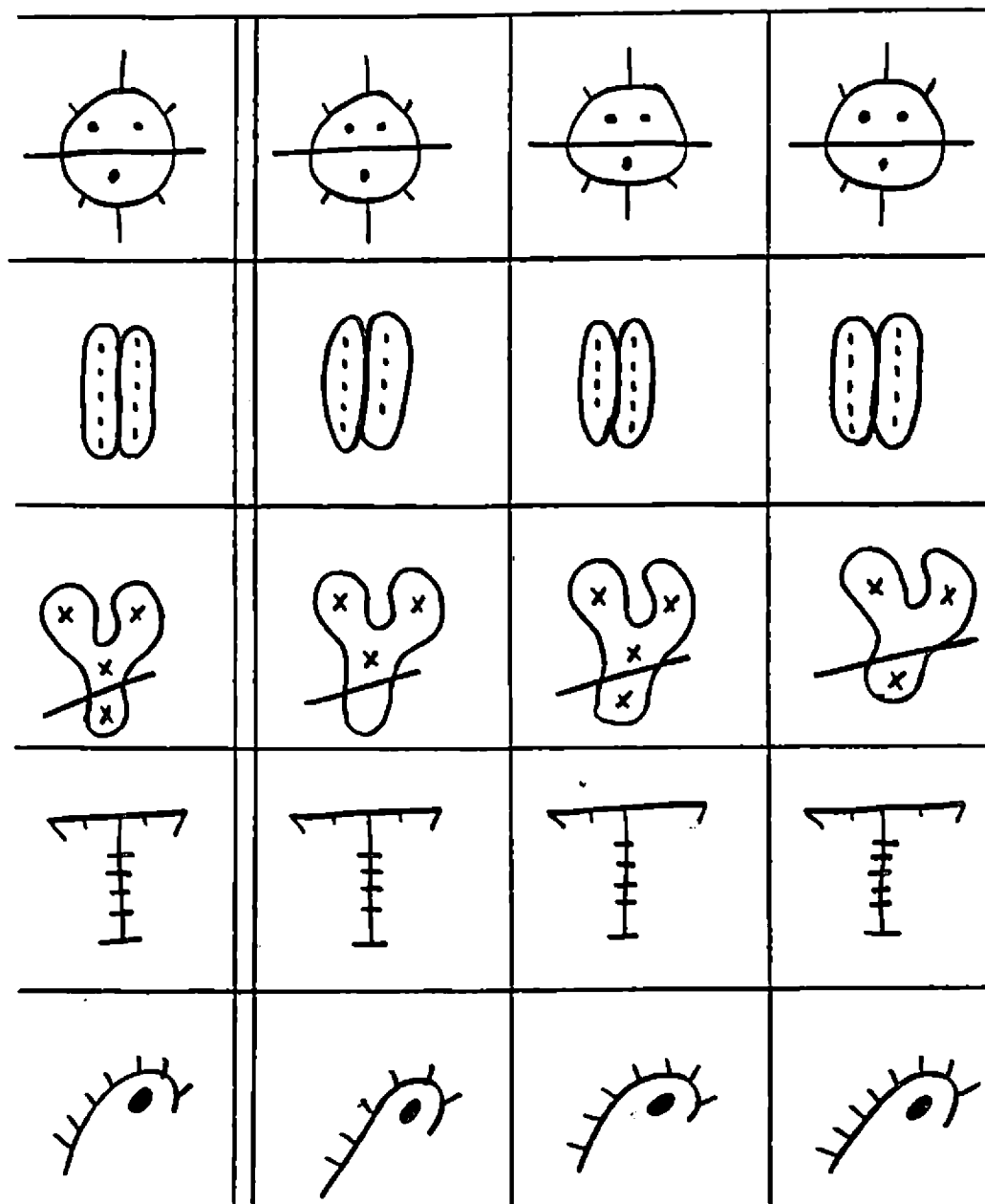
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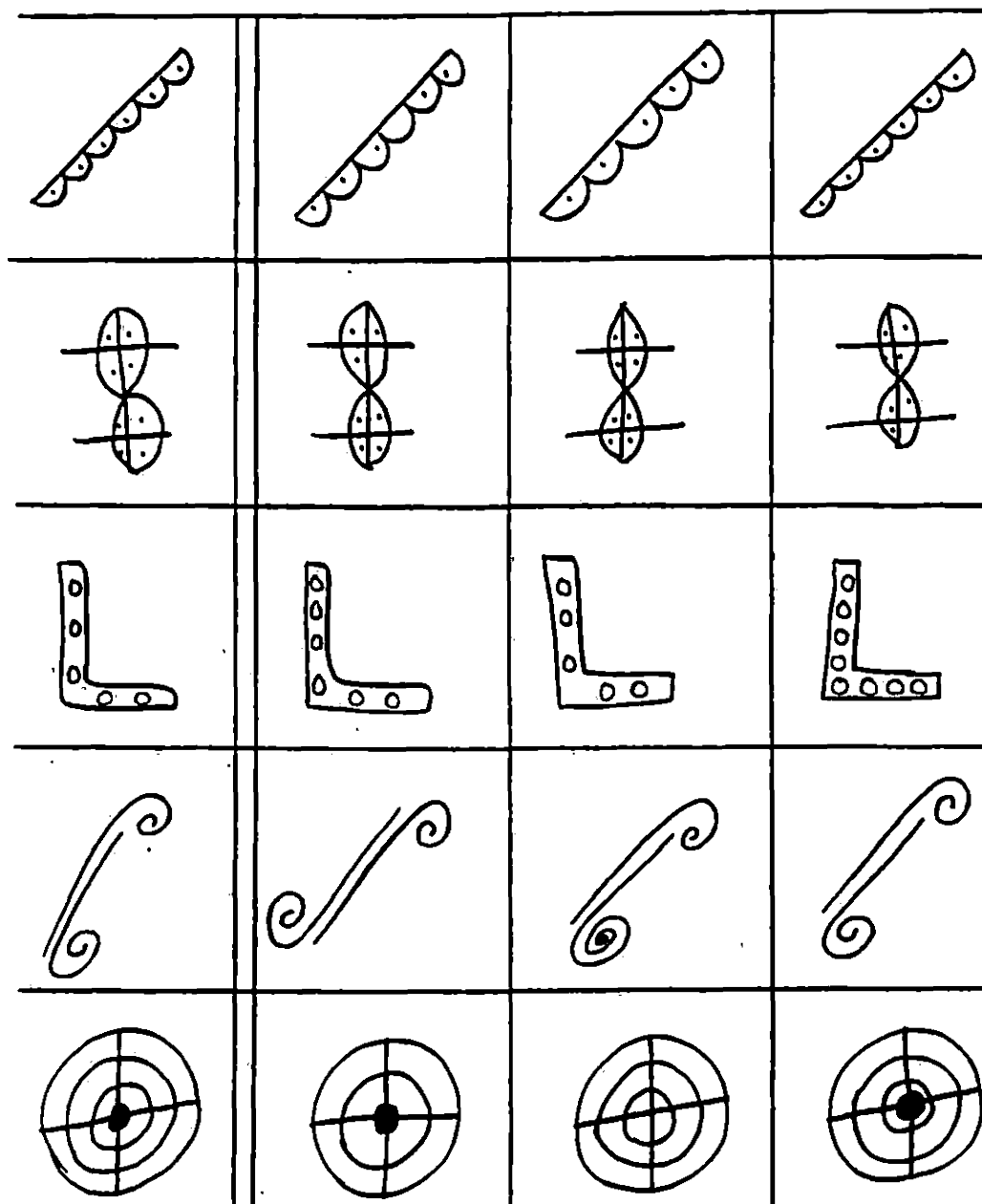
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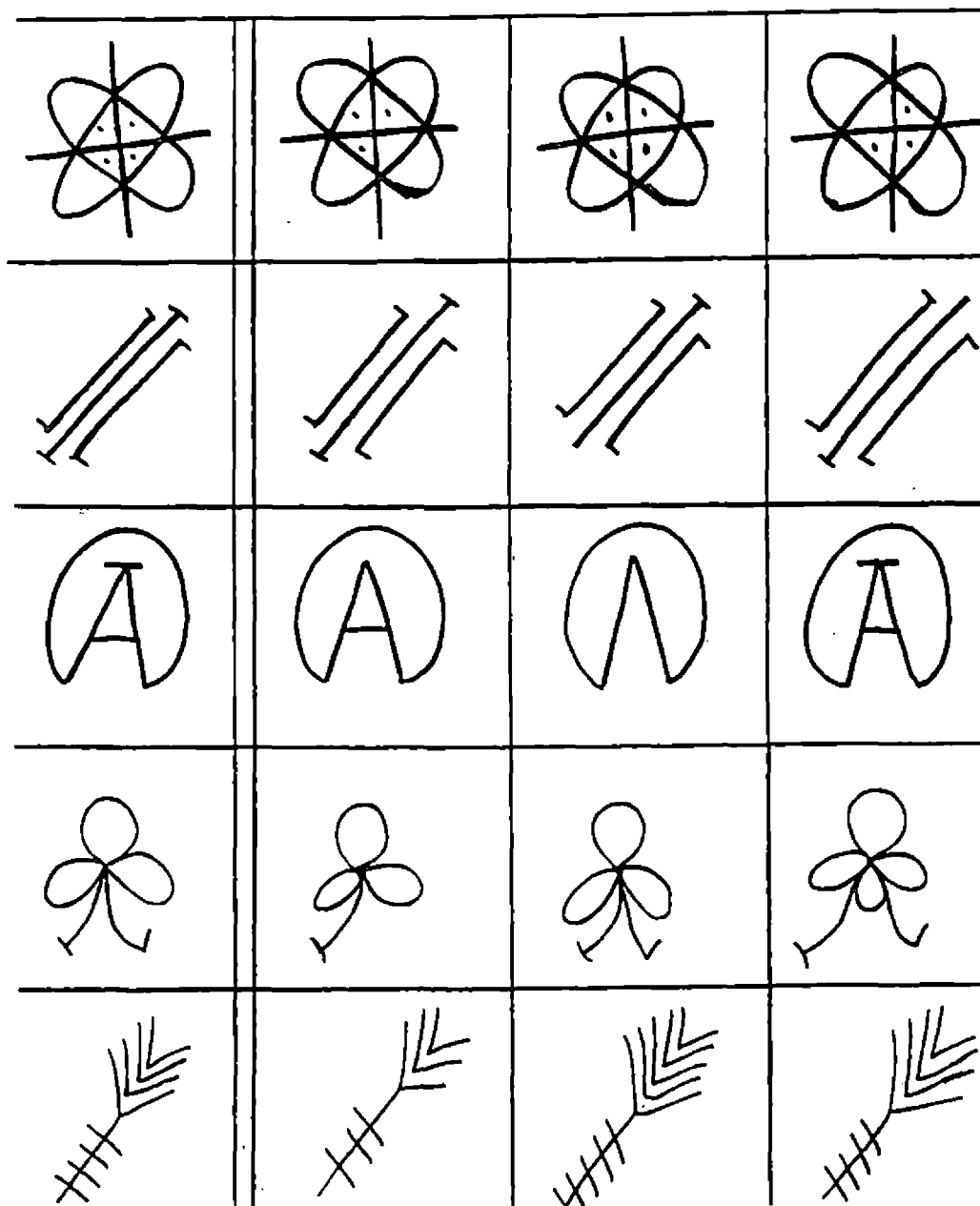
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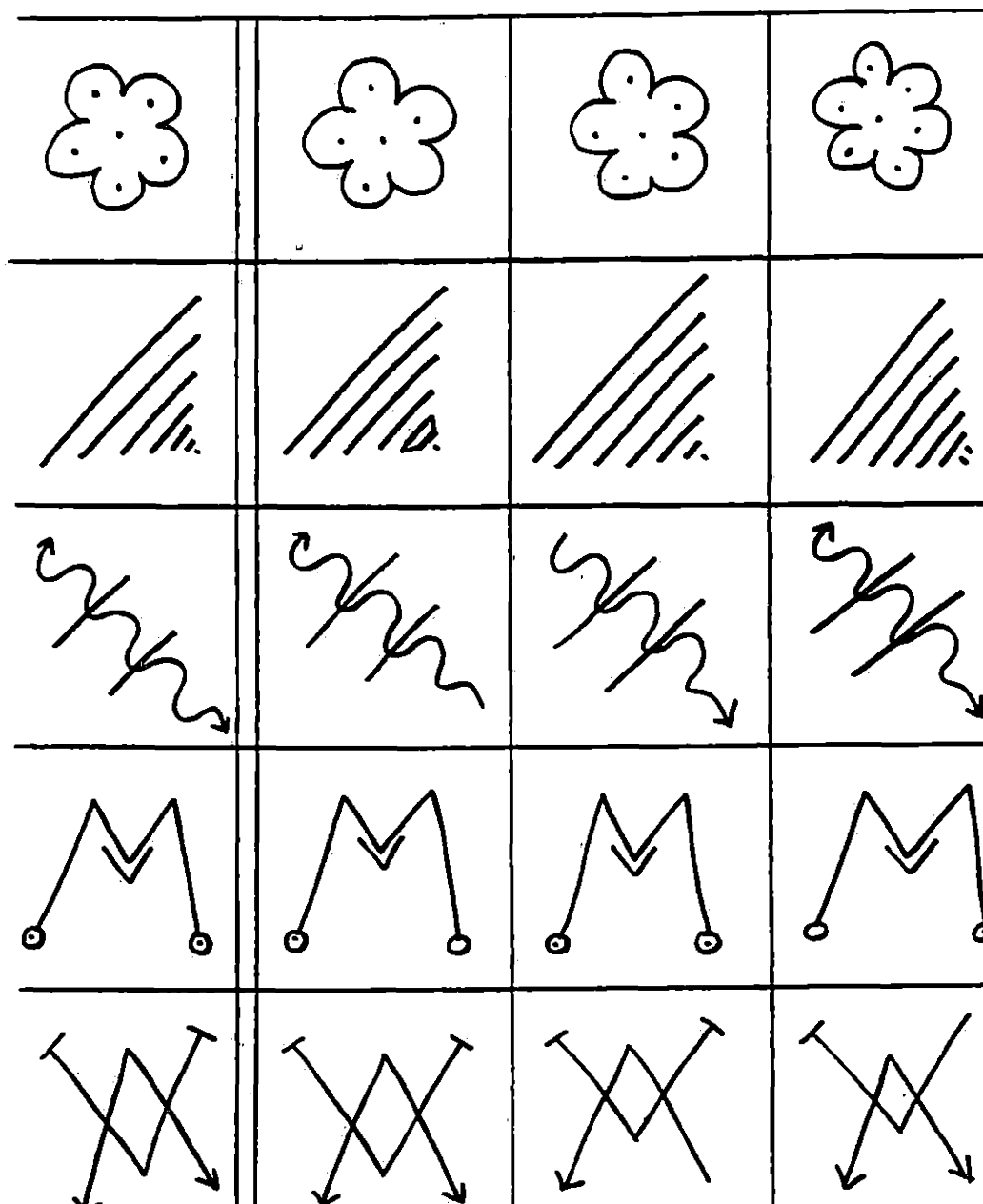
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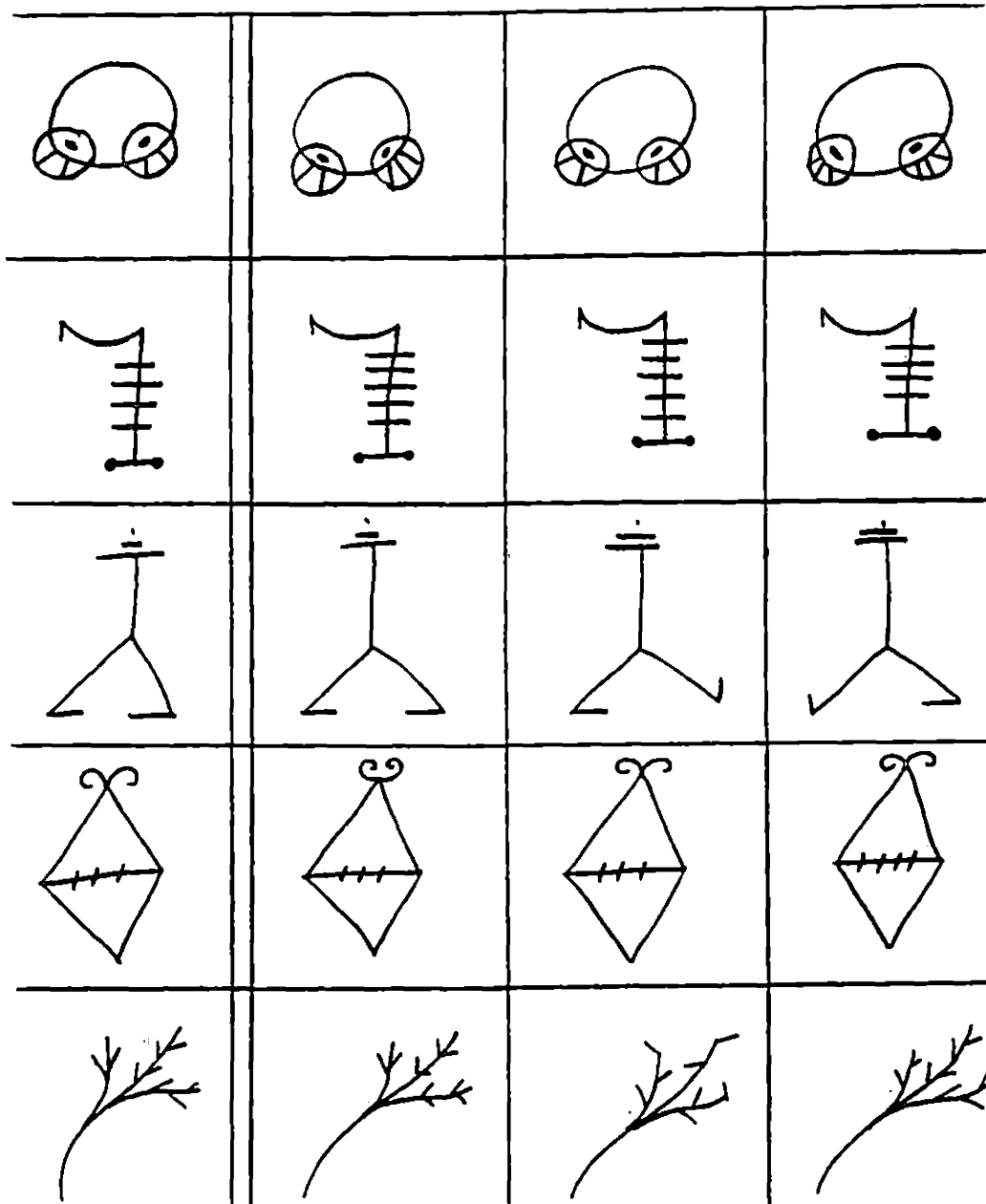
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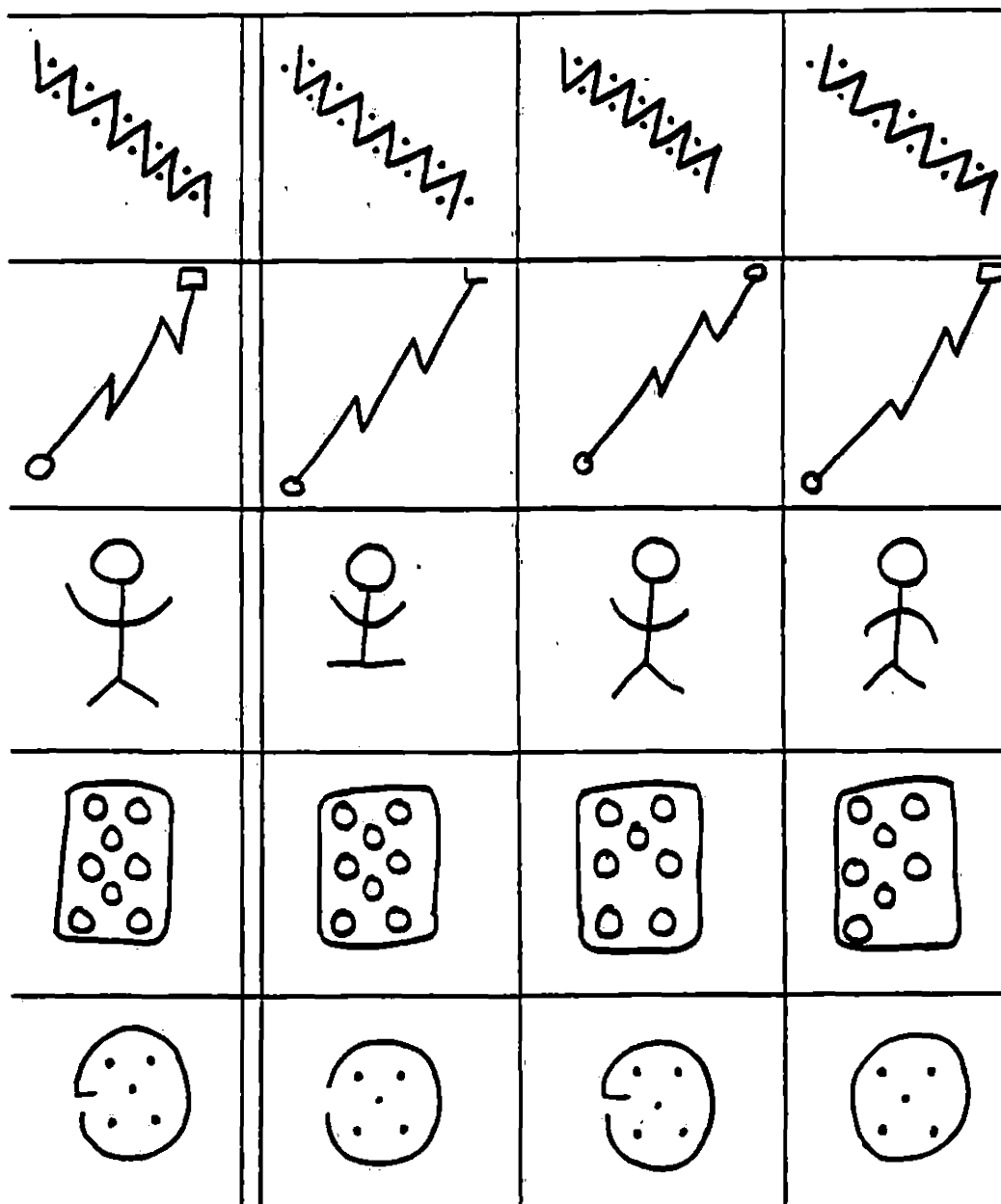
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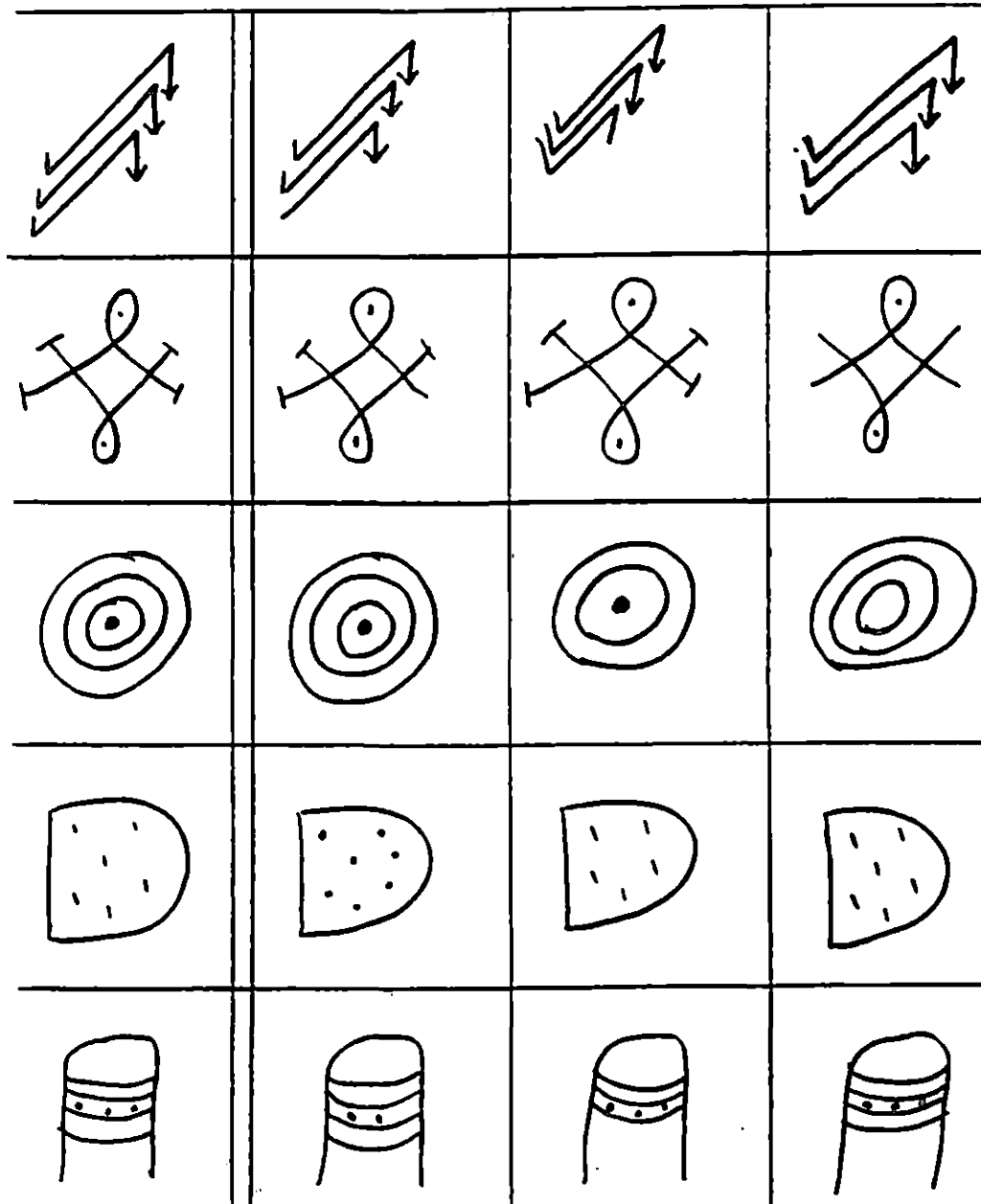
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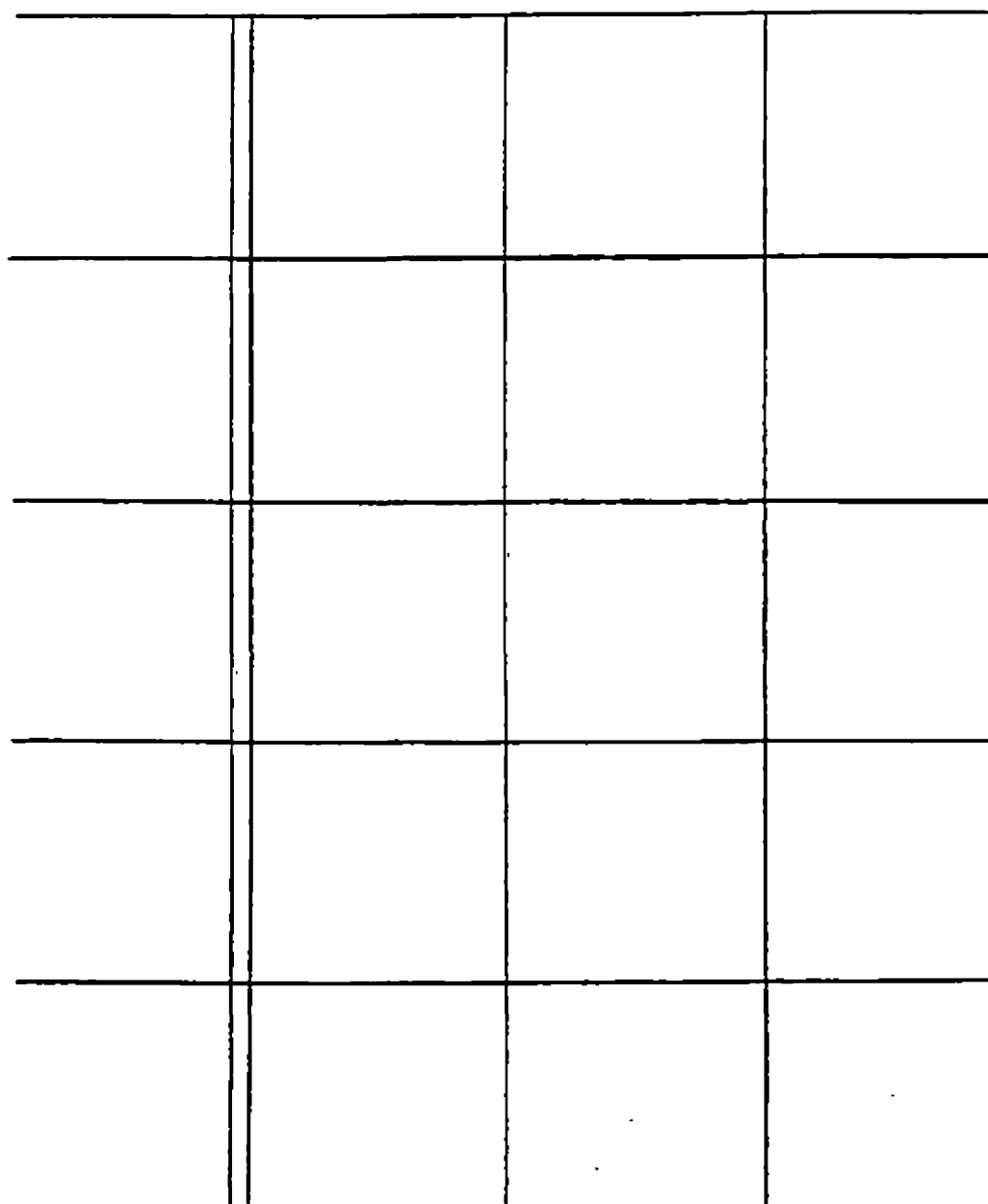


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Level 3

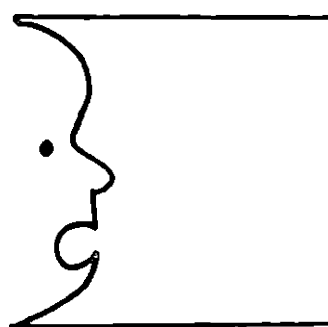
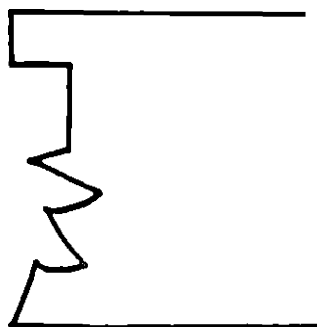
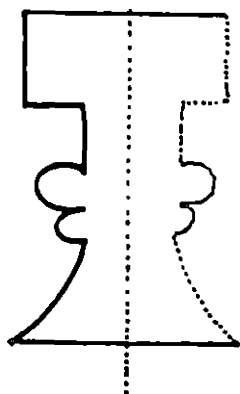




APPENDIX F

Brookes' Mirror Imaging Exercise

Taken from Drawing with Children, by Mona Brookes



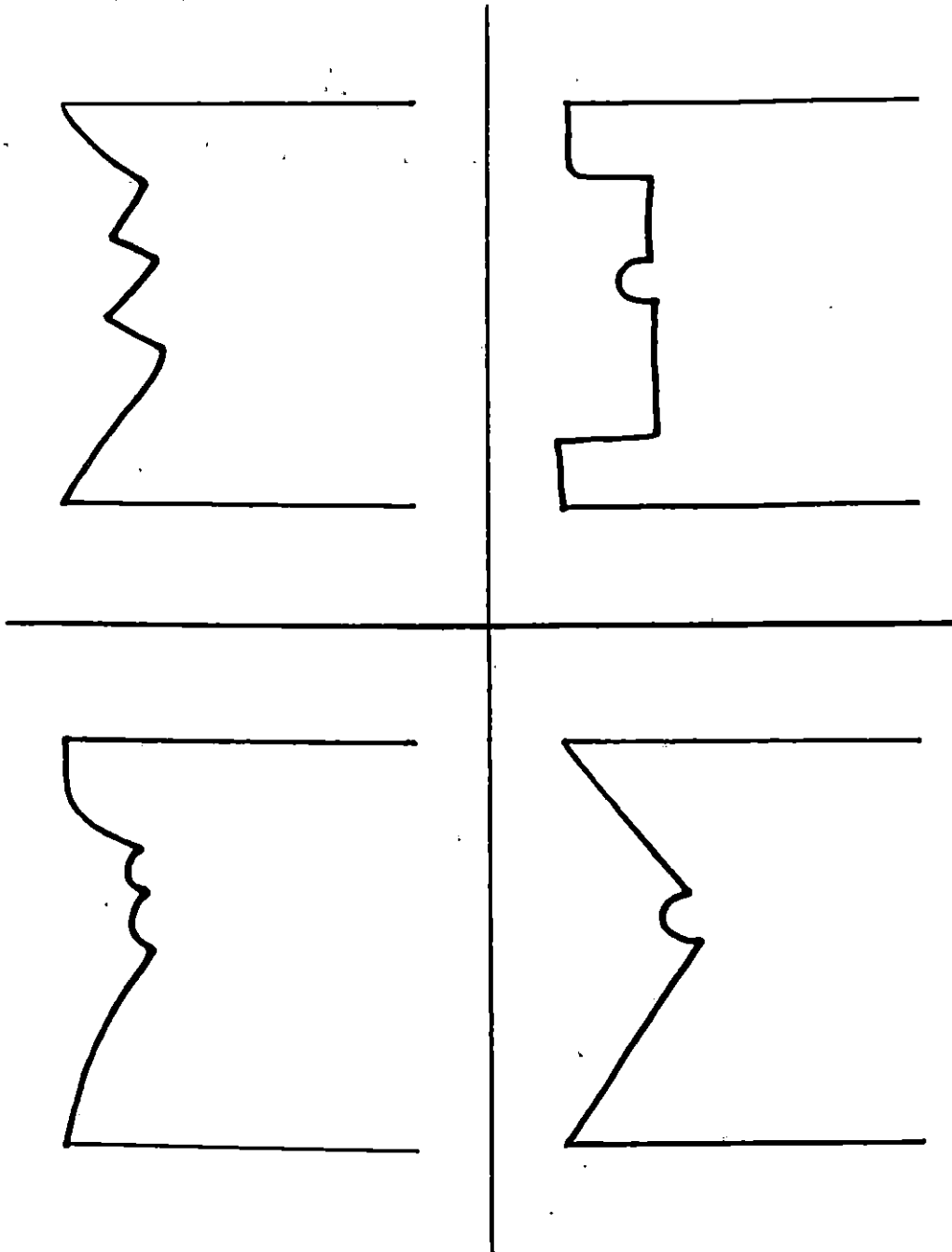
Appendix G

Warm Up Activities

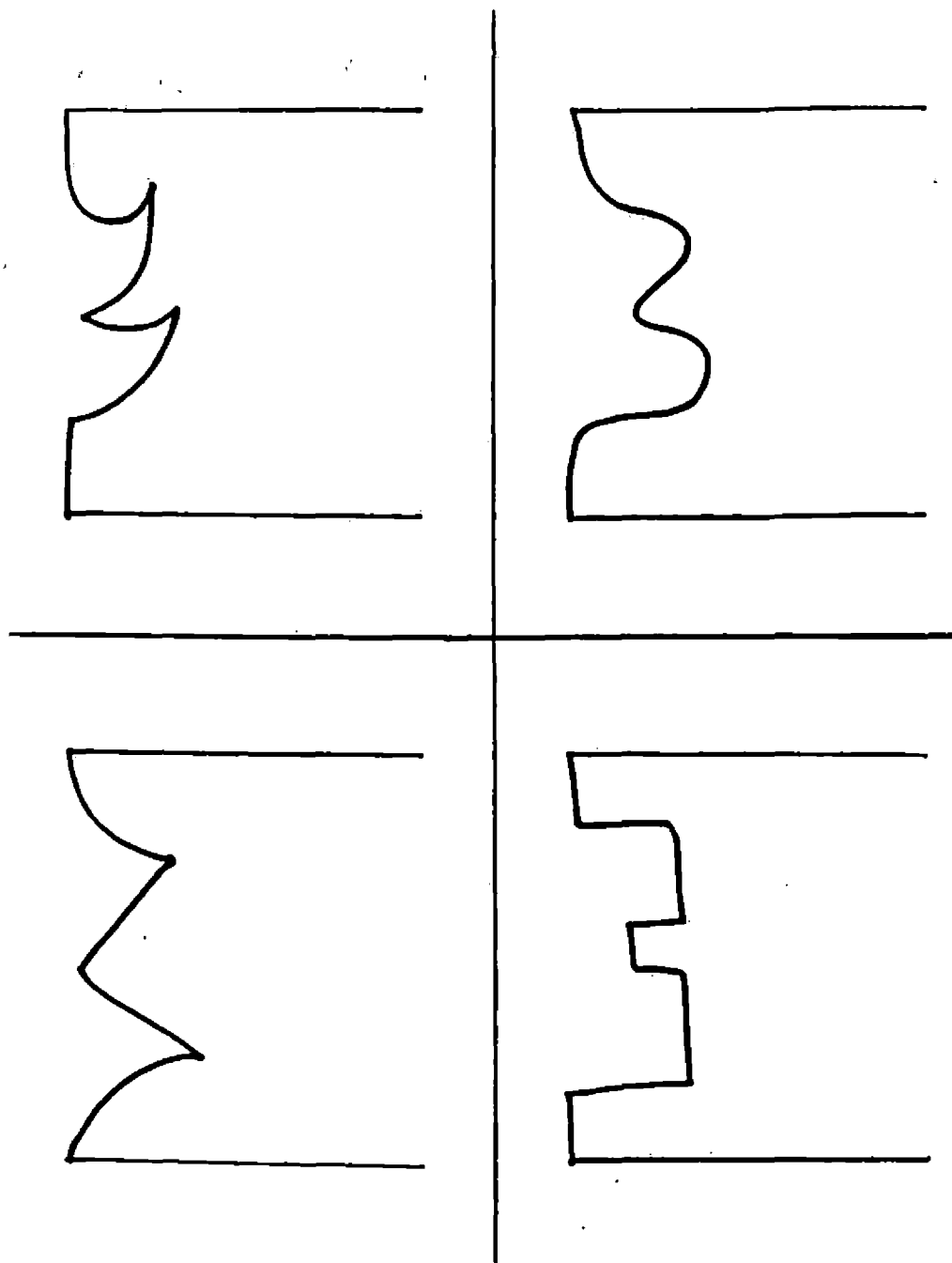
Mirror

The following twenty-five pages are mirror warm up activities. One of the five types of warm up activities should be used before every drawing project. These activities have been arranged in two ability levels. Use the ones that are appropriate for the level you are working with. There is a blank page provide for you to make up your own when you have used up all the ones provided in *Drawing in the Classroom*.

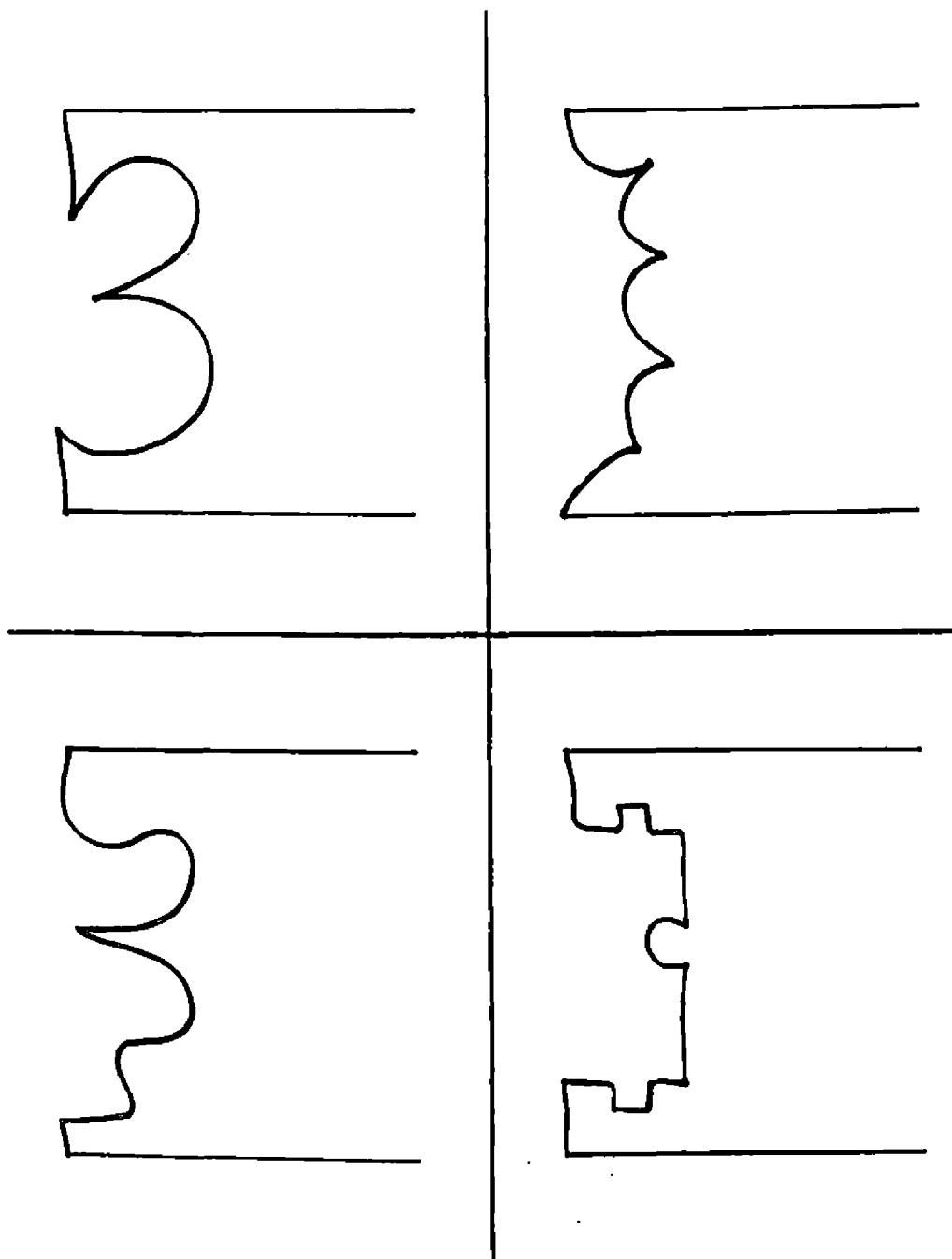
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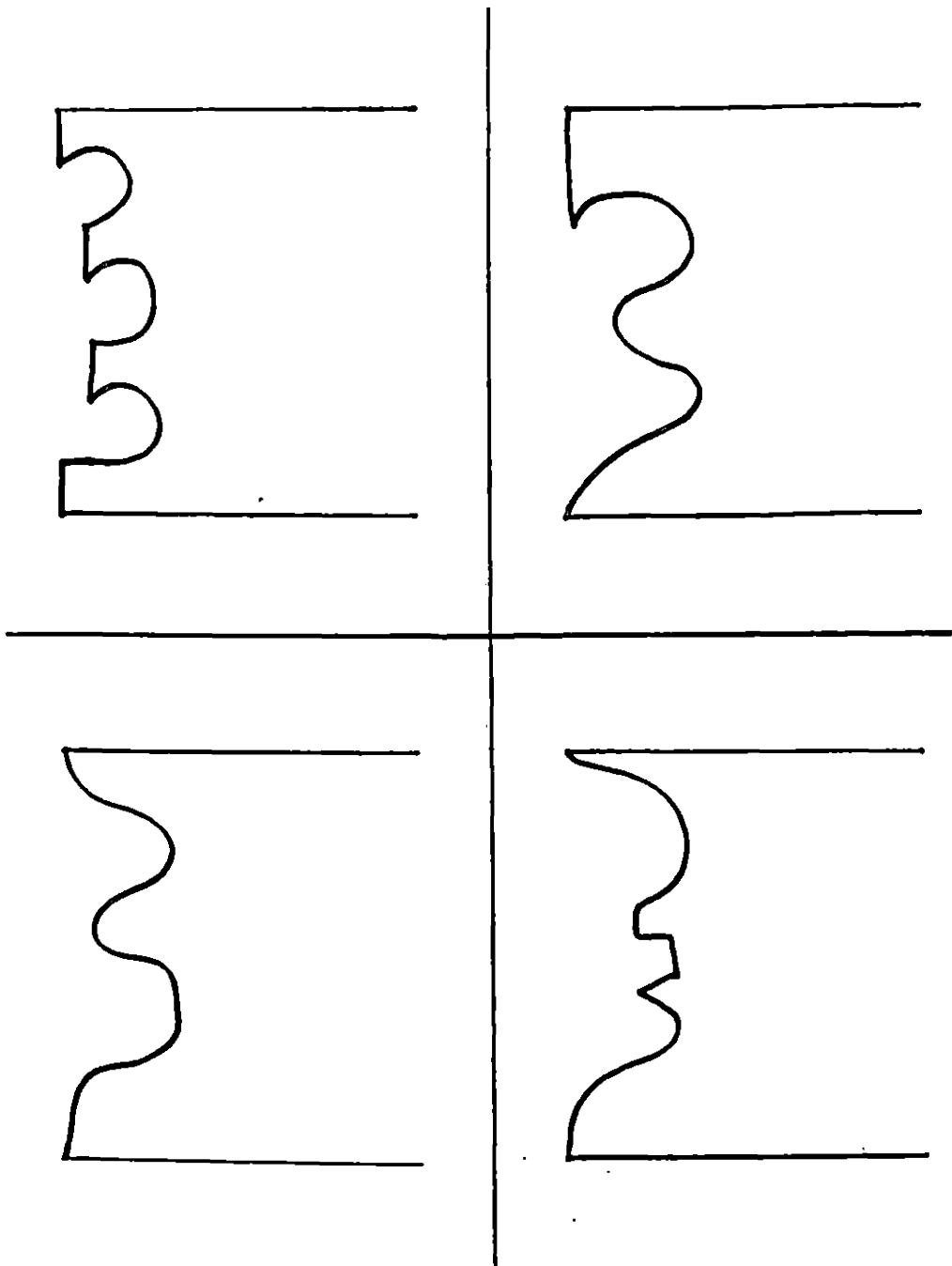
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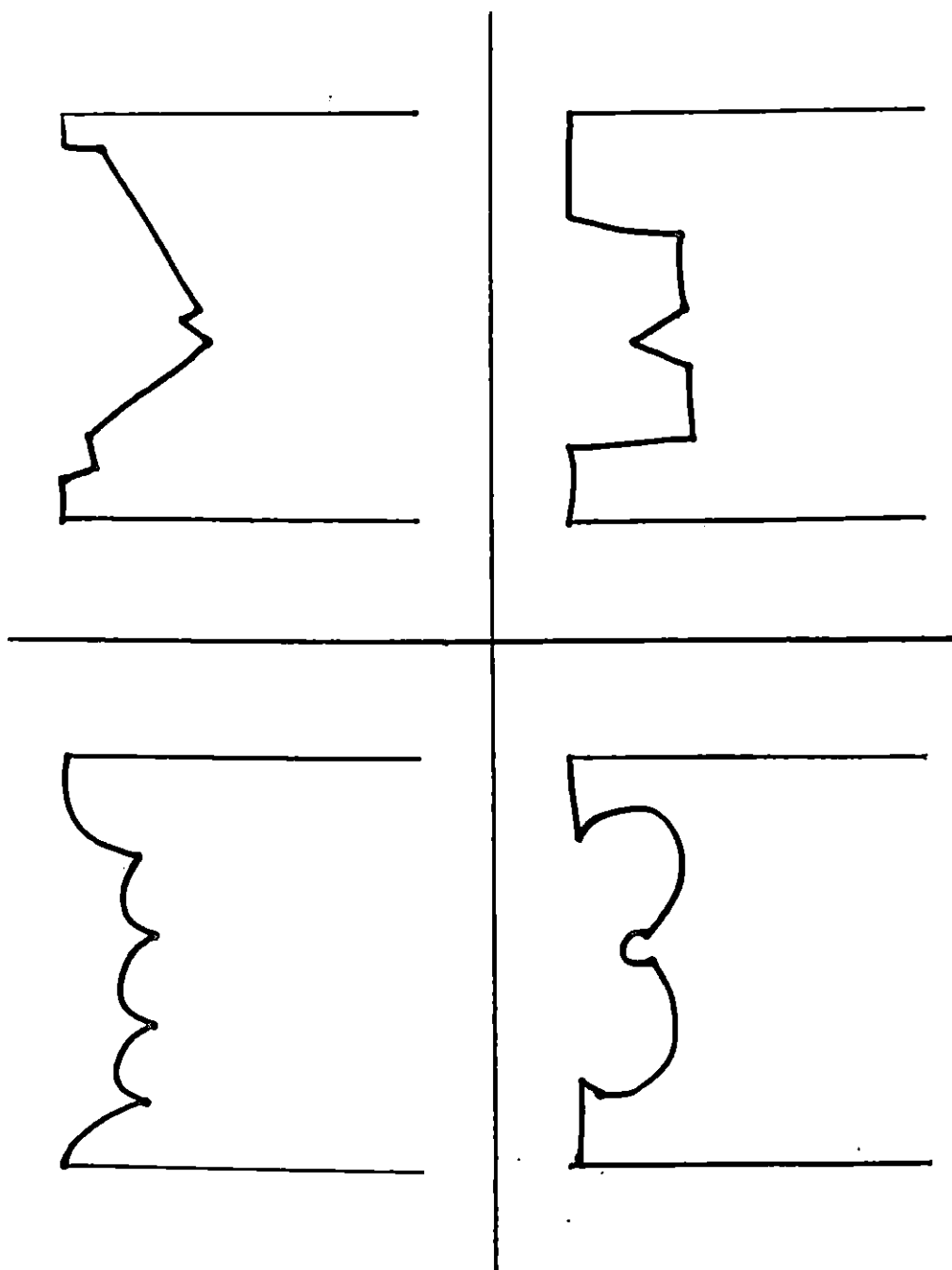
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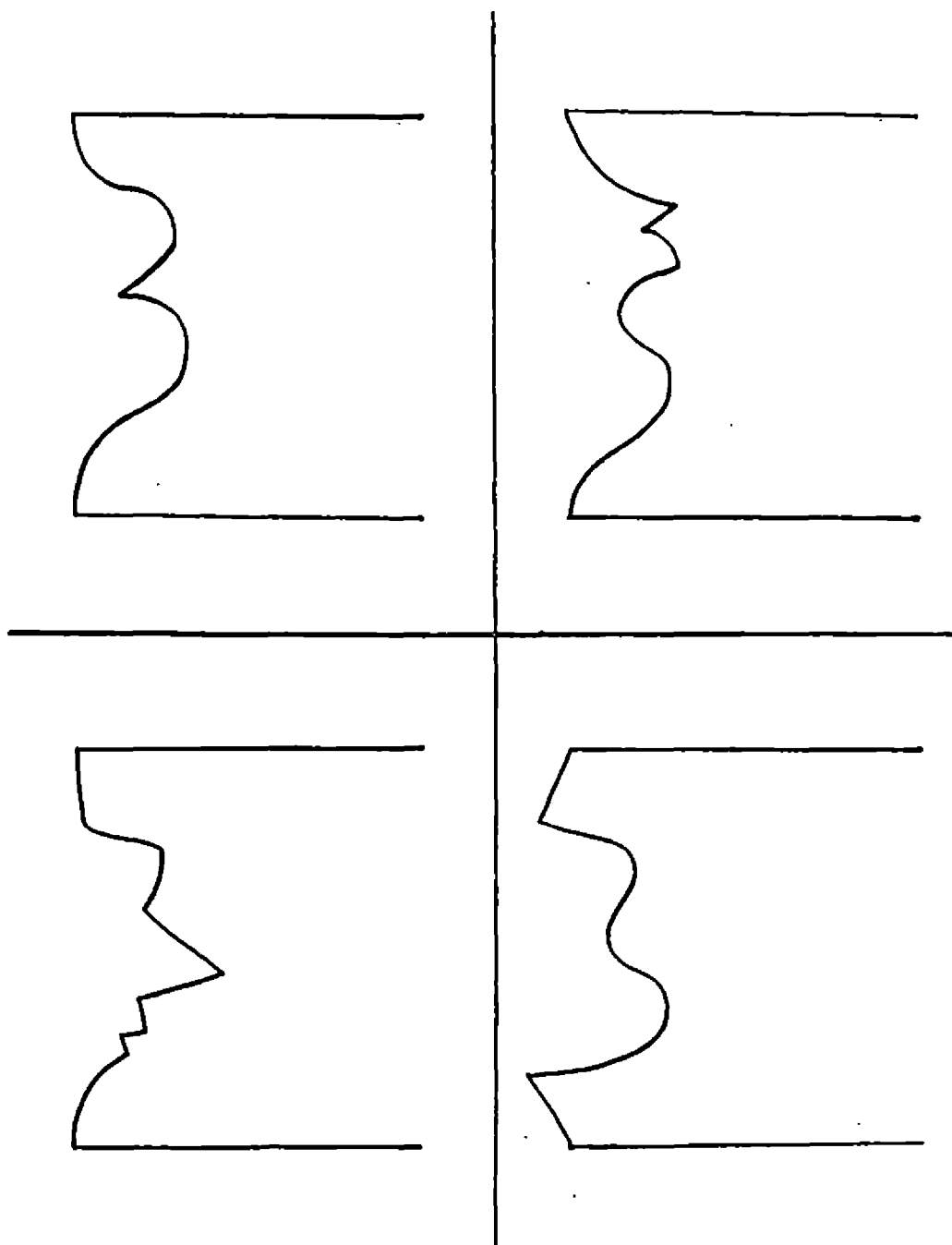
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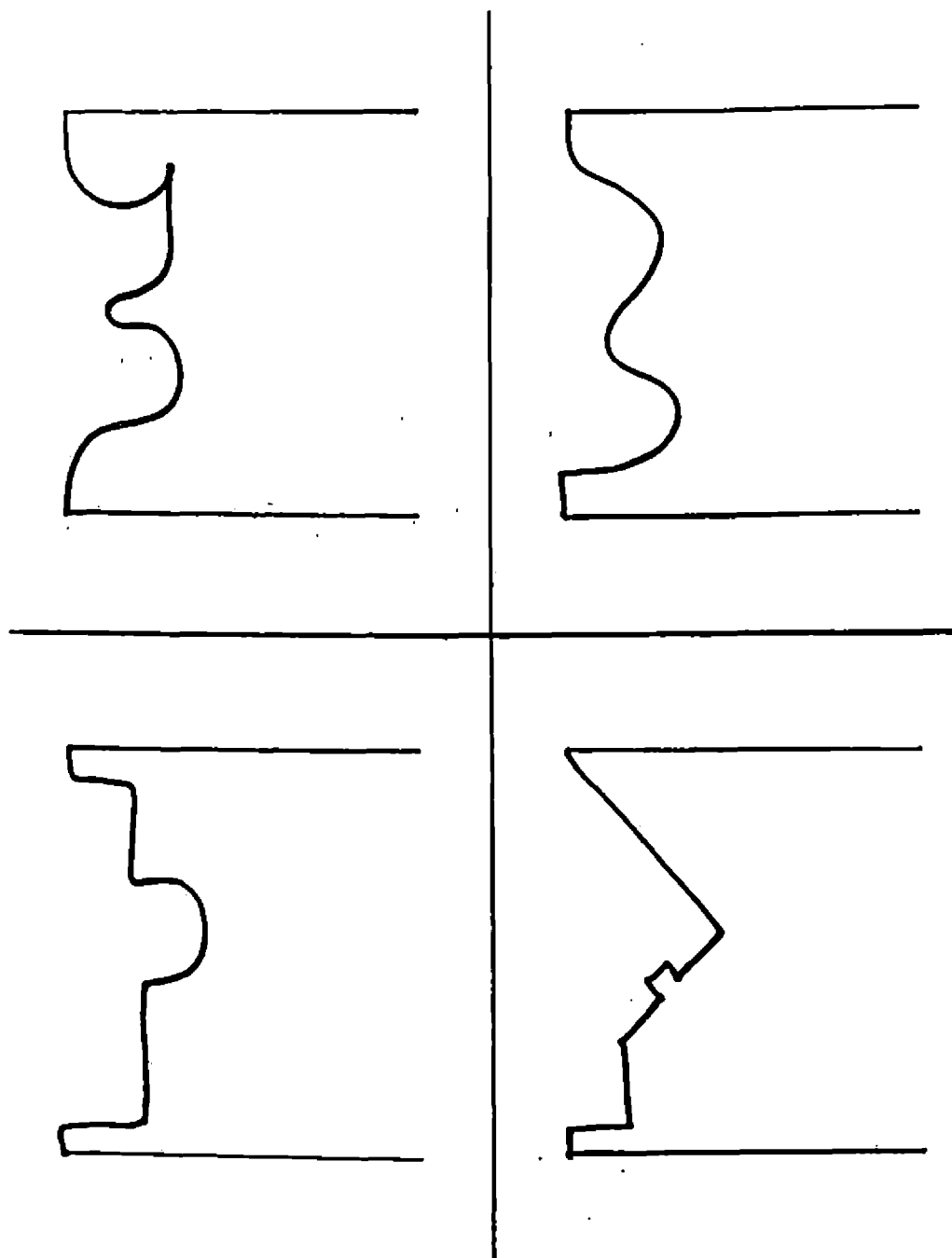
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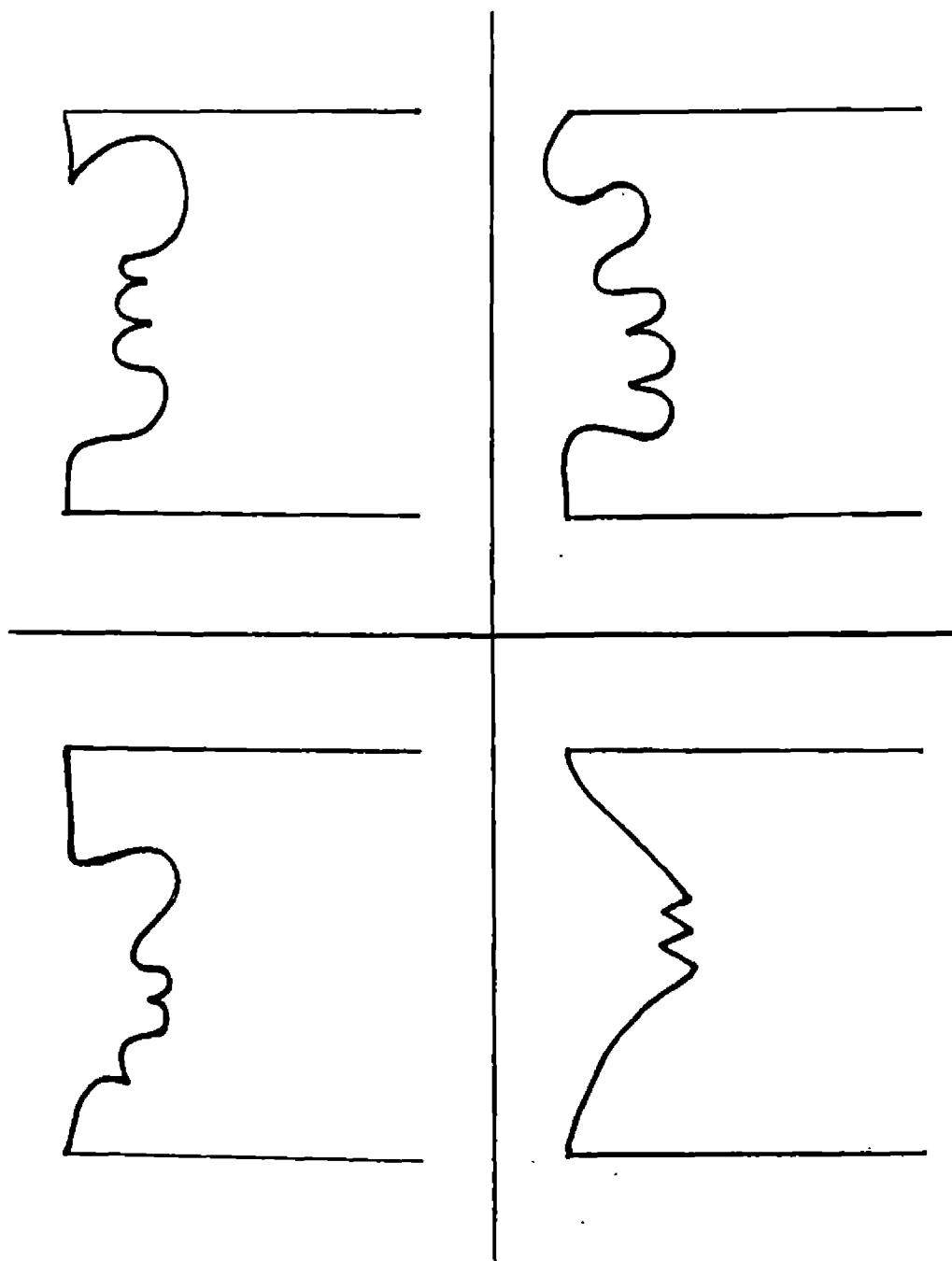
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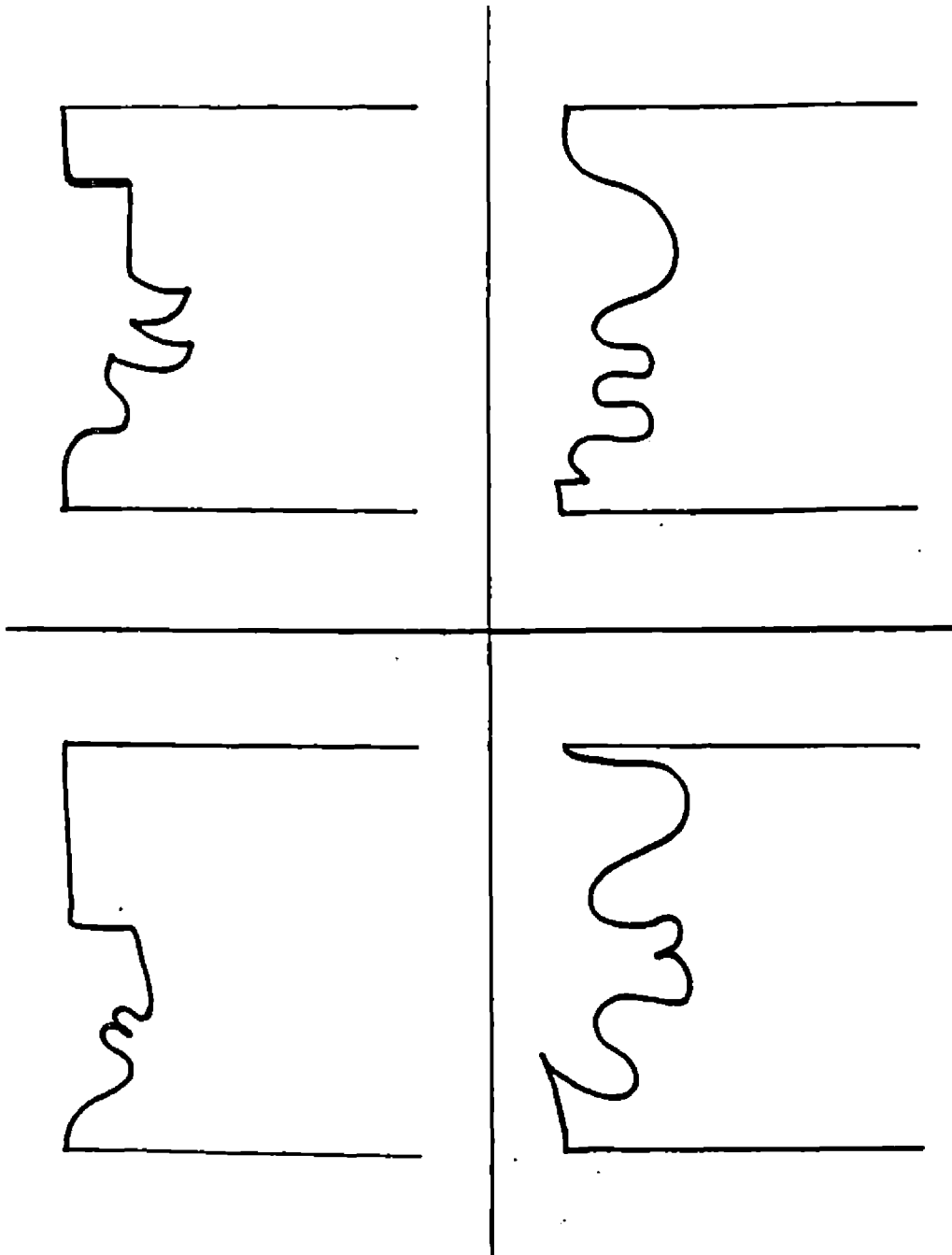
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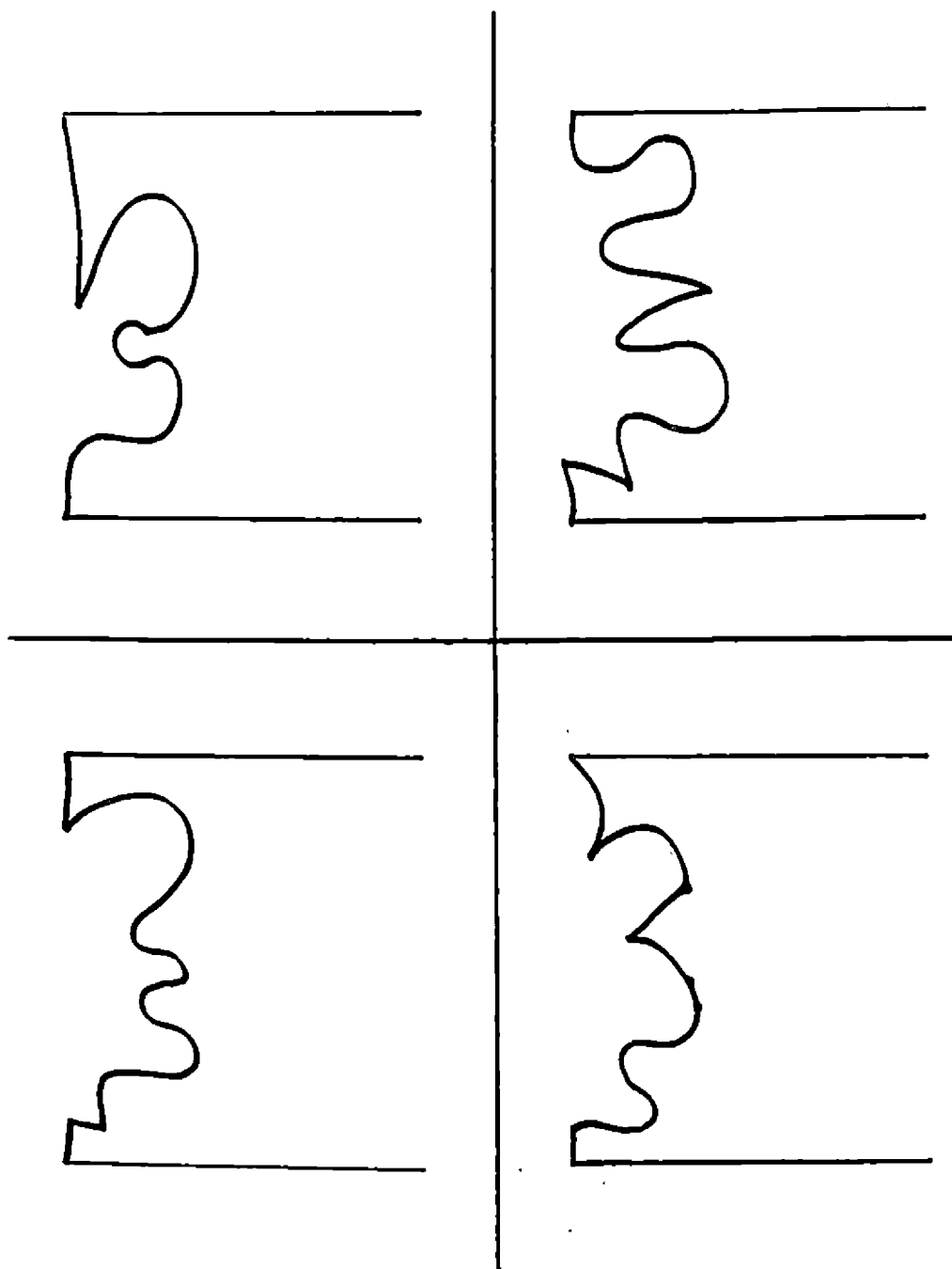
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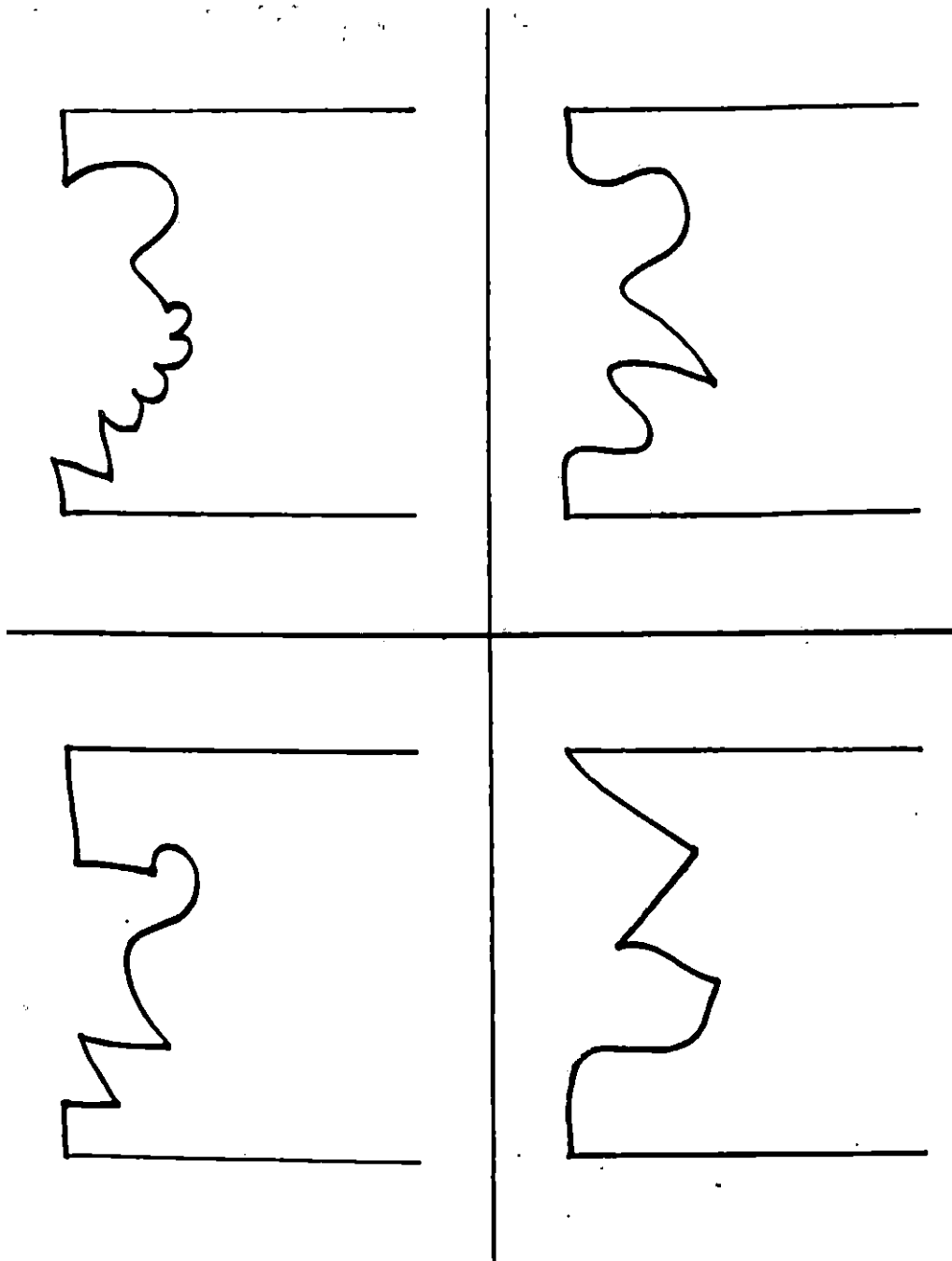
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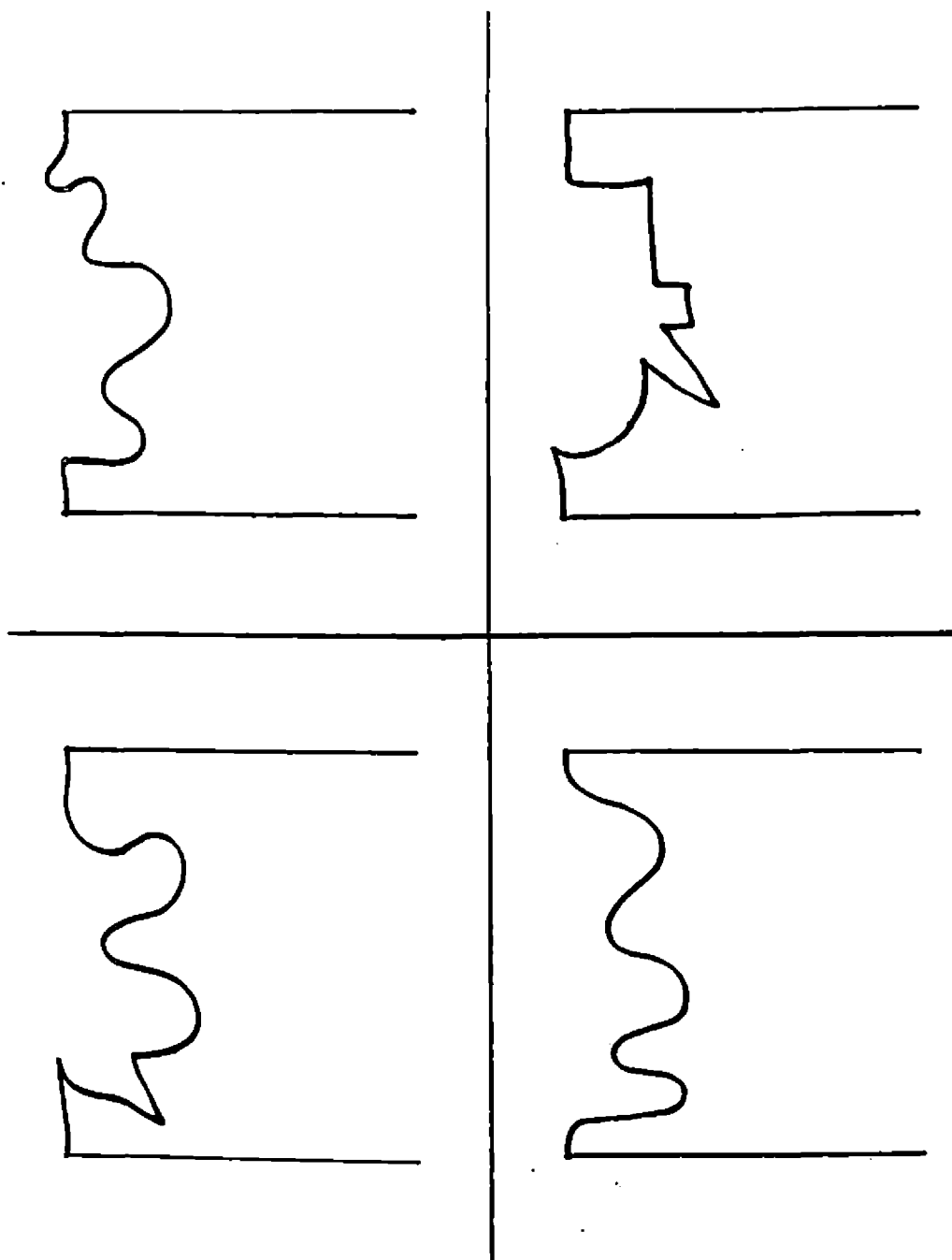
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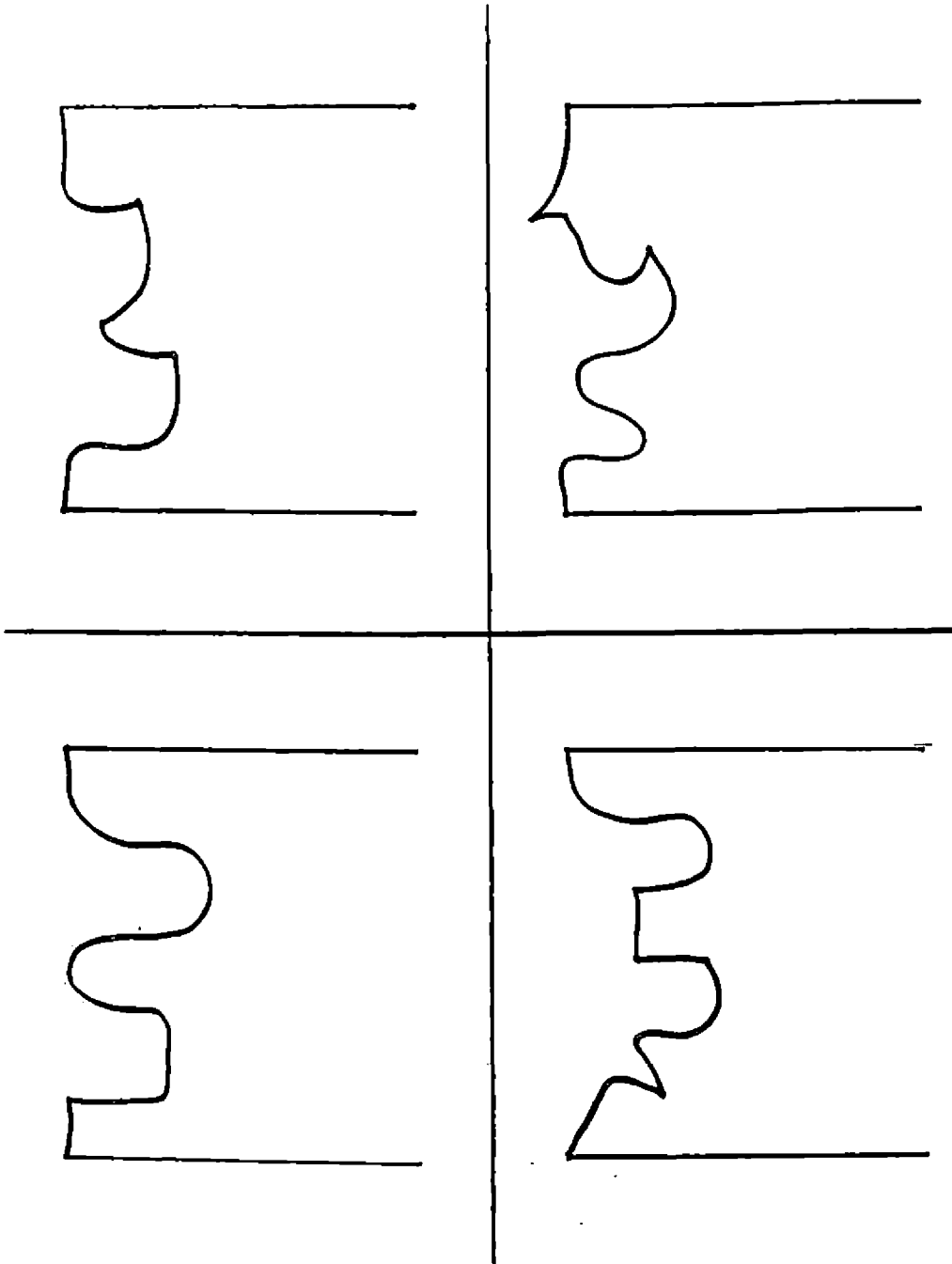
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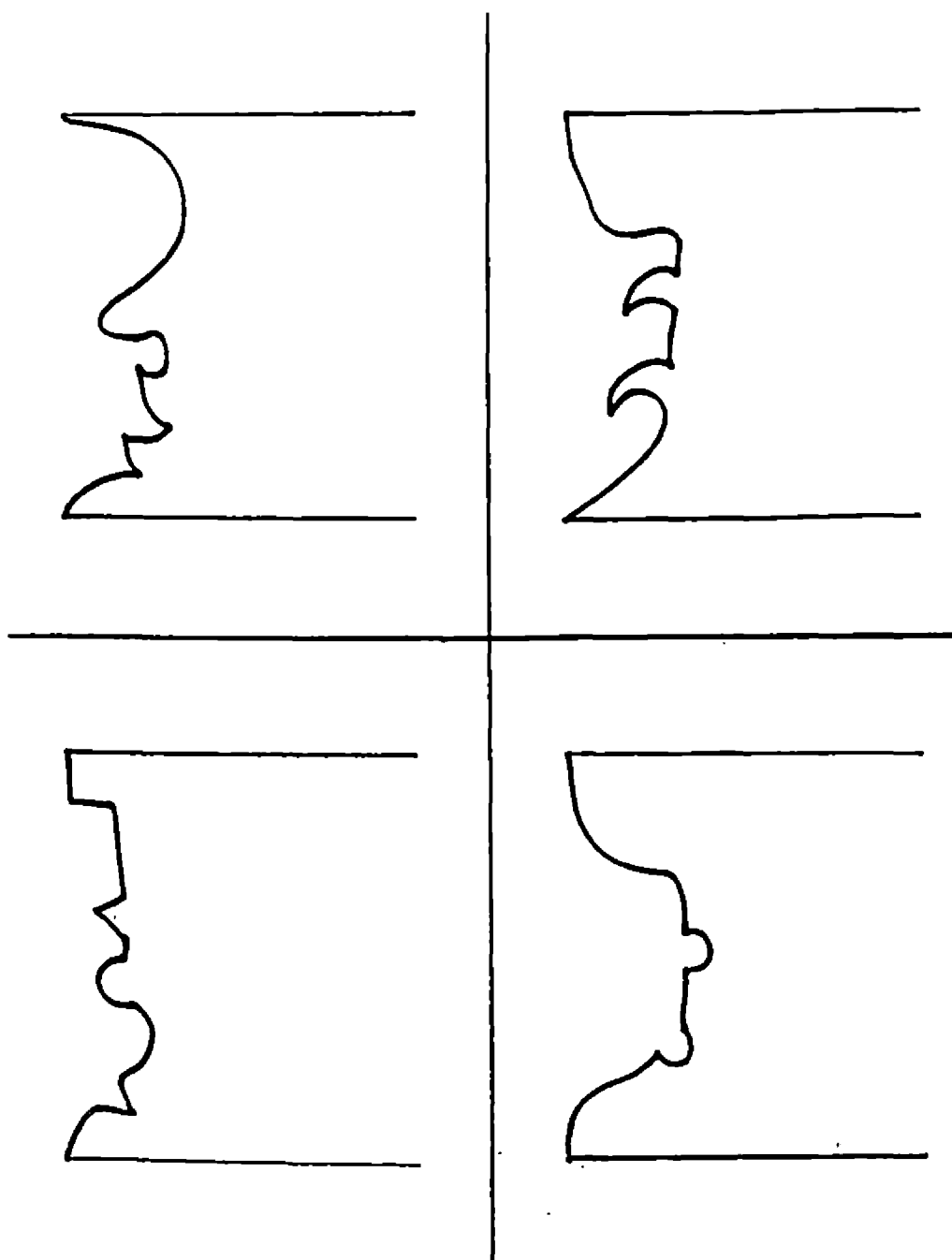
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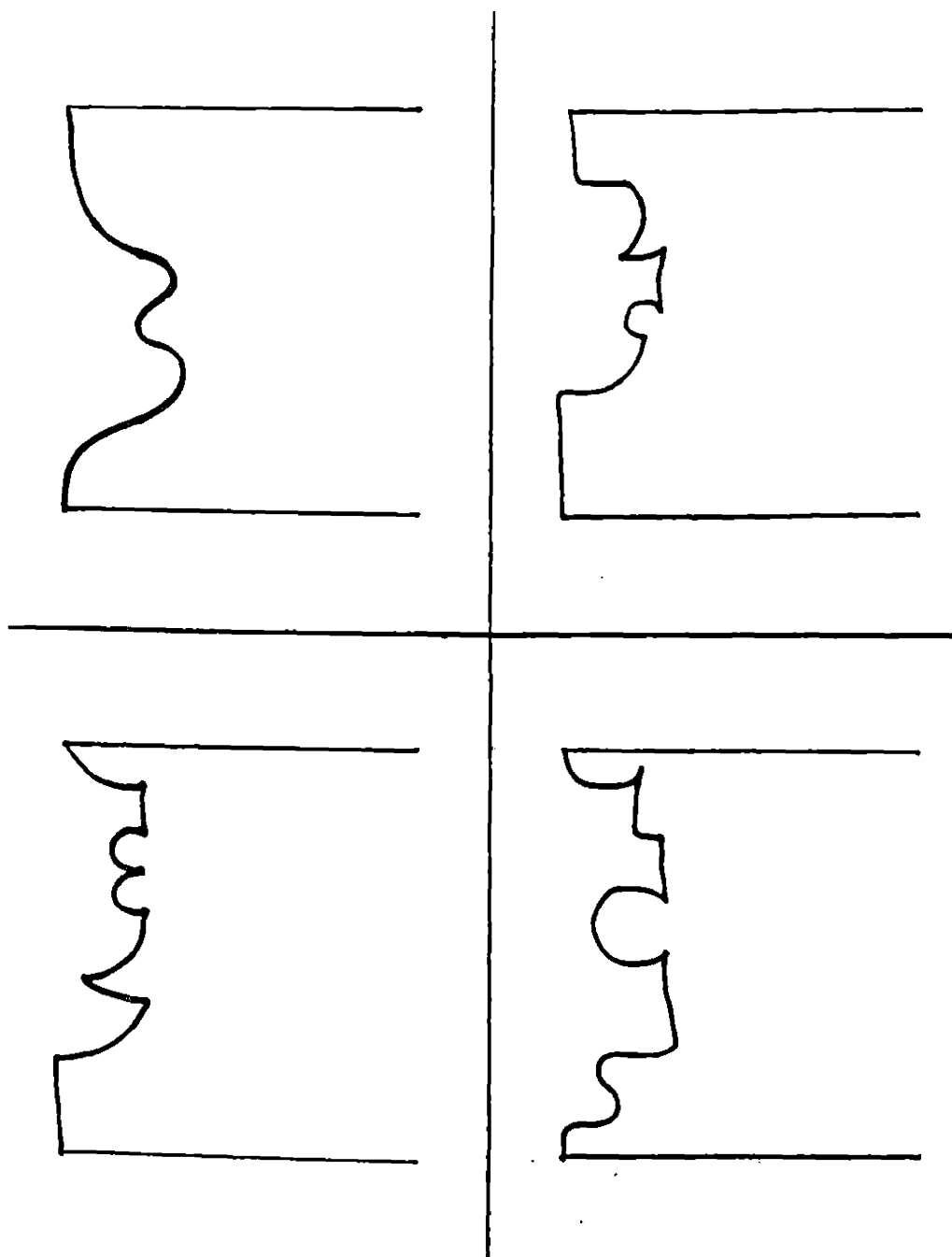
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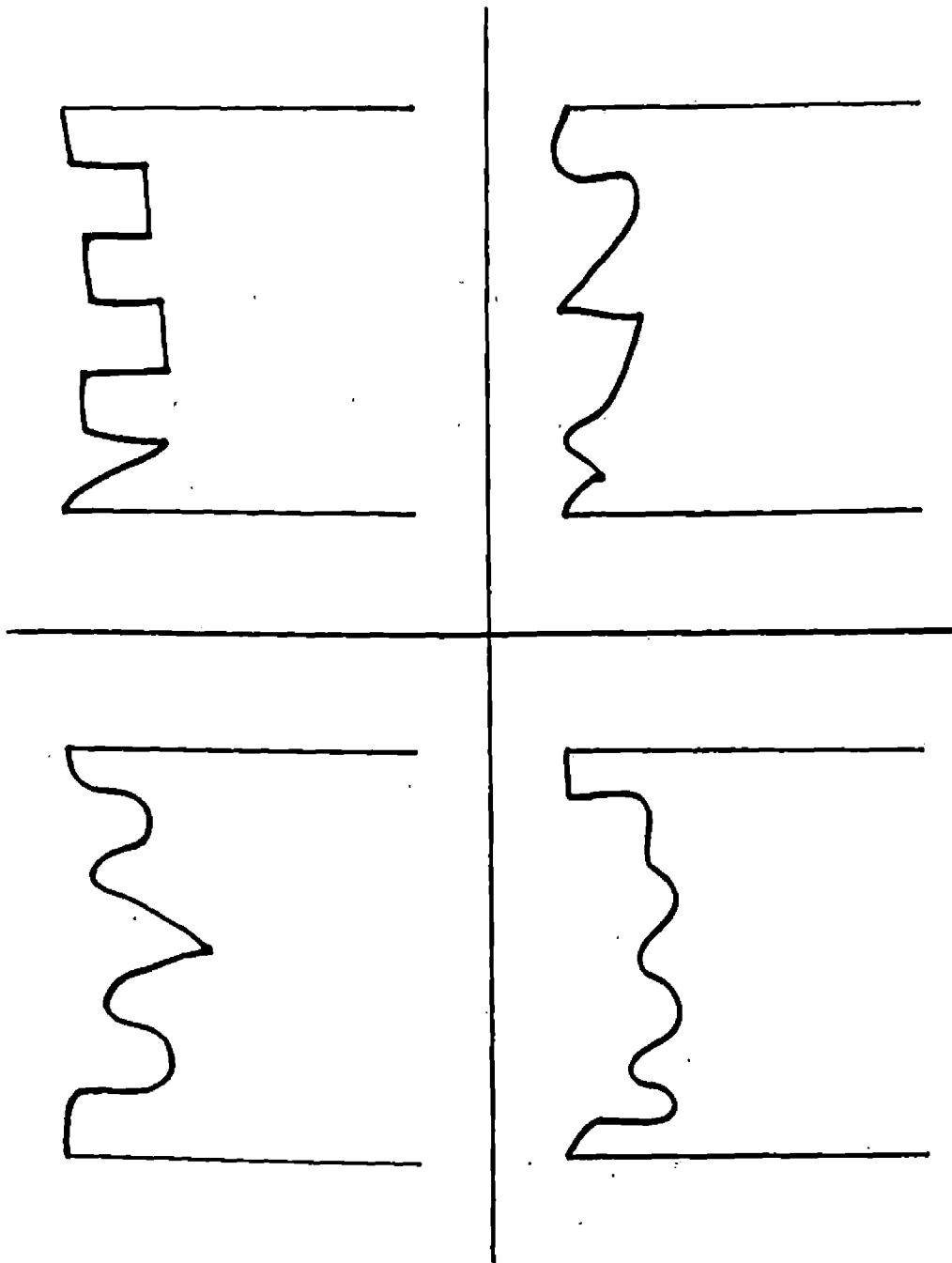
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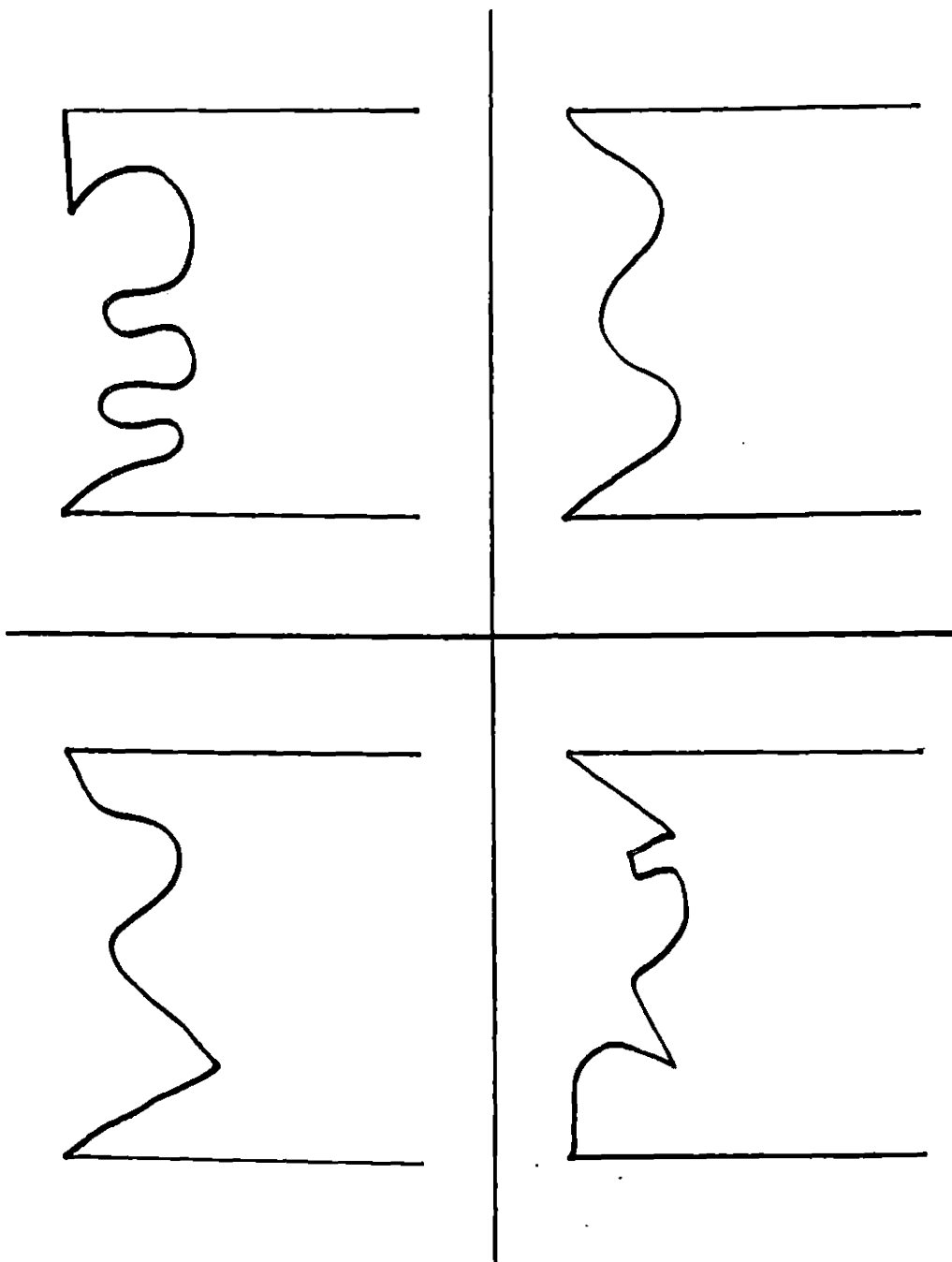
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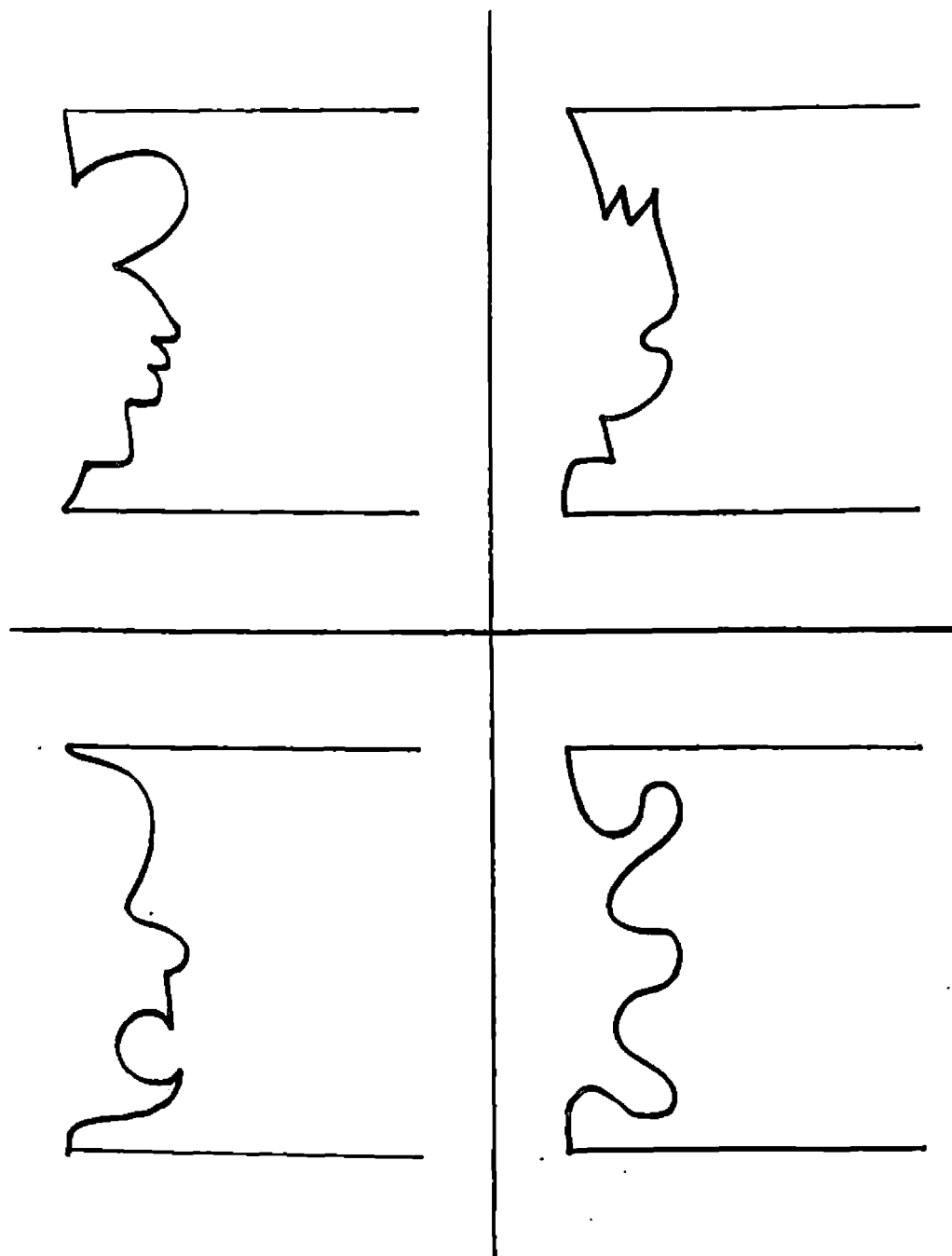
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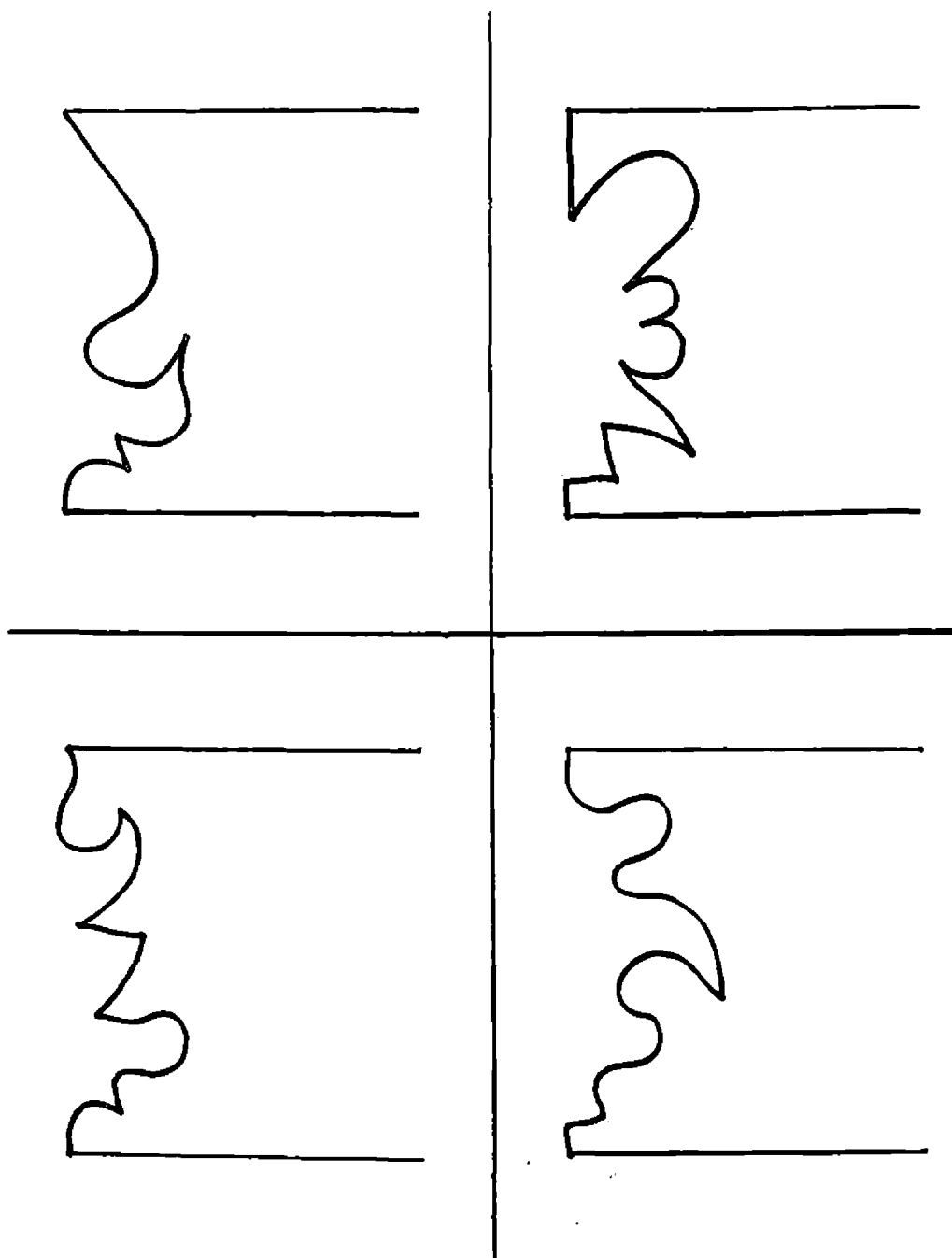
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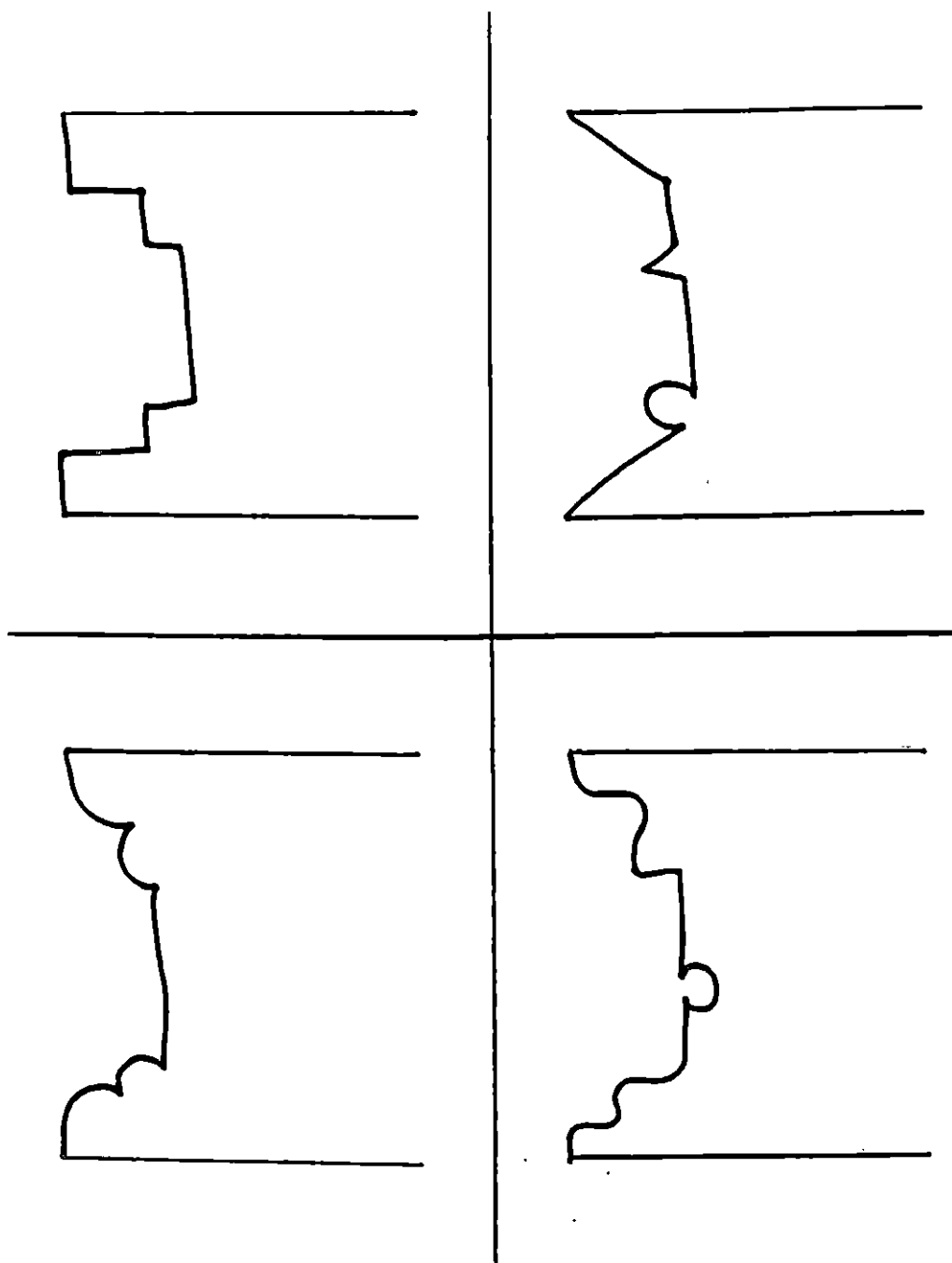
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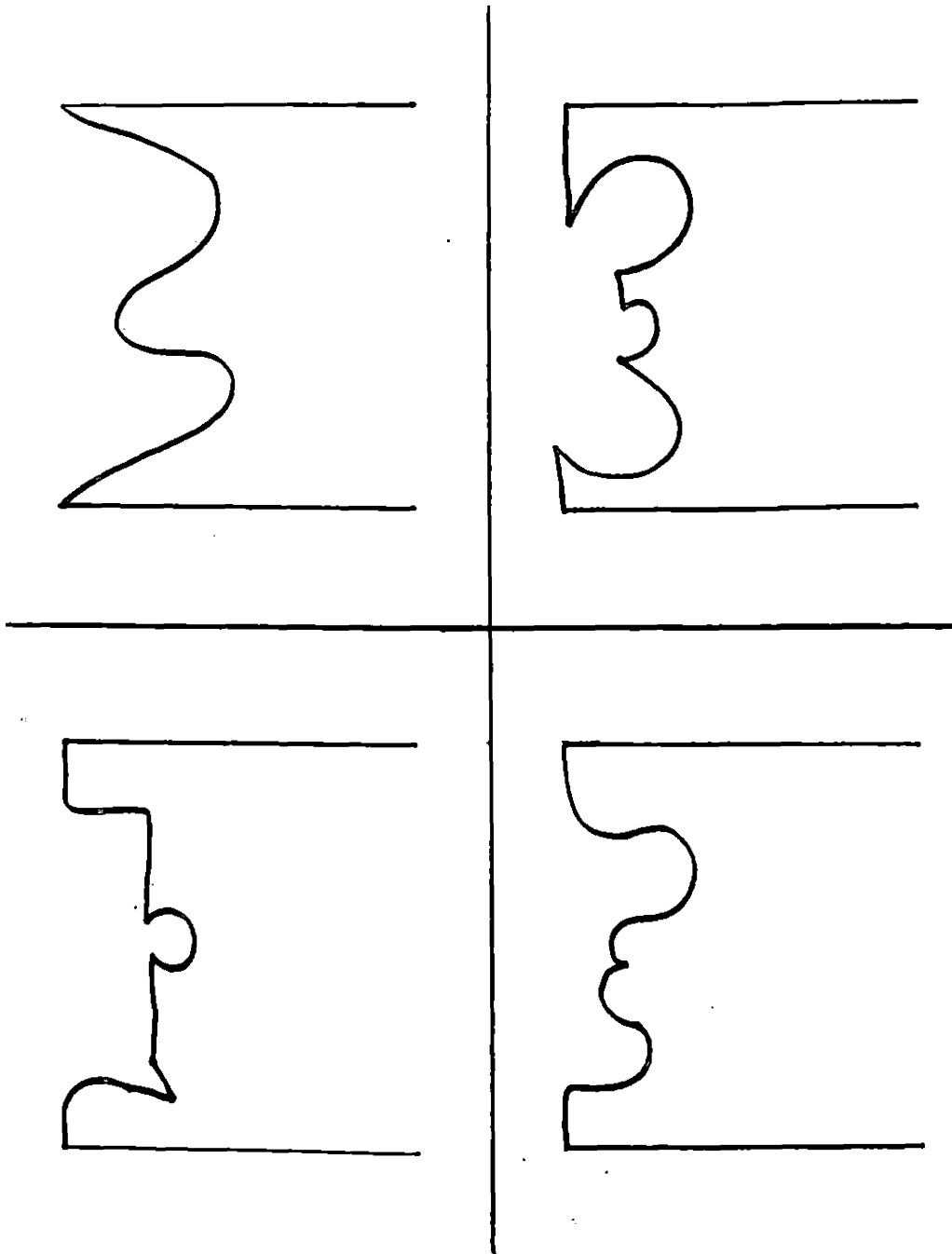
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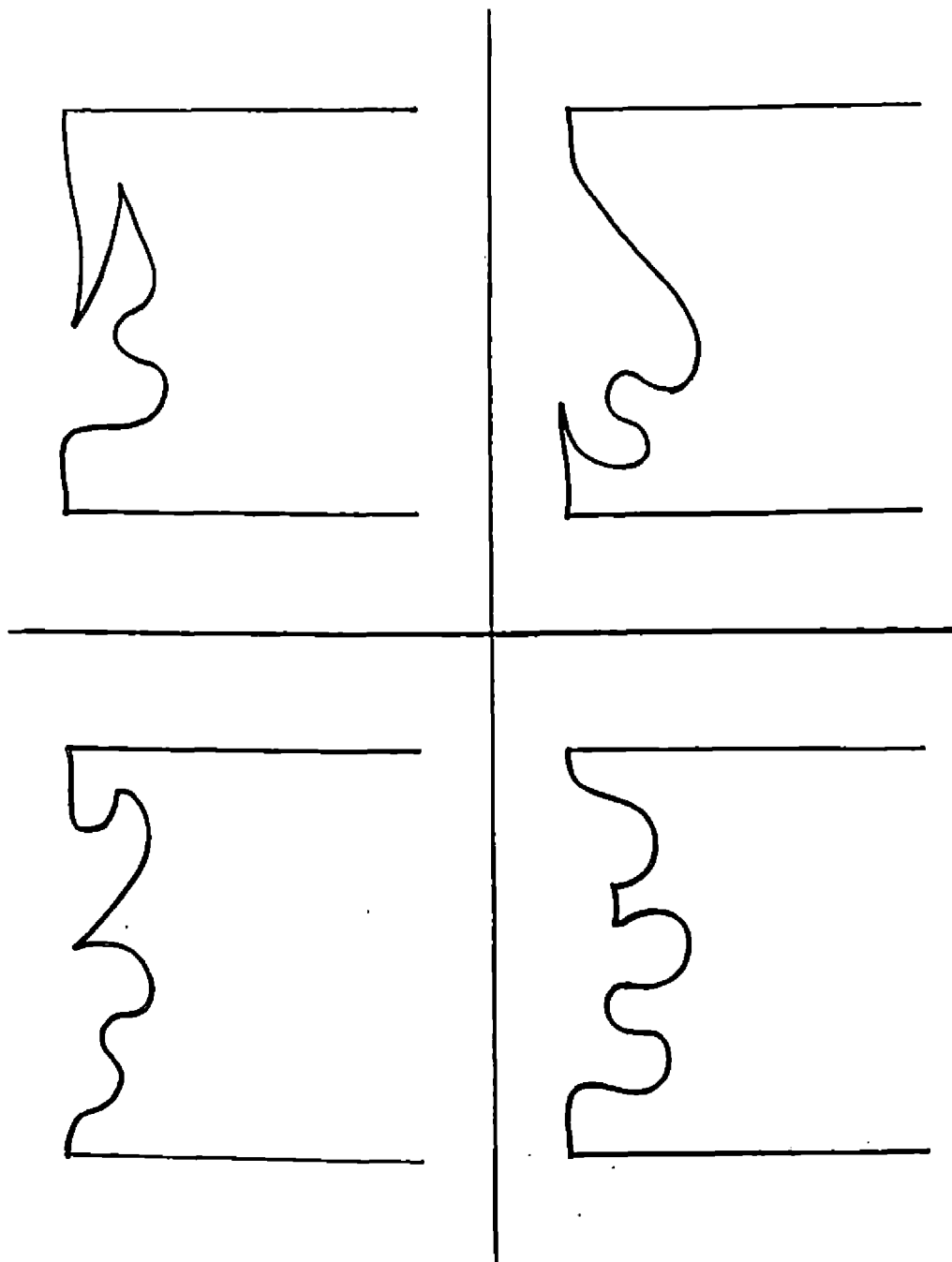
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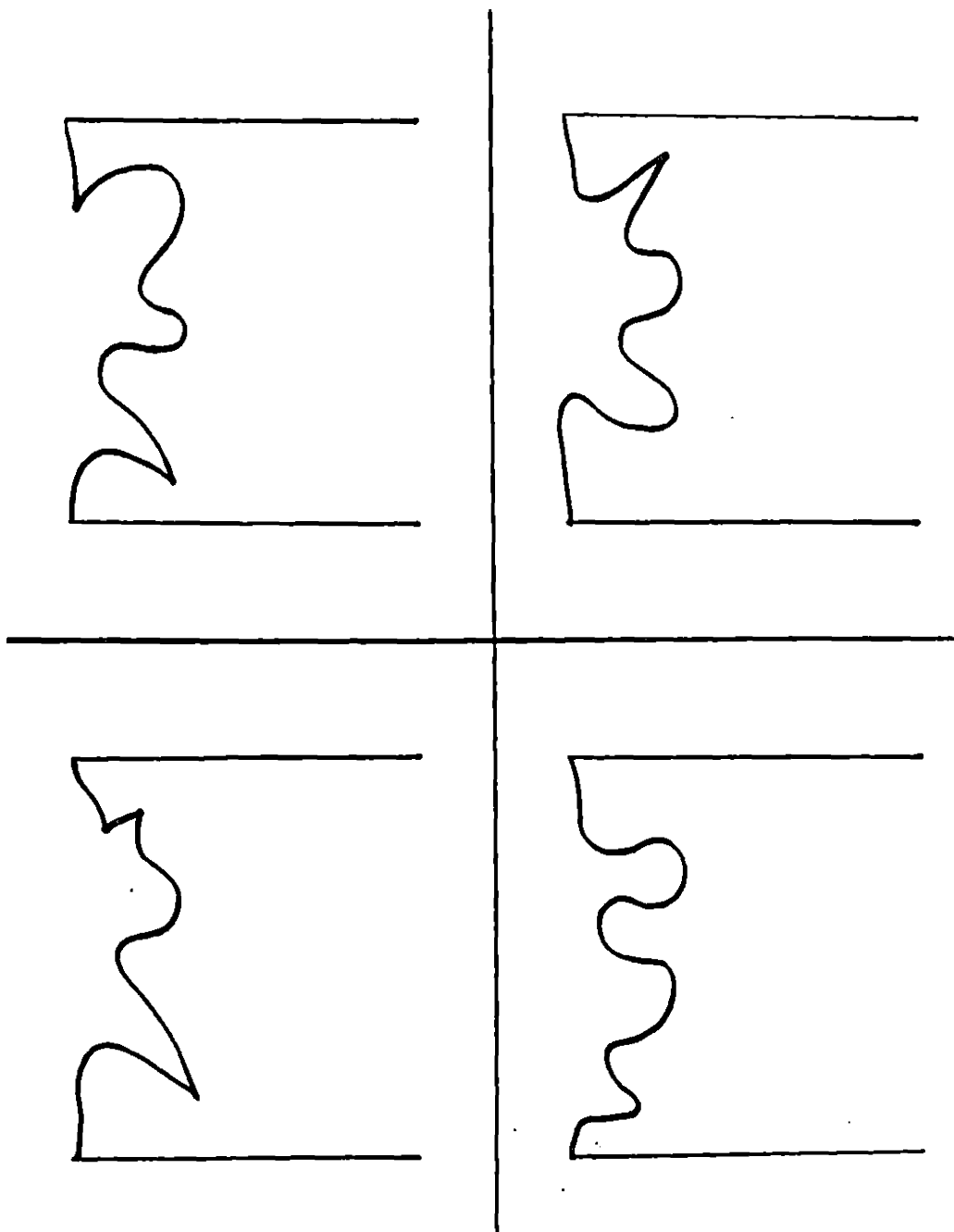
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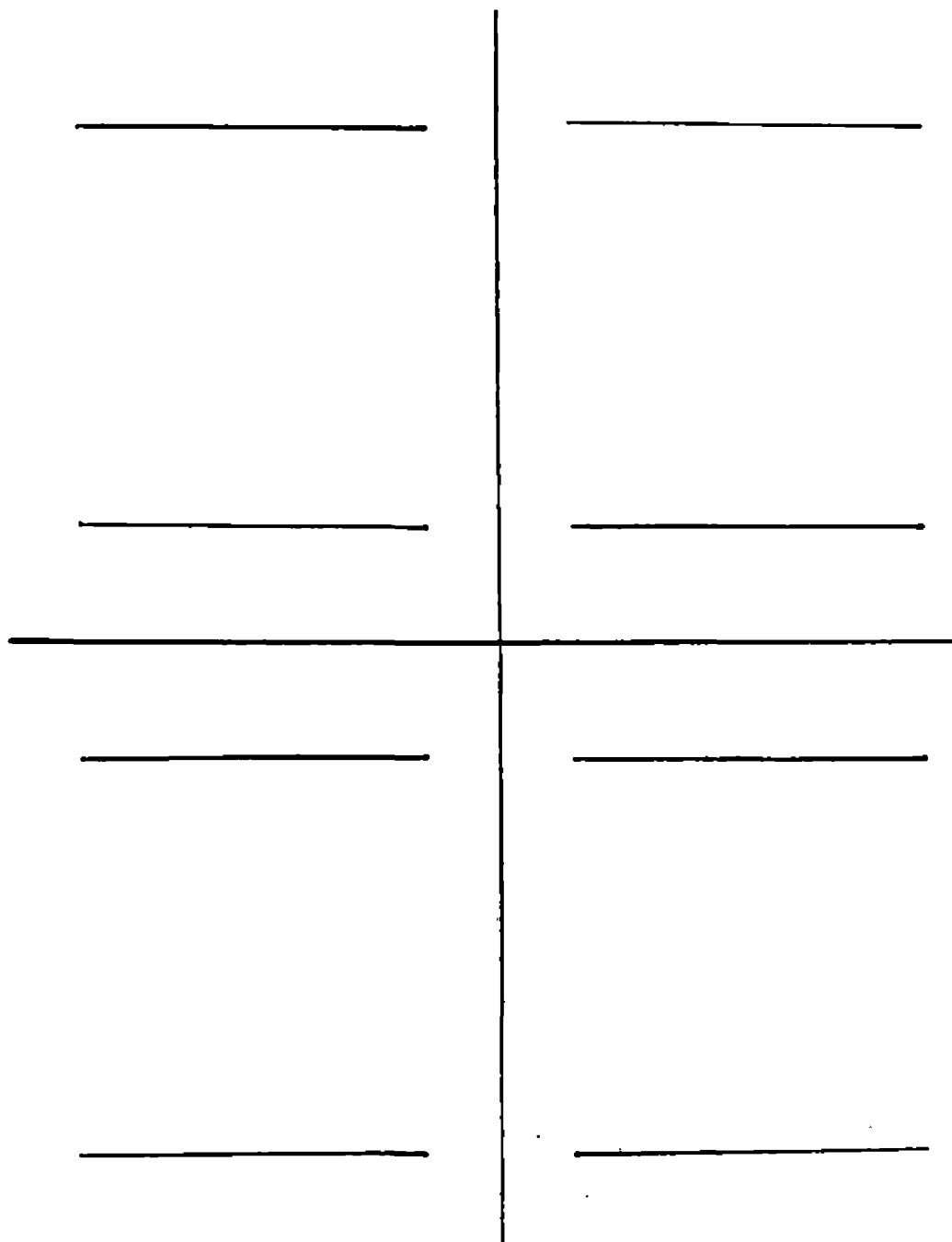


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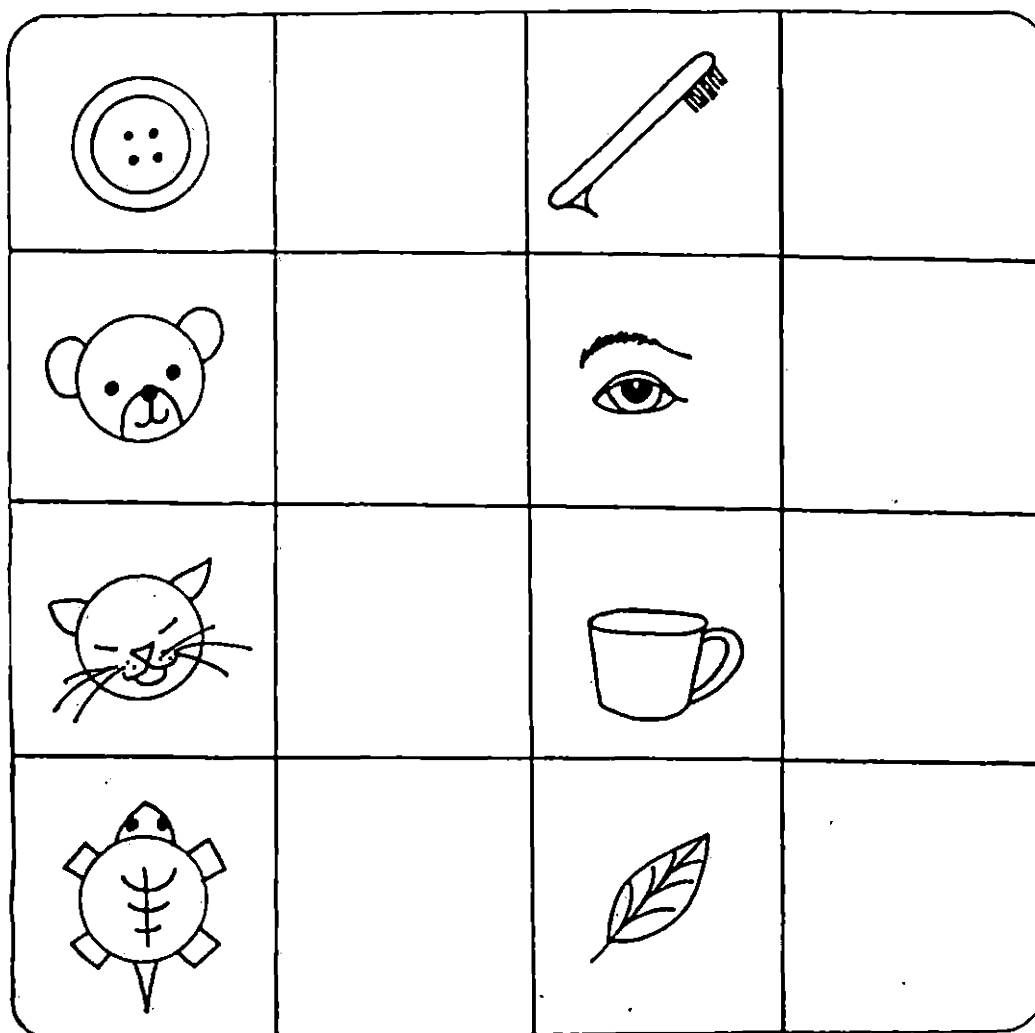
Level 3





Appendix H

Wow! I Can Draw Exercise

Taken from Drawing with Children, by Mona Brookes

Molly Adams—age nine

FIG. 2.4. Examples of drawings with objects overlapping each other.

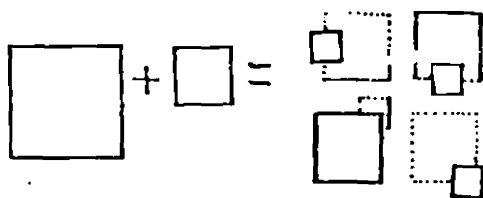
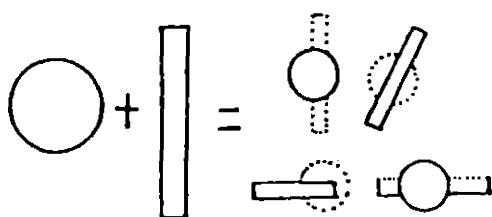


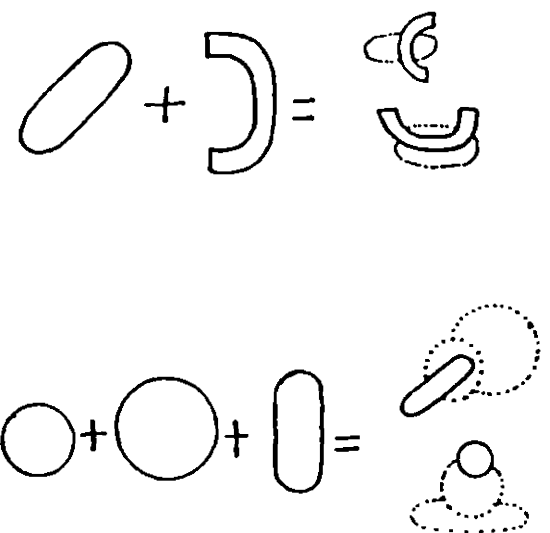
FIG. 2.5. OVERLAPPING EXERCISE.

Try copying the combinations of overlapped components, and then make more up of your own.

Appendix I

Overlapping Guide

Taken from Drawing with Children, by Mona Brookes



Karen Kim-age seven

Appendix J

The Bird

Taken from Drawing with Children, by Mona Brookes

5. *The wing.* Make an angle line from the back of the bird to the length you want your wing to be. Make feathers on it in any design you want.

6. *The back, other wing, and tail.* Since everybody's bird is a different size and shape, add any lines you need to close the space between the wing and the body to show the back of the bird. Add the other wing if you wish, coming out from behind the bird. Add long U shaped curved lines out of the back of the body for the tail, and decorate the feathers any way you want.

7. *The legs and feet.* Make single or double straight lines to create your legs where you want, and add three single or double curved lines for the feet.

8. *The branches and berries.* Take a brown broad tipped marker and make a straight or curved branch that comes from the edge of the paper and through the feet of the bird. You may have to take a totally different shape than the one in this sample, due to differences in the placement of your bird and its size and shape. Add more branching, wherever you want them to be. Take a fine-tipped dark colored marker and make leaves by drawing a straight line for the middle of the leaf and a curved line on either side that goes from tip to tip. Add any design or veins on your leaves that you wish. Then take a broad-tipped colored marker and make dots for berries wherever you want them.

9. *Finishing up.* Color your bird as you wish, but use at least three colors for variety. Look outside at a tree and notice how the leaves are never all the same exact color. Pick several colors for your leaves. Add anything else you want to your drawing. If you want to color in the background, be sure to go all around the edges of the objects in the picture and the border with the broad-tipped marker first. Then you can go faster as you color in the spaces, which prevents the ink from drying too fast and causing streaks.

Voilà! A drawing. A drawing that is recognizable. One in a series of many to come. Remember, you will be satisfied with some, and you won't be satisfied with others. All are steps toward the confidence and pleasure that are bound to come along with your exploration.



The 7 eleven-age seven



Henry ten-age three

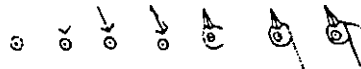
FIG. 1.12. Two different versions of the same instructions follow them and watch your own version unfold.

1. *The eye.* Make a dot for the center of the eye, anywhere you want on your paper, leaving room for the body, tail, and legs. Draw a circle around the eye to make the outside rim.

2. *The beak.* Make a small angle line in front of the eye, leaving a space between the eye and the beak, with the point of the angle going toward the eye. Draw a straight line for the middle of the beak, going away from the eye, as long as you want your beak to be. (It will look like an arrow.) To make a sharp point on your beak, start at the tip of the beak and draw a straight line from the tip across the top. Do the same for the bottom of the beak.

3. *The head.* Draw a curved line over the top of the head, until it comes down the back of the head and stops somewhere below the beak. Draw a curved line from the bottom of the beak downward to the same length as the back of the head. Draw a straight line across the bottom of the head and across the paper until it is as long as you want your bird's body to be.

4. *The body.* Draw a curved line from the bottom of the head to make a chest, curve it under to go across for the stomach, and then curve it up to the straight line you made to the end of the body.



Appendix K



CALIFORNIA STATE UNIVERSITY
SAN BERNARDINO

December 30, 1991

The California
State University

St. Martin's Press
175 5th Ave.
New York, NY 10010

Dear Erin Collin.

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OF
EDUCATION
714/850-8600

I am writing this letter to request your permission to use drawing samples from Drawing With Children, by Mona Brookes.

At this time I am working on my Masters of Education degree. I would like very much to include samples of Brookes' program in my project. While working on my project "Drawing in the Classroom" I have found that Mona Brookes book is one of the best books available at this time.

Therefore, in my project I have recommended that every teacher purchase a copy of Drawing With Children.

This project is for educational use only. It will not be reproduced or sold. I would greatly appreciate your permission to use the drawing samples to make my project complete.

Thank you for your consideration. Please send your response to: Sue A. Rhoades, 15440 Chaparral Court, Victorville, CA 92392.

Sincerely,

Sue A. Rhoades

St. Martin's Press

INCORPORATED

January 10, 1992

Sue A. Rhoades
Cal State San Bernardino
School of Education
5500 University Parkway
San Bernardino, CA 92407-2397

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Thank you very much.

Sincerely,

Erin Collin
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Appendix L

Further Reading

Clemens, S. G. "Art in the Classroom: Making Every Day Special." Young Children 46 (1991): 4-11.

Eisner, E. W. "Education the Whole Person: Arts in the Curriculum." Music Education Journal 73 (1987): 37-41.

_____. "The Principal's Role in Arts Education." Principal 67 (1988): 6-9.

Hitchcock, J. "An English Garden." Arts & Activities 108 (1990): 6-7.

Peshette, A. E. "One - 2 - 3 Draw!" Arts & Activities 108 (1990): 36-37.

Weber, E. "Paper, Pencils, Pens, and Pigs!" Arts & Activities 109 (1991): 8-9.