

DISCIPLINE BASED ART EDUCATION:  
A HANDBOOK FOR ELEMENTARY ART TEACHERS

MASTER'S PROJECT

Submitted to the Department of Teacher Education,  
University of Dayton, in Partial Fulfillment  
of the Requirements for the Degree  
Master of Science in Education

by

Suzanne E. Bell

University of Dayton at Columbus

Columbus, Ohio

April 1995

UNIVERSITY OF DAYTON BOESCH LIBRARY

Approved by:

Official Advisor

## TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	iv
DEDICATION.....	v
Chapter:	
I. INTRODUCTION TO THE PROBLEM.....	1
Purpose for the Study.....	1
Statement of the Problem.....	5
Definitions.....	5
II. LITERATURE REVIEW.....	6
Reasons for Teaching Art to Children...	6
Reasons for Using Discipline Based Art Education.....	16
III. PROCEDURE.....	26
Review of Journals.....	26
Review of Professional Textbooks.....	26
Other Resources.....	27
Critique of the Handbook.....	28
IV. RESULTS.....	30
V. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS.....	128
Summary.....	128
Conclusions.....	129
Recommendations.....	130
BIBLIOGRAPHY.....	132

## ACKNOWLEDGEMENTS

The author would like to acknowledge the help and support received over the years and especially during the writing of this project from several different people.

My thanks goes to all of my teachers, but especially to the following ones. First, Richard Phipps, of Capital University, taught me how to think critically about art and helped me to believe in my own artistic ability. Second, Toby Sanders, also of Capital University, inspired confidence in my writing ability. Next, Gary Shaw, the art teacher at Fairmoor Elementary School, was kind enough to read parts of this project and give his written input to help me. Finally, thanks goes to Gordon E. Fuchs, professor at Dayton University, who with infinite patience helped me revise this project until I got it right.

Lastly, I want to thank my parents, Doris and Jim Bell, and my best friend, Hermine Grof, who have always believed in me and given me moral support all of these years.

## DEDICATION

This book is dedicated to my best friend, Hermine Grof,  
who is always there ready to help  
whenever I need it.

## CHAPTER I

### INTRODUCTION

#### Purpose for the Study

Over the years, educational theories have been varied and sometimes controversial. This is true also for art education which in the last century has seen many upheavals in the way the subject is taught. The pendulum swings and the existing program is often thrown out in favor of a totally opposite style of teaching.

Brewer (1991) recalled that for the past 50 years the main approach to teaching espoused by art educators had been a child-centered approach. This approach was a direct reaction against the very formal and highly technical programs that preceded it. Undoubtedly the catalyst for this drastic change was the tremendous influence of the modern art movement in the early part of the twentieth century. At the time, artists were redefining the meaning of art and changing it more drastically than art had changed in the thousands of years preceding this period. According to Phipps and Wink (1987) "the modern age became one of endless experimentation". There was a shift from emphasizing subject matter to emphasizing the process of creation

itself, which, Phipps and Wink (1987) suggested, became the most important thing to many artists.

Brewer (1991) commented that it took a number of years before the art education establishment was influenced by the revolutionary ideas of the modern art movement. However, by the 1940's the writings of Lowenfeld dominated the field of art education and did so from the 1940's to the 1960's. Lowenfeld (1970) believed that art education should be child-centered. To him the important thing was to allow each child to express his or her own feelings through creating their own art work rather than exposing children to the works of the masters or to the different art movements. Elsner (1988) remembered that the teacher provided the students with materials to work with and then allowed them "to go to it". He called this concept "benign neglect". This, of course, is a reflection of the beliefs of the "expressionists", artists who were mainly concerned with expressing their feelings through their works.

Lowenfeld (1970) was also very much against artists copying anything. Brewer (1991) speculated that this was because Lowenfeld was raised in Europe where one of the time-honored teaching techniques included having students go to the museum to copy the works of the masters as practice for their own works. Lowenfeld's followers carried this idea of "no copying"

to the extreme of not even teaching children the rudiments of drawing, because then, of course, students would have to "copy" what the teacher was teaching.

Brewer (1991) indicated that Lowenfeld's followers also went so far as to say that the traditional methods of teaching were actually harmful to children. He reported that "Advocates of the child-centered approach believe that formal, adult-based instruction disrupts the child's intuitive natural development." This belief supports the idea that children were born equipped with the internal knowledge needed to be artists, and that they just needed the time and materials to be able to create from within themselves.

In the 1960's and 1970's, curriculum theorists began to write about adding the study of art history and criticism to the curriculum. Barkan (1962), as cited in Brewer (1991), questioned whether students could learn to understand and judge works of art by only doing studio projects. He reasoned that students needed to learn about art theory and art history in order to become capable judges of art.

Greer (1984) suggested a new teaching method derived from four domains in art: studio arts, art history, art criticism, and aesthetics. Greer believed that students should study art history and art theory, and these would then become the basis for the art work the students would produce. In his program, students

would also learn how to appreciate and how to judge works of art.

This was the beginning of the change in the visual art curriculum which we see today. According to Brewer, the curriculum ideas advocated by the theorists in the 1960's and 1970's evolved into what is now called discipline-based art education. Ambach (1993) stated,

Discipline-based arts education presents a combination of aesthetics, criticism, history, and production that develops students' capacities to integrate what is learned in each of these dimensions.

This new and exciting philosophy of teaching art now has created new and exciting problems for art educators. The problem now for teachers is to redesign the curriculum to be used in the classroom, and this is the purpose of this project. Art educators must also rethink the old ways of teaching. They will have to gather new materials, such as prints of well known works of art and artist biographies, which they will need to do the job. Given the incredible scope of discipline-based arts education, this is a formidable job indeed. No longer can art teachers just put out clay or paper and paint and say "go to it". Art teachers and curriculum planners will need to re-educate themselves in the four disciplines and will need to put a great deal of work into their plans for

each lesson. This researcher believes that the children are worth it.

### Statement of the Problem

The purpose of this study was to design a disciplined-based art education handbook to be used by elementary art teachers.

### Definitions

Child-centered art education: This is a method of art education which concentrates on studio production. The teacher teaches very little artistic technique and no art history. This method focuses on having the children express their own feelings through their art work. The teacher tries to tap the children's prior knowledge with leading questions which are designed to help students create their projects.

Discipline-based art education: This is a method of art education which has four components: studio production; art history; art criticism; and aesthetics. The entire curriculum is woven around these four disciplines. Students study art history and art theory and these become the basis for the works which they produce. They also learn to appreciate the works of others and how to judge them.

## CHAPTER II

### LITERATURE REVIEW

#### Reasons for Teaching Art to Children

Although many people feel that art education is a frill that most school systems cannot afford, other people believe that educating children in the arts is essential in order for this country to continue improving into the twenty-first century. According to various authors there are many different benefits to teaching the arts to children.

According to Edwards (1989) one reason for teaching art to children is that art education helps to develop the right hemisphere of the brain. She described studies by Sperry which proved that the two sides of the brain function differently.

Edwards explained that the right hemisphere is the creative, intuitive, inventive side of the brain. It is capable of "making leaps of insight" because of its ability to perceive relationships between things and put them together to form wholes. There are several higher-level thinking skills which are improved by art education.

One of the higher-level thinking skills which is enhanced by developing the right hemisphere of the

brain is creativity. Edwards stated that it is the right side of the brain which creates novel ideas, art work, music, poetry, etc. and that educators have sorely neglected to train it. On the other hand, the left hemisphere is the analytical, verbal side, which is usually in control because it is the side which speaks. It is also the side of the brain which governs reading, does mathematics, and is capable of following a logical order. This is the side of the brain which the current educational system concentrates on developing. The problem with the left side of the brain is that it can actually stifle creativity, because it tends to insist on following logical patterns and maintaining order, which, of course, can inhibit creating something new.

Two other higher-level thinking skills which art education fosters are inventiveness and problem solving. The reason these two are listed together is because of the relationship between them. Ambach (1993) suggested that the world of the future will require workers who will be able to understand complex material and who will need to be inventive in order to solve problems. Eisner (1993) agreed and suggested that art education offers a way for children to learn to be inventive. He wrote, "The arts offer a way of thinking about thinking. With art, one solves problems, while with math, one performs tasks."

Kolberg (1993) agrees with Eisner. He equated the ability to create art with the ability to invent things. He stated:

There are engineers who say that invention, the conversion of an idea to an artifact, is more the product of art than of science. To design is to invent.

The partnership between art and invention is being promoted so that the invention and design of products is no longer the province of engineers alone. For example, the Columbus College of Art and Design, once strictly an art school, now has a program which focuses on the design and invention of products for the marketplace.

Sukraw-Ebert (1988) echoed the statements above when she related that her students improved in their problem-solving skills when they studied art. She explained:

With art students are given opportunities to think and make decisions and judgments, to solve problems which don't have predetermined solutions, and to learn the real-life lesson that most solutions are often neither all right nor all wrong.

A fourth higher-level thinking skill that art education fosters is helping children to learn how to think and how to work with ideas, knowledge, and information. Rinehart (1993) indicated that her experience in teaching shows that "the arts help students to think and express themselves, making them

active participants in the learning process". Kolberg (1993) agreed saying that recent studies have found that many students improve dramatically when teachers convey knowledge in an applied method rather than a theoretical method. He wrote that children can use art to learn how to learn. Kolberg said it best in this statement:

And herein lies the most powerful argument for the role of the arts in the reform of education. The study of the arts provides an opportunity to learn how to work with ideas, with knowledge, and with information.

Thus, art education helps to develop the right hemisphere of the brain and by doing so improves and increases creativity, inventiveness, problem-solving skills, and the ability to work with ideas, knowledge, and information. Greene (1993) stated that current educational trends champion either a "back to basics" (left brain) approach or a free-thinking (right brain) approach to teaching. He believes that:

This "black or white" mentality must be replaced with an inclusive educational agenda that engages both sides of a person's brain and sacrifices neither discipline nor personal expression.

Another reason for teaching art to children is that they can develop better communication skills through classes in the arts. According to McFee (1977) art is in essence a nonverbal language, which "speaks" to people from all walks of life. She expands the concept of art beyond the usual art media of painting

and drawing to include clothing, utensils, religious artifacts, furniture, and the multitude of symbols used by various cultures. Unfortunately, despite the ability of the arts to communicate powerful ideas and emotions, Ambach (1993) reported that this educational system focuses the teaching of communication skills only on "reading, writing, speaking, and listening, rather than on creating and interpreting images, movement, sounds, and emotion..."

Boyer of the Carnegie Foundation agreed with Ambach. He was quoted by Greene (1993) as saying:

We recommend that all students study the arts to discover how human beings communicate, not only with words but through music, dance, and visual arts. Now, more than ever, all people need to see clearly, hear acutely, and feel sensitively through the arts.

Another form of communication is communication over time. Rinehart (1993) emphasized that "arts education does a good job of connecting students not only with their past, but with their future as well." Artists of the past communicated their ideas and emotions to people of their own time, but those "voices" are still being "heard" even today whenever someone reflects on works of art from the past. In the same way, the works of today's artists communicate not only with us today, but will "speak" to people in the future as well, guaranteeing communication across time for generations to come.

An additional reason for art education has to do with the current push for multicultural education. According to several writers the arts are the best way to reveal and to encourage children to celebrate this incredible world-wide cultural diversity. Linderman (1990) related that through the ages art has served as a record of humankind's achievements. Thus, to her, art "is a reflection of a society--the values, beliefs, and attitudes that are cherished."

McFee (1977) advised that one cannot separate art from humankind's individual and group life. According to her, art should be taught as a part of the culture and it can be used to understand our own culture as well as other cultures. In this way it can be used to improve understanding among all people.

Butcher (1993) reasoned, "There is only so much the sciences can tell us about cultural diversity in the United States." She said that it is only through the arts that the spirit and soul of a nation is revealed. She added:

The arts are unique in their ability to document the suffering of minorities as they try to define themselves beyond the confines of the dominant culture.

Another reason for teaching children art is that it can help them to connect with their heritage, and as such, give them a sense of pride in their culture and ancestors. Greene (1993) wrote that in today's schools

art and music education seem to be available mostly for the privileged few. He felt that especially in the inner cities the children are not being taught about their musical heritage of jazz music; rock and roll; African music; folk music; and the blues. By the same token this author feels that they aren't taught about their art heritage either. Because of this the students have no feeling for their roots.

Butcher (1993), echoing Greene's words, cautioned that if educators are to avoid the social unrest of the past, then they must provide learning experiences which will prepare students to live comfortably among those who are different. She said that there should be courses in ethnic studies which relate facts and expand cultural horizons by engaging different points of view. She emphasized that these courses would need to include the history; the greatest literary, scientific, and social achievements; and the artistic achievements of various ethnic groups. Butcher has a powerful argument for multicultural art education in the schools. She stated:

Students who are taught to see, hear, and understand the wondrous cultural works of their own and other ethnic groups cannot help but rejoice in the good fortune that has made them a part of this marvelous tapestry called the United States of America.

An additional reason for teaching art is that courses in the arts help to improve students'

self-esteem and self-confidence. Learning to control art media can help students to feel more control over their world. Sukraw-Ebert (1998) commented that the arts "nurture creativity and self-expression, which in turn promote positive self-concepts." Rinehart (1993) agreed and related, "The arts nurture self-respect and self-esteem, enhance ethnic and cultural sensitivity, and humanize the learning environment."

Another reason for art education is that American business needs students who are educated in the arts. Many people probably think that a partnership between business and the arts is incongruent. They seem to be two different entities. However, Doyle (1993) reported that the arts generate \$173 billion in annual income, which is over 3 percent of the gross national product of America. Also, the employment rate for the arts is growing at the rate of 6 percent per year. This shows that the arts are already big business in America, and society needs qualified people to continue them.

In summary, this researcher has shown that it is extremely important for educators to include the arts in the general curriculum for all students, not just for those who show talent. Studies have shown that courses in the arts help to develop the right hemisphere of the brain and thus improve higher-level thinking skills, such as, creativity, problem solving and inventiveness. The arts have been found to be

unique in their ability to improve communication skills and to help teach multicultural education. In addition, the arts enhance self-esteem because they allow for student creativity to flourish and students are able to learn many new skills. Lastly, the arts are big business needing qualified people, and the creativity artists have is essential for our country to continue being a world leader.

Finally, Ambach (1993) was concerned about the legacy which we will be leaving future generations. He stated:

Our culture will be known and remembered by its arts. If we hope that our legacy will have the esteem of great ages past, we must place the arts at the center of our culture and at the center of our learning.

### Reasons for Using Discipline-Based Art Education

The first reason for using discipline-based art education (DBAE) is that it helps to improve students' art work and their knowledge of art history, art theory, and art appreciation. DBAE is different from traditional studio art instruction, which concentrated on teaching technical mastery of art media, such as painting or sculpture. DBAE is also different than the child-centered teaching philosophy of Lowenfeld (1970).

With DBAE students learn how to make good works of art. They also learn to recognize what makes a good work of art, whether it is a painting in an art museum, an African mask, or a beaded necklace made by Native Americans. DBAE is also designed to help students to better understand history in general and the history of art in particular.

According to Rush (1987), art is more than just learning to manipulate media. Students need to understand visual concepts as well, and they need to learn the vocabulary which goes with these concepts. Rush stated:

Visual concepts are the lines, colors, shapes, textures, and other discrete features that combine by means of balance, rhythm, contrast, emphasis, and other compositional devices to express moods, dynamic states, or ideas through an art medium.

Rush (1987) said that lessons should be designed around certain visual concepts chosen by the teacher. DBAE incorporates this language of design to help students to understand what artists are expressing and to help students to use these concepts in their own art work.

According to Dunnahoo (1993), most students and adults have little or no knowledge with which to appreciate art. They do not know how to react to any given work of art other than to say they like it or don't like it. With instruction in DBAE, however,

students learn how to appreciate and how to critically appraise works of art according to artistic standards.

Rush (1987) also argued that art conveys meaning and this is why educators need to teach students how to understand it. In order to understand many works of art one has to know something about the background of the artist and the particular work. Again DBAE can be of help here. When looking at Picasso's mural, "Guernica", the uneducated eye sees only a disjointed grouping of faces, body parts, and animals. But Picasso painted this mural as a reaction to the brutal and senseless bombing of a small town in Spain during the Spanish Civil War. With this little bit of knowledge, then one can easily see and feel the agony of the people and the devastation depicted in the painting. This work, like many works of art, is a narrative. It tells a story and children can understand it, because most of the art work made by children also tells a story. When one teaches children about the history of art, one can also put children's own art work within the context of that history. Thus, one can help them to understand the importance of their works, by charting their artistic progress.

Some people feel that DBAE with its emphasis on learning design principles and studying adult art will stifle the innate creativity in children and cause them to have lower self-esteem. Brewer (1991) found that

this is not so. He did a short-term study comparing the effects of the Lowenfeldian style child-centered teaching and discipline-based teaching on students in a ceramics class. He found no significant differences between the two groups in the students' self-concept, attitude toward art, knowledge of art, or in the quality of the ceramic products which they created. However, he did find that the DBAE group produced a greater variety of ceramic vessels than the child-centered group. He concluded that exposure to pictures of different types of vessels stimulated the children to produce a wider range of products. This appears to show that instead of stifling the childrens' creativity, DBAE actually enhanced the childrens' creativity. This study also seems to show that there are no emotional ill effects of exposing children to adult works of art.

The second reason for teachers to use DBAE is to promote excellence in the art classroom. The concept of excellence would include such factors as an understanding that there is important artistic information (a knowledge base) which students need to know and expectations that students will learn the information. Striving for excellence should also include having students discuss and criticize works of art, and encouraging them to make quality studio products. Some writers feel that it is this striving

for excellence which has been lacking in the field of art education over the past few decades.

There are writers who feel that the unconditional acceptance given to students by those trained in the Lowenfeldian method of teaching art have led to mediocre art programs and mediocre products from most of our art students. Doerr (1984) criticized the Lowenfeldian method because of its insistence on praising the students in order not to hurt their self-esteem. She argues that:

there are essentially two types of environments or motivations necessary for optimum growth: warmth and cold, mercy and strictness, gentleness and firmness, flexibility and consistency.

Students need teachers to provide real direction with both praise and criticism if they are going to actually learn any process. Most students want to learn about art, and they intuitively know that it takes work to make something of value. Doerr related that over the past few decades students have been taught very little about art and because of the emphasis on praise in the classroom, instead of learning a progression of skills, they have been prevented from growing as artists. This would be like a language arts teacher never teaching students punctuation or capitalization rules, or how to organize a piece of writing into paragraphs so that it makes sense. As such, most students in art classes have gained neither understanding nor mastery of any

part of the artistic process. This has led to a high frustration level concerning art for most students which continues into adulthood. An example of this is the cliché used by so many adults, "I can't draw a straight line." Doerr deduced that most adults have poor self-concepts in relation to art, and this has led to them avoiding any contact with art. There is also a feeling that one has to have talent in order to be able to do art. This is the opposite effect which the Lowenfeldians had been working for.

Zimmerman (1984) had other concerns. She cited the National Commission on Excellence in Education as concluding that when teachers expect too little of our students that is exactly what we receive--very little. She indicated that this is what has been happening in art education over the past few decades. She reasoned that:

art will not be considered a basic academic subject until teachers are teaching and students are learning specific art content and skills as part of a discipline-based art education program.

Thus, we need to have a curriculum with specific art content, so that we can determine what students should be learning, what they are learning, and then be able to push them to do quality work.

The third reason for teachers to use DBAE is to transmit culture, both past and present. Brewer (1991), McFee (1977), and Elsner (1993) all advocated

using art as a vehicle for transmitting and understanding culture. Ambach (1993) agreed with this sentiment and added:

The arts offer a most impressive means by which we may perpetuate and convey the diversity of our cultural roots. An understanding of African-American, Latino, Asian-American, and Native-American traditions is, for example, conveyed with unique impact through the arts. The arts unify and represent our commonality while celebrating our diversity.

According to May (1993), visual art can help students in making connections to other cultures and other time periods by crossing subject lines from art to social studies, literature, and history. For example, in social studies class, the old saying "a picture is worth a thousand words" should be remembered. There are countless paintings by innumerable artists which could be used to show students how people used to live in the past, and what they, their homes, and places of business looked like. These pictures help students to get a real visual idea of what it was like to live in the past.

Hirsch (1987) stated that every group of people has to transmit its culture to its members. He calls this "cultural literacy". Furthermore, he claims that our present educational system is not doing a good job of transmitting the present culture to children. He also stated that the reason children have difficulty learning to read and comprehending what they read, is

not because of the inherent difficulty of the task, but rather, because the children lack the background knowledge which is essential for them to understand what they are reading. Hirsch calls this background knowledge "shared information". The information he refers to is very broad extending from the arts to sports, science, literature, myth, fable and history. Hirsch argued that there has been a documented decline in shared information because many educators have decided that teaching facts is not as important as teaching thinking skills, so many schools are no longer teaching facts the way they used to. This is, in part, the same line of thinking which Lowenfeld advocated in art education.

According to Hirsch, this apparent lack of education shows up also in daily conversation and can lead to the "glass ceiling", the unseen but very real barrier of prejudice, which keeps poorly educated people from moving into the higher echelons of whatever career they are aspiring to, and keeps them out of many influential social groups as well. (The author is referring to educational prejudice here, not prejudice based on race, sex, religion, social class, etc.)

One might ask, what does cultural literacy and reading have to do with the arts? The truth is that references to the arts abound in today's culture. A recent case in point is a popular comic strip which ran

a series on artists which included Whistler, Warhol, da Vinci, Rodin, and Picasso. Without a knowledge of the works of these artists, the comic strip makes no sense. This example underscores the fact that for an individual to have a lack of relevant knowledge in social situations makes it appear that individual is ignorant and uneducated. Even reading the newspaper becomes something difficult for a person lacking the background knowledge that the newspaper reporters and editors assume that the reader already has.

Hirsch (1992) has since written several books detailing the "core knowledge" which he and other educators feel that elementary children need to know. There is a section on art education in each book and there is a definite DBAE focus behind what is being taught. There are references to numerous things that are directly related to art, such as architecture, artists, art movements, and works of art. Also included are reproductions of hundreds of other things which have been depicted by artists over the centuries. These include historical and literature references, Biblical stories, and portraits of famous people. The photographs of the art work are intended to deepen the students' understanding of our culture and other cultures.

The fourth reason for using discipline-based art education is that it can help students to see the

connections between art and different academic subjects, such as literature and science, and thus, can improve the students' understanding of the world.

Ambach (1993) said:

discipline-based arts education presents a combination of aesthetics, criticism, history, and production that develops students' capacities to integrate what is learned in each of these dimensions. The discipline-based approach connects the study of history, science, geography, literature, mathematics and the arts.

There are connections between art and other subjects which are rarely mentioned. For example, the concepts of theme or central idea, motif, rhythm, and repetition are the same in art, literature, poetry, and music. These concepts could be compared in the different disciplines and learning would be extended and enhanced.

There are also many instances of similarities in style which cut across literature, music, and art, because of the influences of different time periods on the people involved and because of ways in which the various disciplines influenced each other over the years. For example, many of the works of Shakespeare were very formal, like the formal paintings of his time, usually because they were created for the upper classes. On the other hand, many of the artists, writers, and composers of the early twentieth century concerned themselves with breaking all of the traditional rules of their discipline, because that was

a time for breaking the old rules. Of course, in the last half of the twentieth century many artists have stretched the boundaries of what is considered art in the same way that "Rock and Roll" and "Rap" music have stretched the boundaries of what is considered music. These are connections which even elementary children could understand.

There are other connections between art, history, literature, and religion, as well. Over the centuries artists have depicted numerous stories, folktales, and legends, historical events, and religious beliefs. These works were done in whatever media the artists had to work with at the time, and the types of media used are, in essence, a reflection of the times when they were made.

In conclusion, this researcher has shown that there are numerous reasons for using discipline-based art education in the schools. One of the most important reasons for using DBAE is that it helps students to improve their own art work. It also improves students' knowledge of art history, art theory, and art criticism. Another reason to use DBAE is to promote excellence in what we expect from our students, in order to help them to achieve excellence in art. An additional reason for using DBAE is because it is helpful in transmitting information about our culture and other cultures. Finally, DBAE can help to

make connections between art and other subjects, such as literature and history.

## CHAPTER III

### PROCEDURE

#### Review of Journals

The researcher studied a number of journal articles from 1980 to the present in order to decide on appropriate discipline-based art education lesson objectives and lesson plans for the handbook. Journals such as Arts and Activities and Art Education are designed as a forum for art educators to help other teachers by passing on information about lesson plans which they have found to be successful in their classrooms. These journals were helpful in determining the types of art activities which would best convey the lessons on the art elements.

#### Review of Professional Textbooks

The researcher studied current elementary art textbooks to find suitable lesson plans for the handbook. Some textbooks used were: Art in Action by Hubbard (1987), Discipline-Based Art Education: A Curriculum Sampler by Alexander and Day (1991), and Children and Their Art by Gaitskell, Hurwitz, and Day (1985). Each of the above authors have been teaching

art on the college level for a number of years. These textbooks were used to develop the basic lesson plans on line, shape, color, and the other elements of art.

The researcher also studied college level textbooks on art history, art appreciation, and design principles. The first of these books was American Art by Brown, et. al. (1979), which was written by art history professors from prominent universities. The second book was Invitation to the Gallery by Phipps and Wink (1987). Phipps is the chairman of the art department at Capital University and Wink teaches at Ohio State University. These first two books were used by the researcher to develop the art history part of the lesson plans. In addition, the Phipps book was helpful for developing the over-all plan for the handbook. The third college level textbook the researcher used was Design Basics by Lauer (1985) which was used to develop the lessons on the design principles in art.

#### Other Resources

The researcher employed the use of other types of resources to plan the lessons in the handbook. Educational booklets from the National Gallery of Art in Washington, D.C. were helpful in integrating the four focus areas of DBAE. These included Move Over

Picasso by Ruth Aukerman and The National Gallery of Art Activity Book by Maura Clarkin. Aukerman has taught art for a number of years and given workshops for other teachers. Clarkin has also taught for a number of years and wrote her book in collaboration with the educational staff of the National Gallery of Art in Washington. Both of these booklets integrated art history, art appreciation, and studio production within the lesson plans.

#### Critique of the Handbook

There were several important considerations that the researcher had to take into account when writing and revising the handbook. First, in order to make sure that the lessons were effective, the researcher tested the lesson plans in her own elementary classroom.

Secondly, the researcher had to plan the teaching portion of the lessons so that the instructions to students lasted no more than 10 minutes. The instructions needed to be short enough that the students wouldn't lose interest. It was also necessary to plan the lessons so that the students were involved in order to keep their attention and interest. Next, the students needed enough class time to be able to finish their work. The researcher found that

some lessons needed only one session of 45-60 minutes but that others needed two or three sessions for the majority of students to finish. This production time is important for the students to be able to make a good finished product which they could be proud of.

A fourth consideration was that the materials needed for the projects must be readily available. The researcher made sure that the materials needed for each lesson were chosen because they were usually what teachers tend to have on hand or were such that the teacher can easily gather them.

Next, in order to teach the art history portion of the lesson, the teacher needed to gather prints of art work and these prints must be accessible to other teachers as well. There are instructions in the handbook for other teachers on how to find prints of paintings to use in the classroom.

Finally, during the writing process and after the handbook was finished, the researcher had parts of the handbook critiqued either by an elementary art teacher or college level art professor. The comments of these experts helped the researcher to ensure that the focus and the content of the handbook were valid.

CHAPTER IV

RESULTS

DISCIPLINE BASED ART EDUCATION:

A HANDBOOK FOR ELEMENTARY ART TEACHERS

By Suzanne E. Bell

## TABLE OF CONTENTS

PART 1- INTRODUCTION AND PHILOSOPHY.....	32
A. Purpose.....	32
B. Handbook Organization.....	33
PART 2- TEACHER TIPS.....	34
A. Collections Which Help in Teaching Art....	34
B. Drawing.....	35
C. Discipline.....	36
D. Timeline of Art.....	37
E. Evaluation.....	37
PART 3- LESSON PLANS.....	41
PART 4- ADDITIONAL RESOURCES.....	104
A. Appendices.....	105
B. Glossary.....	124
C. Bibliography.....	126

## PART 1

### INTRODUCTION AND PHILOSOPHY

#### Purpose

The purpose of this handbook is to help teachers who are trying to use a discipline based art education format for the teaching of art. Discipline based art education (DBAE) focuses on four areas of teaching art. These areas are: studio production, art history, art criticism, and aesthetics. The lessons in this handbook are planned around this focus. Within the lessons are instructions for addressing these focus areas, so that students will: become competent in making works of art, have an understanding of art history, be able to judge works of art, and learn to appreciate the beauty or significance of different works of art.

It is important to note, however, that this is not intended to be a complete curriculum for art at the elementary level. This is only an introductory handbook designed to help the teacher to get started in teaching DBAE and to understand how to design additional lessons to form a more complete curriculum to use in later years. These beginning lessons are designed for upper elementary children (third to fifth grade) and could be used as an introductory DBAE program for middle school students as well.

Finally, while this researcher knows the importance of multicultural art education, there was not enough time to design this program using art work from other cultures. This researcher felt the need to limit the scope of the art history portion so that the students would begin to understand some continuity in the art history which they were learning. Limiting the scope of the art history portion of this handbook to Western art history was done also to limit the studio productions to mostly drawing and painting activities. This was done so that the students could see the improvement in their art abilities over time. In other programs the students never work long enough in certain mediums to gain any expertise in them, so they never begin to feel competent in their own artistic abilities.

Because of the unintended culture bias within this program, other teachers are encouraged to design multicultural units which relate the lessons on the components of composition, especially the art elements

and design principles, to art work from around the world. Students need to know why an African mask or Native American pot is considered a work of art just like a painting from one of the European masters. The teacher should also include these works in the timeline of art history. Many lessons in this handbook could be taught a second and third time with the teacher relating the art work of other cultures to the design principles and art elements, then having the students make studio productions based on the group being studied instead of using the ones suggested by the author.

### Handbook Organization

The handbook is divided into four parts. Part 1 has the introduction and philosophy, which includes the purpose and handbook organization.

Included in Part 2 of this handbook are teacher tips to help the teacher get started. These tips include beginning to collect things to help in teaching, what to do about teaching students to draw, ideas on discipline, and how to make a timeline. There is an extensive section on evaluation with specific suggestions for teachers and evaluation sheets in the appendix to help in determining grades.

Part 3 was more difficult to plan, because the researcher had to decide the basis of the format for the lesson plans within the structure of DBAE with its four components. The focus could have been art history, with the lessons concentrating on a certain art movement, a particular artist, or period of art history. On the other hand, the focus could have been on aesthetics, with the lessons having the students looking at what people believe is beautiful and how these concepts have changed through the years. Another focus could have been on having the students make studio products, such as paintings, first, then relating what students have made to art theory, art history and aesthetics.

Instead of these possible choices, the researcher chose to structure the entire lesson section around the basics of art criticism. Style, content, purpose, and the over-all quality of the finished product are all addressed in art criticism, but the main basis for art criticism is the total composition. The most important components of composition are the elements of art and the principles of design. This researcher chose to

base the format for the lesson plans on these components of composition.

First, each lesson begins with instruction in art theory, which is that part of art criticism which includes the elements of art and the principles of design which make up a composition. There are posters for these two points of focus located in the appendix. It is recommended that the teacher make large posters of these, post them in the classroom and refer to them often so that the children have a chance to internalize the concepts which are being taught. Secondly, the lessons relate the art theory to art history with the study of works by famous artists and art movements. Next, the students work on studio products which are based on the art theory which they have discussed. Finally, the students practice art criticism and aesthetics when they discuss the works which they and their fellow students make.

The lessons in Part 3 come with pages which can be enlarged into posters, laminated, and then hung in the classroom. These "posters" have descriptions and pictures of the specific concepts of design and the art elements being taught so they can help the students to see the concepts in simplified terms. The lessons could be repeated from year to year so that the students can gain a deeper understanding of the concepts being studied. In order not to bore students, this repeating can be done by using the same basic objectives but changing the artists that are being studied and the studio projects which the students make.

Finally, Part 4 includes a glossary, appendices, and the bibliography. The appendices include additional lesson plan ideas, pages to be copied, and posters to be enlarged.

## PART 1

### TEACHER TIPS

#### Collections Which Help In Teaching Art

It is important for the teacher to collect as many prints of works as possible in order to show the students examples of famous and not so famous works. The National Gallery of Art in Washington D. C. has 11" by 14" copies of hundreds of paintings and prints owned

by the gallery and they are reasonably priced. Other galleries have prints of works available also. Another way to collect prints is to buy calendars which focus on art periods or particular artists. It is easy to cut out the prints and laminate them before letting the children handle them. Many teachers collect postcards and greeting cards of important works and use them in their lessons. Again these postcards and greeting cards are usually available at museums, but can also be found in bookstores. These should also be laminated.

Collections of objects can be used by students to practice drawing and painting. These can range from plastic fruit and flowers to toys. Teachers also need to collect student art work and art work made by other artists which can be used as examples for future lessons.

The teacher also needs to start collecting things which will be helpful in teaching different lessons. Teachers should collect photographs of all different types of things, living and nonliving. The photographs can be from magazines, newspapers, etc. and should be laminated so that they are protected. These are used when the children practice drawing things, and when the teacher wants to show the contrast between an "abstract" of something and the "real" thing.

The teacher should also start collecting scrap items that can be used for printing. A third collection of junk or scrap items can be used for sculpture making. The teacher should collect things constantly and should encourage the children to bring in things also to add to the collection.

## Drawing

Another thing to do in the art classroom is to teach the children how to draw. The reason that I didn't include drawing lessons here is because I feel that there are some very good drawing books already available and I preferred to concentrate on teaching the four focus points of DBAE.

My first choice for teaching drawing to children is the book Drawing with Children by Mona Brookes. She has broken drawing into 5 basic elements and has created easy lessons so that even small children can learn how to draw well. Her basic premise is that artists have to learn how to see everything in terms of shapes and lines so that they can draw those shapes and

lines on the paper. Her goal is helping children to draw realistically.

Marc Kistler's Draw Squad, on the other hand, teaches children to draw more in cartoon style and it seems to be an exciting program for children. He also incorporates important vocabulary and many important drawing techniques into this book, such as foreshortening, creating shadows for a 3-dimensional effect, and aerial perspective. Although Kistler draws in cartoon style, he encourages creativity constantly and teaches a great deal of drawing theory.

Drawing on the Right Side of the Brain by Betty Edwards is a landmark drawing book. It goes into the physiological and psychological background of drawing on a personal level. Edwards goes into the extensive brain research which has helped scientists to understand the functions of the brain and she relates it to creativity and the ability to draw. This book and the research that fueled it has spurred some important changes in education today. Educators are beginning to realize the need for teachers to relate education to both sides of the brain. Being an artist, Edwards concentrates on teaching drawing skills and more importantly on teaching people how to let the right side of the brain take over when they draw. She believes that it is important for the right side of the brain to be in charge of drawing because it is the side which controls creativity and spatial relationships. There are many good lessons in this book but some need to be geared for children.

## Discipline

Here are a few words about discipline. Because art tends to be a physically messy subject with paint and such being used, it is imperative that the teacher maintain a great deal of control over the behavior of the students. Usually the students want to be good because they love art class. Sometimes though there are students who cause problems or who won't listen and continually disrupt the classroom. I have found that removing them from the activity for a "timeout" in another part of the room for 5 to 10 minutes often works. Being left out of the fun is usually enough for those students to get them to cooperate.

Unfortunately there are sometimes students who still refuse to cooperate after the timeout. I have found that it is often helpful to send the offending students to another room for a period of time until

they are under control. Of course, I reciprocate by taking students who have been causing problems for other teachers. I have been lucky enough to be able to work this out with other teachers in my building and I recommend this to all teachers as an effective way to maintain order in the classroom. Of course, if these measures don't work with particular students then the teacher needs to work with the principal to decide on further steps to take next.

### Timeline of Art

The teacher should start creating a timeline in the first part of the year which would be used to help students understand how all of the works discussed relate to each other. A timeline such as this helps students to better understand art history. There are computer programs which do this or the teacher can create it.

The time line could be made from something like computer paper attached together. It should start from prehistory and continue to the present. The timeline would not have to be finished when first presented to the students. Rather the teacher could add things to it as they are presented to the class. Since this isn't a history of art course, the teacher wouldn't have to start teaching by referring to prehistoric works, but could start at any point on the timeline. Periodic references should be made to the timeline to help students to understand the relationship between the different works or the art movements being discussed. Once the timeline is created it can be used in other years and added to as needed.

### Evaluation

As teachers we all need to decide on some sort of plan for evaluating our students. In the past, this has been an area of great concern for art educators. A great number of art teachers have had a reluctance to give any type of grade below satisfactory. Many art teachers don't like to give grades at all, because they think that grades stifle the innate creativity which they believe that children have. Others don't want to hurt the childrens' feelings. These teachers tend to give all children satisfactory to good grades, even if the child produces no work at all. Because of this trend in art grading many students have come to think of art as an easy subject, an "easy A".

On the other hand, some art teachers only give good grades to the best artists, even if they don't work hard. Neither of these approaches seems to me to be a very good one.

The following are some alternatives to the above systems of grading.

1. One form of evaluation which some teachers use is to base grades on the improvement which students make over the course of the class, rather than basing grades only on the student's overall artistic ability. In order to do this teachers can have students make one or two pictures of anything they want to draw during the first lesson of the year. These drawings and others from the first few lessons can help to give the teacher a base line idea of each student's current level of artistic ability. These can be used later by the teacher to determine the amount of improvement each student has made. In order to do this the teacher has to do the following:

a. First, decide on a base line ability level for each student. To simplify this the teacher could have 3 levels: high ability, average ability, and low ability. Although some teachers may balk at rating their students this way it is something which teachers in other subjects have been doing for numbers of years. This determination can be done holistically by arranging the pictures into three separate piles, one for each level.

b. Next, the teacher needs to record the base level that each child is starting at. There is a form included which is designed to help the teacher keep track of each students' overall artistic level. It can be used both in the beginning of a session and at the end. The level can be marked with an "X". To make it easy for the teacher, the level at the beginning could be marked with black ink, and the level at the ending could be marked with another color.

c. Finally, the teacher determines the grades upon how much each student has improved from her or his base line level. Students who continue to be in the high ability group and those who improve a lot would get high grades. Those who show some improvement or average ability get average grades. Those who show little improvement and are of low ability, those who don't work very hard, and/or those who do not finish their work get poor grades.

2. Another type of evaluation is to use a set of questions which the teacher answers to determine the grades which students receive. This type of grading is more in line with DBAE. An evaluation sheet with the following questions is included:

a. Did the student participate in the discussion of the art concepts and show understanding of the vocabulary and concepts which were taught?

b. Did the student follow the instructions for making the work of art which the teacher gave?

c. Does the student's work reflect the concepts which were taught in this lesson and previous lessons?

3. Some teachers are having their students evaluate their own work and are using these student evaluations as part of the grades which they give each student. This can be effective for helping each student to understand just what it is the teacher wants the students to know and what to do for the course, but the teacher has to be very specific in telling the students what it is they are expected to know. Two student evaluation sheets are included.

a. Sheet #1 asks students questions about their art work which the students have to answer by using the art concepts which they know. The answers to the art concept questions can also show the teacher what each student has learned during the term.

b. The Student Evaluation Sheet #2 is a much more detailed evaluation sheet and is designed to be used after a good number of the lessons have been taught. It asks the students to be very specific about the art concepts which they have utilized when making their works. This sheet should also be used before the projects are started so that the students can design their works with the art concepts in mind instead of waiting until the end and then realizing what important things they left out of their works. So this is a good checklist that the students can use after they have made their beginning designs and before they finish the final project.

c. Using the evaluation sheet #2 as a guide, the teacher can make up additional sheets which would reflect the additional lessons taught later.

4. Some teachers currently are using different forms of written evaluation to determine portions of grades in subjects such as music and the arts. These vary from essay types of writings to simple multiple choice quizzes.

a. Having children write about what they have learned seems to be a good method of helping them to internalize what they have learned, and helps them to learn how to verbalize what they know. There are some language arts lessons included in this handbook which a teacher could use to help children to begin to practice writing about art work.

b. On the other hand, simple written quizzes can be used to determine if the students have learned the vocabulary and the art concepts which were taught. These can be used to help the teacher determine grades for the students. If the quizzes show that the students haven't learned particular objectives then the quizzes can also be used by the teacher to plan additional lessons on those objectives.

c. I have a few words of caution here about using written work as part of the art grades. Many students have a great deal of trouble with reading, writing, and speaking. Art teachers need to know that poor reading and writing skills could be the reason why students are unable to do the written work for art, rather than lack of knowledge about art. There is value in having students respond in writing about art, however, the art grades shouldn't be based heavily on the things which students write.

PART 3

THE LESSON PLANS:

INTRODUCTORY LESSON

AND

LESSONS ON LINE,

UNITY, RHYTHM, AND SPACE

## LESSON 1

### INTRODUCTION TO THE ART CLASSROOM

#### Objectives-

The students will begin to learn what discipline-based art education is. They will draw pictures which the teacher can use to determine their basic artistic ability before the lessons begin. They will learn the importance of goal-oriented art lessons and the importance of keeping their art work organized.

Class time needed- 1 or 2 sessions

Vocabulary Words to be Learned- Portfolio, organization

#### Materials-

22"x28" chipboard	packing tape (2")	crayons
pencils	markers	rulers
drawing paper	poster #1	

About the Artists- There are none for this lesson.

#### Procedure-

1. First the teacher will introduce herself or himself and tell where things are kept in the room. The teacher will also explain what is expected from the students as far as behavior is concerned and should explain the grading system.

2. Next, the teacher should use the poster named "Discipline Based Art Education" to explain what DBAE is. Discipline-based art education focuses on teaching in four areas: how to make art work (production and art theory), how to understand works of art and the artists that made them (art history), how to discuss art work (art criticism) and how to appreciate art work (aesthetics).

3. Then the students will draw 2 pictures. The first will be a picture of something the child thinks that she or he is good at drawing. The second will be of a still life which the teacher will set up in the room. The teacher should set up at least 3 different still lifes in different parts of the room so that the students can choose which one they want to draw.

4. The students will make a portfolio to keep their art works stored in. They will use chipboard and packing tape to make the portfolios and will be allowed to decorate them with markers. These portfolios will be

used to store the student's work, especially while it is in progress.

#### Evaluation/ Learning Outcomes-

1. The students should be able to tell what a portfolio is and what it is used for.
2. The students may be able to explain what DBAE is. They may need to read off of the poster.
3. The teacher can use the 2 drawings to determine the basic artistic ability level of each student. The drawings should be kept for a while in the portfolios.
4. The students will start to gain a feeling that the work they do is important, because it is important enough to save.

## POSTER #1

### DISCIPLINE-BASED ART EDUCATION (DBAE)

DBAE concentrates on four areas of study. Students don't just make works of art. They learn from all four of these areas.

#### PRODUCTION-

Making works of art

Learning about art theory

#### ART HISTORY

Learning about artists

Learning about art movements and styles

Learning the history behind works of art

#### ART CRITICISM

Learning how to talk about works of art in an intelligent way.

#### AESTHETICS

Learning how to appreciate works of art

## LESSON 2

### WHAT ARE LINES?

#### Objectives-

Students will learn what a line is and how to recognize different types of lines. They will practice making different kinds of lines and will discuss what they have made.

#### Vocabulary Words to be Learned-

Vertical, Horizontal, Diagonal, Curved, Zigzagged, Dotted, and the artists Piet Mondrian and Lyonel Feininger.

#### Materials-

Poster #1A and #2  
Prints of paintings  
Crayons (including many broken ones without paper)  
Drawing Paper  
Newspaper to cover tables  
Bulletin board and pins or tacks

#### About the Artists--

Lyonel Feininger (1871-1956) was an American-born modernist whose style was to flatten the figures in his paintings so that many curved shapes were formed by straight lines with diagonals and triangles.

Piet Mondrian (1872-1944) started his career in Holland painting realistically. But later he liked to experiment with changing the balance of a picture and he reduced the subjects to simple lines and shapes.

#### Procedure-

1. Discuss with the students what lines are, and read together the Posters #1A and #2 on lines. Discuss the different types of lines- straight and curved, as well as the directions they can have: vertical, horizontal, and diagonal. Discuss how lines can also be thick or thin, zigzagged, or dotted.

2. Use some actual prints of paintings to demonstrate the different concepts as you discuss them. Use these prints: "Diamond Painting in Red, Yellow, and Blue", and "The Bicycle". Write the names of the artists and the paintings on the board to help the students to remember them. In "Diamond Painting in Red, Yellow, and Blue" one can see the horizontal and vertical

lines. In "The Bicycle" the diagonal lines and zigzag lines are repeated in the bike riders as well as in the bikes. Also point out the curved lines in the wheels. Then discuss the artists Mondrian and Feininger.

3. Pass out the crayons and drawing paper. Demonstrate the different kinds of lines mentioned above including zigzag and dotted lines. Show the students how they can make circular strokes, rotation strokes, and flat strokes with the side of the crayon. Show students how to make things such as a circle and square with the flat of the crayon and how to make skinny lines get wide, then narrow again. Have the students practice the different kinds of lines. These practice sheets should be kept in the portfolios.

4. Have the students post their drawings on a bulletin board and together discuss the different kinds of lines used and the effects they made. Give the students time to say which drawings they liked and why. (Save the drawings to use at another time.)

Evaluation, Learning Outcomes-

The students will be able to tell that:

1. a line is a point that has moved.
2. lines can be straight or curved, thick or thin, zigzagged or dotted.
3. lines have direction. They can be horizontal, vertical, or diagonal.
4. Mondrian used mostly horizontal and vertical lines in his works creating a series of rectangles.
5. Feininger used lots of diagonal lines along with curved lines, and he used many zigzagged lines which created a feeling of movement in "The Bicycle Race".

POSTER # 1A

ELEMENTS OF ART

(The Building Blocks  
of Art)

Line  
Shape  
Color  
Value  
Scale  
Space  
Texture

DESIGN PRINCIPLES

(The Way the Blocks  
Are Put Together to  
Create Works of Art)

Unity  
    Repetition  
    Closeness  
    Connecting Things  
Rhythm/Movement  
Balance  
Figure and Field  
Focal Point or Central  
    Theme

# LINE

A line is a form that has length and width, but the width is so tiny compared to the length that our eyes see the line as not being a shape by itself. A line can be defined as a moving dot. Since our eyes have to move to follow it, a line seems to create movement. Contour lines are outlines of things. Lines can also be thick or thin, zigzagged, or dotted.

LINES CAN BE:



VERTICAL



HORIZONTAL



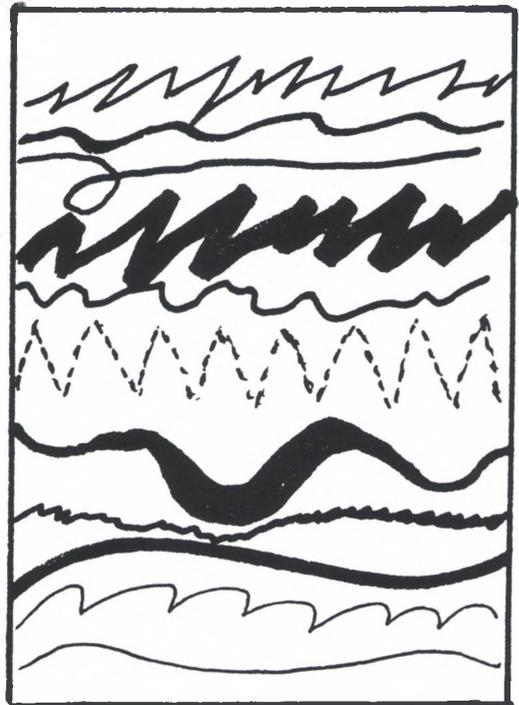
DIAGONAL



CURVED



LINES CAN VARY IN THICKNESS



## LESSON 3

### UNITY AND REPETITION

#### Objectives-

Students will learn how to unify a work of art by repeating elements in the work. They will also make a work which is unified.

Class time needed- 1 to 2 sessions

Vocabulary words- Unity, unify, repeating, repetition, vertical, horizontal, diagonal, curved, dotted, zigzagged.

#### Materials-

Poster #2 and #3  
Prints of paintings  
Crayons  
Construction paper  
Rulers  
Round containers to draw around  
Glue  
Newspaper

#### Procedure-

1. Review Poster #2 and the artists Mondrian and Feininger and their works from the last session. (Write the names of the artists and the works on the board to help the students to remember them.) Then introduce Poster #3 and the concept of unity as making the parts of a work of art look like they all fit together. One way to unify a work of art is to repeat lines or other elements such as color. Discuss how the two paintings were unified.

2. Take out the practice drawings the students made the first session and have the students try to determine which ones appear to be unified because the artists repeated the lines and colors in them.

3. Next, tell the students to choose the lines and line combinations which they like and use them to make a finished picture. To do this allow the students to choose a color of construction paper for the background and only 3 colors of crayons to draw with in order to make a finished unified picture. Emphasize to the students that using only 3 colors will help to unify the work, but that they need to repeat the lines and line combinations also so that the work will truly look unified. When the students are done let each one

choose a color of construction paper to glue the picture on so that each one has a frame for a finished look.

4. Post the finished works and some of the first practice sheets and discuss them. The students can discuss the difference between the non-unified practice sheets and the unified final products. They can also tell how they unified their works and explain what they were trying to do in them. They can also discuss which of the works are their favorites and why.

Evaluation/ Learning Outcomes-

Students will be able to tell:

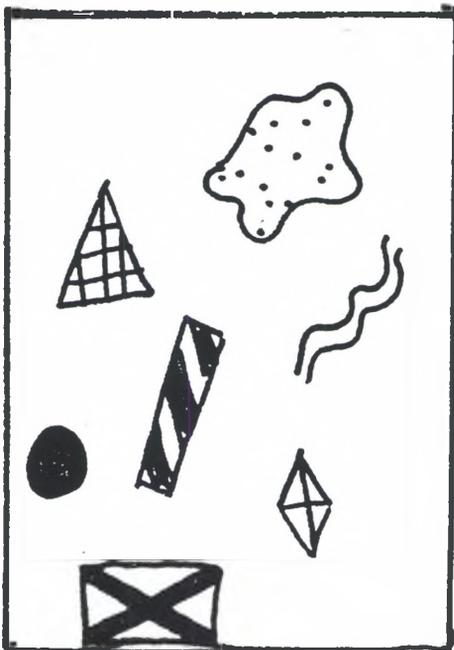
1. what a unified work of art is and how to unify it.
2. what repetition is and how it helps unify a work of art.

# UNITY AND RHYTHM

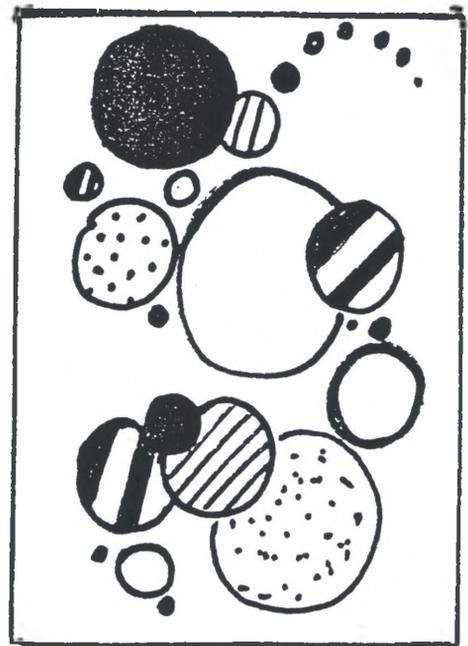
Artists can also unify a picture through repetition. That means that the artist will repeat parts of the design. You can repeat almost anything; color, shapes, lines, texture, etc.

Repeating parts of a picture like this also causes eye movement. This eye movement is called rhythm. This rhythm can be slow or fast, smooth or bumpy, and can even cause certain emotions in a viewer.

NO REPETITION, NO UNITY



UNITY THROUGH REPETITION



## LESSON 4

### USING WATERCOLORS TO MAKE PAINTINGS MADE UP OF LINES

#### Objectives:

The students will practice using water color to make the different kinds of lines which have been discussed in lesson 2 and 3.

Class time needed- 1 session

Vocabulary- Free brush, watercolor paint, unity, unify, repetition, horizontal, vertical, diagonal, zigzag, dotted, thin, thick, soluble, dissolves, abstract, improvisation.

#### Materials:

Poster #2 and #3  
Watercolor Paint  
Paper  
Brushes in different sizes  
Water and containers  
Newspaper for covering the tables  
Bulletin board and tacks or pins

#### About the Artists-

Wassily Kandinsky (1866-1944) is considered one of the abstract artists. He boldly experimented with colors and lines, which often didn't make any design that a person would recognize.

#### Procedure:

1. Review what was learned about lines in lesson 2 and 3 by reviewing Posters #2 and #3 and by asking students to tell what they remember about lines.
2. Show the work "Improvisation 31, (Sea Battle)" by Kandinsky and discuss how it is an abstract work of art because, although it was made to represent something, it doesn't look like anything real.
3. Next have the children use three colors of watercolor paint to practice making all of the different kinds of lines with paint and brushes. Let the students use small and large brushes to experiment with making the lines. Show them how to repeat the lines and colors and how to use the whole paper. Remind them that it is okay to let lines go right off the page.

4. Have the students make a final picture of a design made up of different lines. The students should paint without first drawing a design with pencils. This is called "free brush". The painter paints freely without the restriction of pencil lines. The students should remember to unify the paintings by repeating colors and lines or line combinations.

5. When the paintings are done the students should mount the art work on colored construction paper so that they have a finished look like they did in the previous lesson.

6. Finally, post some of the drawings from lesson 3 and some of the paintings from this lesson. Discuss how using paint or using crayons makes a difference in the finished product. Have students tell which paintings they liked best and why.

Evaluation/ Learning Outcomes:

Students should be able to tell:

1. what free brush is.

2. that watercolor paint is soluble (dissolves) in water.

3. 3 different directions lines can have.

4. that lines can be thick, thin, dotted, zigzagged, etc.

5. one way to mount art work for a finished look.

6. that Kandinsky painted abstract works which he called improvisations and that improvisations look as if they aren't planned.

## LESSON 5

### USING HORIZONTAL AND VERTICAL LINES

#### Objectives-

The students will learn how the direction of a line determines the feeling the viewer gets from it. They will also learn about landscapes and paint one of their own.

Vocabulary Words- Strength, Restfulness, Serene, Landscape.

#### Materials-

Posters #2, #3, and #4  
prints  
Watercolor paint  
paper (large sheets)  
brushes in different sizes  
Newspaper for tables  
water and containers

#### About the Artists:

Claude Monet (1840-1926) was one of the French impressionists. The French impressionists concentrated on trying to paint what light looked like and many of them especially liked to paint landscapes.

Maurice Utrillo (1883-1955) was influenced by the French impressionists. He painted mostly street scenes.

#### Procedure-

1. Review lines in poster #2 and unity in poster #3.
2. Read Poster #4 and discuss how putting lines together in different ways creates different kinds of effects. Explain how horizontal lines create a feeling of resting. Remind students how a person looks lying down in a horizontal position. On the other hand, vertical lines give a feeling of strength. Point out how people look strong when they stand up straight. You could have students demonstrate 3 positions- lying down, standing straight, and slouched over- so that they can see how these body positions relate to horizontal lines, vertical lines, and curved lines.
2. Refer to the 2 paintings to illustrate the 2 categories of lines: "Banks of the Seine, Vetheuil", and "A Street in the Suburbs". Explain what a

landscape is. Then point out how Monet's landscape looks very serene or peaceful with no activity. Utrillo's landscape also is serene looking because of the strong white horizontal line going across it (even though it is broken in the middle). But it has a much greater feeling of strength in the trees because they are so tall and straight and are so prominent in the picture. Also discuss how Utrillo's landscape shows the trees in front so they are large, whereas in Monet's landscape the trees are very far away so that one can barely see them.

3. The students will paint a landscape with watercolor paint. They can plan it with a few pencil lines to start or they can paint in "free brush" like they did in the last lesson. They can show buildings and people, or just trees and smaller plants. They can also include people if they want to, but the people should be painted very simply like those in Utrillo's painting.

4. When the paintings are done the students can once again mount them on construction paper for a finished look.

5. Post the finished paintings and discuss the different ways the students chose to paint their landscapes. Have them point out how they used different lines to give a certain feeling. Encourage them to use the vocabulary words from this and the previous lessons.

#### Evaluation/ Learning Outcomes-

Students should know that:

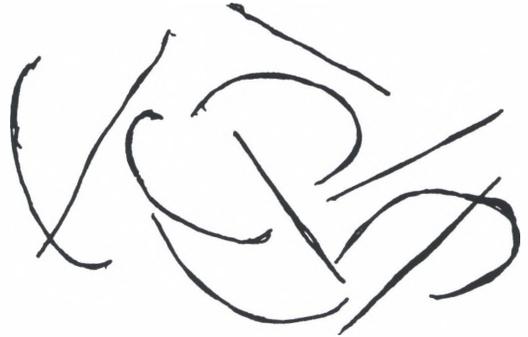
1. The direction of lines determines the effect it makes in a work. Vertical lines show strength and horizontal lines show something at rest.
2. A landscape is a picture of an area of land.
3. Utrillo and Monet were French impressionists who liked to experiment with the effects of light. They usually painted landscapes.

LINES ARE USED FOR:

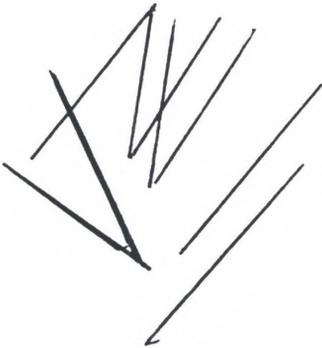
OUTLINING THINGS  
(Also called contour lines)



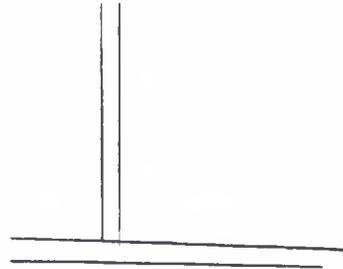
SHOWING MOVEMENT  
(Repeating any kind of lines)



SHOWING MOVEMENT  
(Diagonal lines)

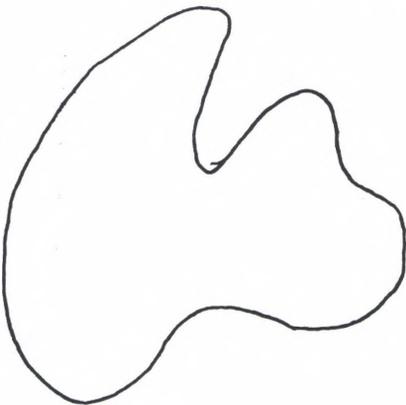


SHOWING STABILITY/  
NO MOVEMENT  
(Vertical and Horizontal lines used together)

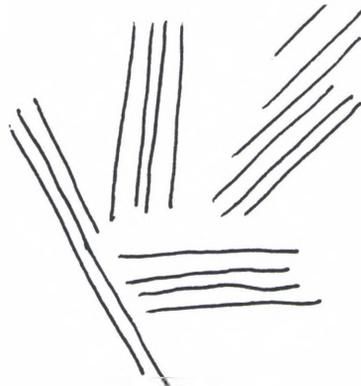


LINES CAN EXPRESS EMOTIONS SUCH AS:

CALMNESS/GRACEFULNESS  
(Long curved lines)



TENSION  
(Repeating any kind of lines close together)



## LESSON 6

### HOW ARE DIAGONAL LINES USED IN ART?

#### Objectives-

Students will learn how diagonal lines seem to create a feeling of movement in a work of art. Students will practice showing movement by using diagonal lines in their own work.

Class time needed: 1 session

Vocabulary words- diagonal lines

#### Materials-

Poster #4

Prints of paintings

Magazine and newspaper pictures showing people and animals moving in different ways and posing in different positions

Colored pencils

drawing paper

#### About the Artists-

George Bellows (1882-1925) was born in Columbus, Ohio. He liked to paint athletes, especially boxers, landscapes and portraits. His work was full of life and energy.

Norman Rockwell (1894-1978) was one of America's most popular painters. He was known for his humorous looks at ordinary people in ordinary or sometimes silly situations.

Review Feininger lesson 2, "The Bicycle Race".

#### Procedure-

1. Review the last lesson on horizontal and vertical lines and how they tend to give a feeling of restfulness and strength but little movement. Show again the landscape paintings. Then draw 3 lines on the board, a horizontal line, a vertical line with a horizontal line, and a zigzagged line. Remind the students that the first two kinds of lines were used in the landscapes. Next, follow the zigzagged line with your finger and explain how one can create a feeling of motion by using diagonal lines together.

2. Show the paintings "Dempsey and Firpo" and "Hasty Retreat" by Bellows and Rockwell and review "The

Bicycle Race" by Feininger. Write the names of the works and the artists on the board. Explain how Bellows liked to show athletes in action and Rockwell liked to show ordinary people in humorous situations. Discuss how the 3 paintings are made up of diagonal lines which create the feeling of movement. Point out how the winning boxer in "Dempsey and Firpo" gives the feeling of power because his upper body is vertical. His legs are straight and form a triangle with the floor of the boxing ring. This triangle also makes the boxer seem rooted to the spot, giving a feeling of strength, because it is not moving the way everyone else in the painting is. Show also how the legs, arms, and bodies of the men and dog in "Hasty Retreat" are combinations of diagonal lines.

3. Discuss how the figures in "Hasty Retreat" are painted with no background. Explain that this is a vignette, a small design without a background like a finished picture. Have the students use the colored pencils and drawing paper to practice making vignettes of people and animals moving in different ways. Students should try to capture the energy that is in the moving figures. The students will not make a finished work today. They should use this time to try to draw as many different smaller pictures as they can. They should make several different vignettes on one page. These drawings will be used in the next lesson to make a finished work. The students should be thinking about which vignettes they want to use in a finished picture.

#### Evaluation/ Learning Outcomes-

The students will know that:

1. Bellows, a painter from Columbus, Ohio, painted realistic works preferring active subjects, like athletes.
2. Rockwell also painted realistically but he preferred to paint ordinary people looking humorous.
3. Diagonal lines seem to create a feeling of movement.
4. A vignette is a small design not finished with a background.

## LESSON 7

### CREATING WORKS OF ART WITH AND WITHOUT CONTOUR LINES

#### Objectives-

Students will learn that contour lines are outlines of things. They will create two almost identical works of art with the only difference being that one has contour lines and the other doesn't.

Class time needed- 2 sessions

Vocabulary- contour lines

#### Materials-

Posters #2 and #4

Prints

Watercolor Paint

Paper

Brushes

Newspaper for tables

Water and containers

pencils

#### About the Artists-

Pablo Picasso (1881-1973) is considered one of the world's most important artists. He helped to create several important movements in art. "The Lovers" was from his "Rose Period", which was the period of time when he did many paintings which were mostly in shades of red. He worked in every medium and manner, going from one to the other easily.

Pierre Auguste Renoir (1841-1919) was a French Impressionist whose paintings glorify women. He captured their beauty and gentleness. He painted them in everyday activities singly or in groups.

#### Procedure-

1. Review what the students have learned about lines using Posters #2 and #4.
2. Show the paintings "The Lovers" by Picasso and "Girl with Watering Can" by Renoir. Discuss how the contour lines make the figures in the first painting stand out. Show how the little girl's face and legs in the second painting almost gets lost among the background colors. Explain that using contour lines are one way that artists make sure that the important figures don't get lost among the background colors. Another way is by

making a big contrast in color between the figures and the background like the girl's coat and shoes.

3. Have students plan the picture which they are going to make. The picture can be of people or any other subjects or it can be nonrepresentational. The students should make two identical copies of the initial drawing but they should draw the design contour lines very lightly, so that they will not show through the paint. Then have the students paint both pictures and let them dry. Finally, for one of the pictures only have the students outline the shapes using black paint and a thin brush.

4. Post some of the paintings and discuss the differences in the paintings caused by the contour lines.

Evaluation/ Learning Outcomes-

The students will be able to tell:

1. That contour lines are outlines around forms in art.

2. That contour lines make a form more visible because contour lines make the form stand out more than it does without contour lines.

3. That Picasso was an important artist who often used contour lines in his work.

4. That Renoir was an Impressionist who liked to use small brush strokes which created an impression of figures rather than very distinct figures like Picasso. Also he painted many pictures glorifying women.

## LESSON 8

### CREATING A FEELING OF SPACE IN A DRAWING AND USING FIGURES MADE UP OF ALL KINDS OF LINES

#### Objectives-

The students will learn how artists create a feeling of space in a painting by using several different methods. The students will draw a finished picture of figures in motion with a planned background.

Class time needed- 1 to 2 sessions

Vocabulary words- space, foreground, middleground, background, overlapping, setting, 3-dimensional space, 2-dimensional space, progressively smaller

#### Materials-

posters #3, 4, and 5  
manilla drawing paper  
white drawing paper  
colored pencils  
drawings made during the last session

#### Procedure-

1. Show the poster #5 on Space. Talk about the tricks which artists use to fool the human eye into believing that it is seeing 3-dimensional space on a 2-dimensional sheet of paper. Review "A Street in the Suburbs" by Utrillo and discuss how the trees in the foreground are almost as tall as the paper. Then to make the other trees seem farther away Utrillo made them get progressively smaller. The bases of the trees are placed progressively higher in the picture and the people in the background are smaller and placed higher in the picture than the woman in the front. Also the wall and the road get progressively narrower. All of these are tricks the artist used to show space. Utrillo also overlapped objects by putting the ones in front on top of the ones further behind.
2. Next, get out the drawings which the children made during the last lesson. Have the children decide on a setting for the figures which they choose to use in their finished work. Explain that the setting is the place and time for what happened in the picture.
3. Then have the students plan their finished drawing with a quick sketch of the figures they are going to use and the foreground, middleground, and background of the picture. They should do this sketch on manilla

paper and it can be done smaller than the final picture. Encourage them to show movement in the figures. They could create a feeling of strength and stability in the background by using horizontal and vertical lines together. Trees and buildings work well for this. In this way they could show both movement and stability in their pictures. Review the poster #3 on unity using repetition of lines and colors so that they think about unifying their work as they are planning it. Remind them that the figures in the back should be made smaller and higher in the picture than the figures in the front.

4. Finally, have the students complete the finished drawing on white drawing paper using their sketch to guide them and mount it on colored construction paper for a finished look.

#### Evaluation/ Learning Outcomes-

The students will know that:

1. Space in art refers to the ways an artist has made 3-dimensions look realistic on a 2-dimensional sheet of paper.

2. There are tricks which the artist has used to show the space. One trick is overlapping objects. Another trick is making objects progressively smaller and higher in the picture. Also the farther away figures are, the fuzzier and grayer they appear to be. Closer objects appear to have sharp edges and are truer in color.

3. The setting is the time and place shown in the picture.

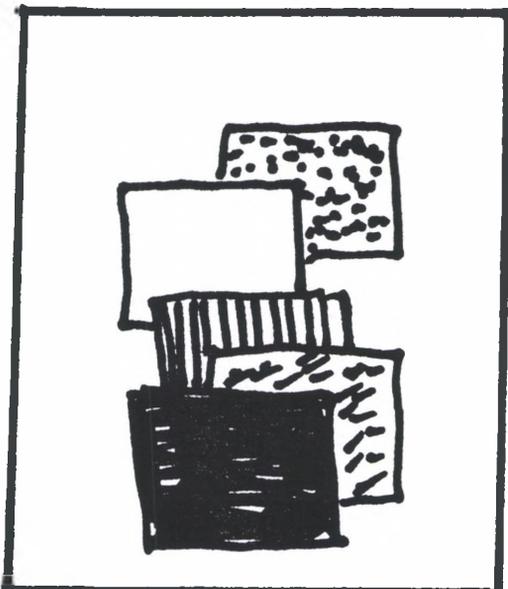
4. Artists can show a foreground, middleground, and background for a setting.

# SPACE

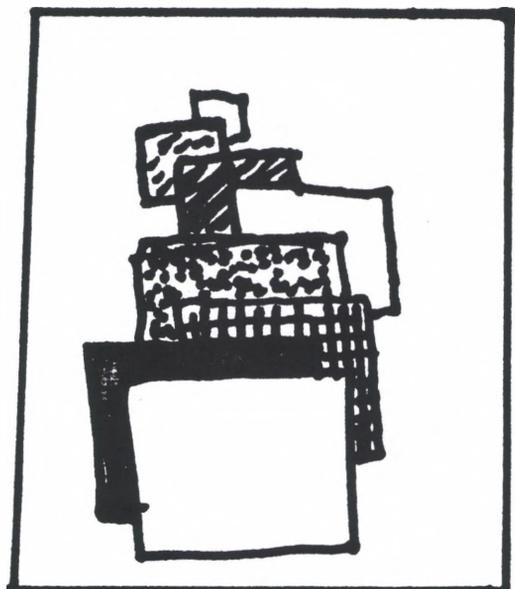
In order to show 3-dimensional space realistically, artists use these techniques:

1. Overlapping- the object in front is closer.
2. Difference in size- objects appear smaller as they get farther away from the viewer.
3. Difference in placement- objects appear higher in the picture as they get farther away from the viewer.
4. In landscapes, colors become more grayish and the edges of things become fuzzy instead of sharp as they get farther away from the viewer.

ALL OF THESE OBJECTS  
APPEAR TO BE CLOSE



THE SQUARES IN BACK  
APPEAR TO BE FARTHER  
AWAY



LESSONS ON SHAPE,  
UNITY AND RHYTHM

## LESSON 9

### GEOMETRIC SHAPES

#### Objectives-

The students will learn that a shape is a line that moves through space until it meets itself and forms an enclosed object. They will learn about different geometric shapes such as circles, squares, triangles, rectangles, etc.

Class time needed- 1 session

Vocabulary words- shape, geometric shapes, collage

#### Materials-

poster #6  
colored construction paper  
scissors  
rulers  
pencils  
geometric forms to trace (small boxes, cans, etc.)

#### About the Artist-

Henri Matisse (1869-1954) was one of the first artists to use very bright colors in his works. He was a member of a group called the "Fauves" or "wild beasts". That name was given to the group because the artists in it didn't paint with darkened colors like people before them had done. Instead they used very bright colors.

#### Procedure-

1. Read and discuss the poster #6. Most of the children will be quite familiar with geometric shapes but they may not think of them in terms of art work. Explain that a collage is a work of art that is made by gluing paper or other things onto a flat surface such as paper or canvas.
2. Show the work "La Negresse" ("The Black Woman") and explain to the students that it is a collage made from pieces of paper which were painted with colors and then glued onto a canvas. Also talk about how Matisse's use of bright colors many years before this collage was done shocked the art world because most artists of the time were painting dark pictures with few bright colors.
3. Have the students cut out several different geometric objects by drawing around found objects, such

as boxes. They should put these shapes away carefully to use in the next lesson.

Evaluation/ Learning Outcomes-

The students will learn that:

1. A shape is a line that moves through space until it meets itself and forms an enclosed object.
2. A collage is a work of art which is made by gluing paper or other things onto a flat surface such as paper or canvas.
3. Henri Matisse was one of the first painters to use very bright colors in his works. Because other artists of the time didn't like this kind of work, Matisse's group was called the "Fauves" or "wild beasts".
4. Geometrical shapes are those shapes which are used in mathematics such as squares, circles, and triangles.

# SHAPE

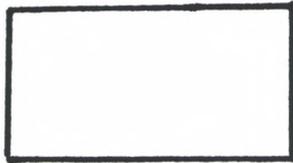
A shape is a line that moves through space until it meets itself and forms an enclosed object. An outline, silhouette, or contour line determines the object's shape. Everything is a shape! Usually an object is made up of more than one shape. The shape of an object depends on how one views it--where one is when one sees the object.

## GEOMETRIC SHAPES

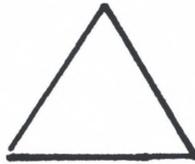
SQUARE



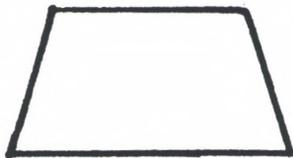
RECTANGLE



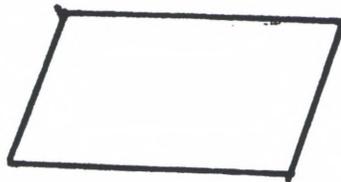
TRIANGLE



TRAPEZOID



PARALLELOGRAM



CIRCLE



OVAL



## LESSON 10

### UNITY WITH CLOSENESS AND CONNECTING LINES

#### Objectives-

Students will learn that the second way to unify works of art is by placing the parts close to each other, or overlapping them. They will also learn that the third way to unify works is by using lines which connect the different parts of a work. They will make a unified collage.

Class time needed: 1 session

Vocabulary words- collage, overlapping, connections, unified, unity

#### Materials-

Posters #3, #6, #7 and #8

The geometric shapes cut out in the last lesson  
print of "Dempsey and Firpo"

glue

yarn

crayons

scissors

rulers

pencils

markers

#### Procedure-

1. Review the poster #3 on unity with repetition and poster #6 on shapes. Remind students that unity means that all of the parts in a work of art seem to fit together. Remind students that works of art can be unified by repeating elements in the work.

2. Show poster #7 on unity through closeness and review the painting "Dempsey and Firpo". Discuss how the figures in the painting all overlap each other. Explain that when an artist puts the parts of a work close together or overlaps the parts it helps to unify the work.

2. Next, show the poster #8 on unity through connecting lines. Discuss how there are 3 types of connecting lines which can be used to unify a picture because they make the human eye move from one part of a picture to another, thus connecting the parts. The lines can be real lines like the ropes of the boxing ring or can be implied lines which really aren't there. Implied lines seem to point at certain parts of the picture. Implied

lines are made from shapes like triangles which seem to point to other parts of the painting and from people pointing fingers like the referee (in "Dempsey and Firpo") pointing to the boxer falling out of the ring. Bellows knew that people tend to look to see what other people are looking at, so he used this as a trick to get viewers to look where he wanted them to look. Bellows intentionally placed people looking at the boxers in the ring which created very strong implied connecting lines making viewers look at the boxers too. Artists know this trick so they use real or implied lines to move our eyes around the picture from one part to another, thus unifying it.

3. Next, the students will make a collage using the geometric shapes which they had cut out during the last lesson. They should spend some time arranging them on a piece of construction paper remembering to unify the picture by overlapping or putting shapes close together. They can also use yarn, crayons, or markers to create connecting lines which will help to unify the parts. Encourage them to also use shapes which seem to create implied lines connecting them to other shapes. Finally, when the students have arranged the shapes so that the work is unified they can glue the pieces down. They can also create a finished look by then mounting the collage on a larger piece of paper which repeats a color already in the collage.

#### Evaluation/ Learning Outcomes-

The students will be able to tell:

1. Unity means that all the parts of a work of art seem to fit together.
2. An artist can unify a work in 3 ways- by repeating elements, putting elements close together, and by using real or implied lines to connect the elements together.
3. A collage is a work of art made by gluing paper or other elements to a flat surface such as a sheet of paper or canvas.

# UNITY

Unity comes from a Latin word meaning one. In art, it is used to mean that the parts of a picture must look as if they belong together in one picture. If the parts appear separate and/or unrelated, then the pattern or picture doesn't look right, because it's not unified.

The easiest way to unify a picture is through closeness. One can unify a picture by putting the parts close together.

NO UNITY



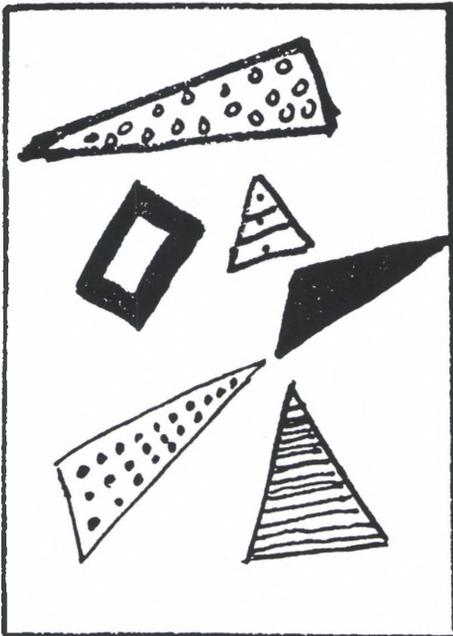
UNITY THROUGH CLOSENESS



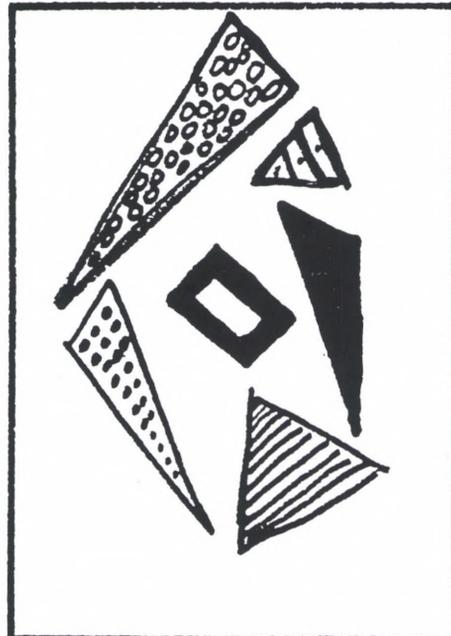
# UNITY AND RHYTHM

The third way an artist can unify a work of art is by making connections between the parts. This is where lines or shapes touch or point to other lines or shapes so that they keep the viewer's eye moving from one part of the picture to another part. One can see how making connections can also create a rhythm in a work of art.

REPETITION,  
BUT FEW CONNECTIONS



UNITY THROUGH  
CONNECTIONS



## LESSON 11

### GEOMETRIC SHAPES II

#### Objectives-

The students will learn to recognize many different shapes in natural and human made objects, as well as in works of art. The students will practice drawing different shapes.

Class time needed- 2 sessions

#### Materials-

Poster # 6  
Prints of paintings  
drawing paper  
pencils  
crayons

Vocabulary- geometric shapes, square, triangle, rectangle, trapezoid, circle, oval, portrait

#### About the Artist-

Paul Klee (1879-1940) did most of his earlier work in the black and white of pencil and pen. Later, he was influenced by African art and started working in oils and using simple geometric forms like many Africans do.

#### Procedure-

1. Review the poster on shape and discuss what it means with the students.
2. Have the students point out different shapes which are in the room. Then have them point out different shapes in the paintings "Senecio (Head of a Man)". Discuss how Klee's painting tends to give us an uneasy feeling because of the unusual rendering in geometric shapes and the quizzical look on the man's face created by the raised eyebrow. Explain that the word portrait refers to a picture of someone, especially a face, and that the word can fit this painting also.
3. Have the students practice drawing different shapes, such as squares, circles, triangles, and ovals. Also have the students practice drawing the shapes turned at an angle.
4. Next, have the students design a painting of real or imaginary creatures or people using only simple geometric shapes put together. They could create an

entire scene or just a portrait like Klee did. They could include contour lines or just make the shapes without making distinct contour lines around them.

5. Have the students use watercolor or tempera paint to complete their designs and mount them on complementary colored construction paper for a finished frame look.

6. Post some of the paintings and discuss how the geometric shapes used for the paintings create unusual figures which give us an uneasy feeling or may give us a feeling of playfulness if they are done in a playful manner.

Evaluation/ Learning Outcomes-

The students will be able to:

1. Recognize different geometric shapes in natural figures.
2. Draw a number of geometric shapes.
3. Create a design using geometric shapes.
4. Tell that Paul Klee was influenced by African art and made paintings using geometric shapes.

## ADDITIONAL LESSONS ON SHAPE

These are additional lessons on shape which the teacher could teach. There is a lesson plan form in the appendices which the teacher could use to plan the lessons using a DBAE format.

1. Study the works of Joan Miro to see how he used biomorphic shapes in many of his compositions such as "Composition 1963". His biomorphic compositions are playful and yet they are unified by repeating colors, overlapping shapes, and the use of connections such as lines which move the viewer's eye around the work. The students could make their own biomorphic designs as paintings, mobiles, or sculptures.

2. There are many drawing books which break the shapes of animals and people down into basic geometric shapes. The students could use these books to practice learning how to draw many different things.

LESSONS ON SCALE

## LESSON 12

### WHAT IS SCALE?

#### Objectives-

Students will learn that scale is the size of an object in art, or the size that it appears to be. They will practice making objects of different sizes.

Time needed- 2 sessions

Vocabulary Words-Scale, size, medium, normal, contrast, abstractions

#### Materials-

Previous posters

Poster #9 on Scale

O'Keeffe prints of flowers of different sizes

Magritte print

Collection of everyday and natural objects- plastic or silk flowers, tree branches, leaves, dried weeds

Paper

Pencils

Crayons

Watercolor paint

Brushes

Water containers

Newspaper

#### About the Artists-

Georgia O'Keeffe (1887-1986) was an American painter who liked to paint natural objects, such as flowers, bones and rock formations. She often made abstractions of them. She was probably influenced by photographers of the time that she lived who were doing close ups of everyday things. She believed that if small, unimportant things were made large and the central theme of an art work, then people would look at them more carefully. She would enlarge a small object, such as a flower or bone, and fill the entire canvas with it. O'Keeffe often used contrasting colors to make her objects stand out. She did a series of Jack-in-the-Pulpit paintings where each painting was a close up of the one before it, so that the final one was a painting of the middle of the flower.

#### Procedure-

1. Read and discuss Poster #9 together. Explain that the term scale refers to the size of something.

Discuss how medium size can often be considered to be the normal size of something, or it is the size that "looks right" in a picture. Show how the large scale is so big that the shapes go off the page. Show how the small scale uses only the middle of the page.

2. Show the O'Keeffe paintings and discuss how she would paint close ups of simple things that we see everyday. Talk about how she wanted to make simple everyday things important and that is why she painted them so large. Discuss how O'Keeffe studied her subjects very carefully before she began painting them, so that she could reproduce them accurately.

4. Have the children look at objects from everyday life. They should pick one object, study it carefully, and draw or paint it the actual size it is.

5. The next session the teacher and children should review the O'Keeffe paintings and discuss how she painted large pictures of flowers where parts of her subjects run right off the picture.

6. Next, have the students redraw or repaint the same object which they used the last session only this time they should make it so big that the edges go off the sides of the paper. Have them use the same size paper that they used before. The students should focus on the middle of the object and eliminate extra things like stems. Remind them that they need to first draw the object very large on the paper. This is sometimes a hard concept for children to grasp because they are used to drawing the complete subject whether it is a tree, a person, or a house. One way to help the children is to let them lay a larger sheet of paper under the main sheet. While they are drawing the basic shape of the object they can draw off onto the extra sheet of paper. This is easier for children, because it allows them to draw the entire object and then later discard the extra paper.

7. Finally, post both the small pictures and large ones on a wall and discuss with the children the difference that the change in size made on the final product.

Evaluation/ Learning Outcomes-

Students should be able to tell:

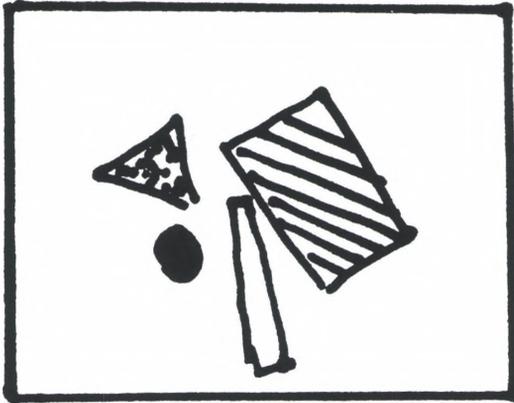
1. That scale refers to the size of a work or to the parts of a work of art.

2. That Georgia O'Keeffe was an American artist in this century who liked to do close-ups of natural objects like flowers, making tiny things very large.

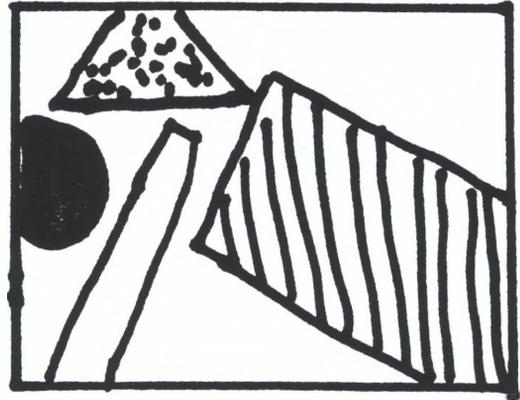
# SCALE

Scale is how large you make the figures. As the artist, you can decide how large you want the objects to be. How big you make them affects the feeling the viewer gets from the picture. Medium sized objects seem normal. Large objects that go off the page seem to jump at the viewer, so they seem very close. Tiny objects seem very far away from the viewer.

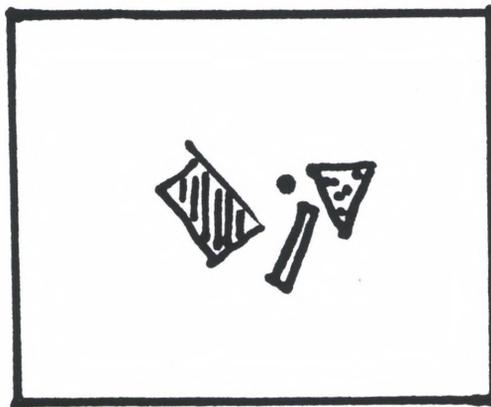
MEDIUM SCALE



LARGE SCALE



SMALL SCALE



## LESSON 13

### SCALE REFERS TO SMALL WORKS TOO

#### Objectives-

The students will learn that the term scale refers also to very small works of art. The students will practice drawing very small pictures.

Class time needed- 2 sessions

#### Materials-

Poster #9 on Scale  
Previous posters  
Prints of paintings  
Xerox copies of the prints  
Paper  
Pencils  
Colored pencils  
Collection of everyday and natural items

#### About the Artists-

Before the invention of the printing press rich people paid artists to paint pictures to illustrate their books and that many of these pictures were miniatures less than 6" x 6", and yet the pictures had a great deal of detail in them.

Rogier van der Weyden (c. 1399/1400-1464) painted large religious paintings for churches. But "Saint George and the Dragon" is approximately 6"x4", the size of a postcard. It was made for a rich patron to study during prayer.

#### Procedure-

1. Review Poster #9 on scale. Remind the students that scale refers to the size that something is in a work of art.

2. Show the tiny painting "Saint George and the Dragon" by van der Weyden. Pass out enlarged xerox copies of the painting so that the students can look at the incredible detail that is in it. Explain to the students that it depicts the legend of Saint George who killed the dragon. This story can be taken as a story of the battle between good and evil.

3. Have the students practice drawing single items from the collection of items, but have them concentrate on drawing each item very tiny. To help them to draw very

small, have already cut out tiny squares and rectangles of paper in different sizes including 1" square, 2" square, 1"x 2", 3" square, 2" x 3", 4" square, and 3" x 4". These tiny pieces of paper force the students to draw very small in order to draw the items within the squares or rectangles. The children should use the colored pencils for drawing since it is easy to draw very small details with pencils. Also have the students practice drawing a section of the classroom on one of the larger squares or rectangles. This gets them used to drawing a scene which is tiny. Students should be encouraged to go home and draw other scenes on a very tiny scale so that they could use them for their final project in the next session.

4. In the beginning of the second session the teacher should review the organizing principles of art by reviewing the previous posters. These include line, shape, color, unity, balance, and center of interest.

5. Finally, have the students make a miniature picture by making up a design from the pictures which they practiced on. The paper used should be no larger than 4" x 5". The design could be made up of several of the items from the collection or it can be a scene from a room or the outdoors. The design could also depict a scene from a story like the one done by van der Weyden. The teacher should remind the students to unify the pictures with repetition of shapes and colors, and to use lines which move the eyes around the picture and to the center of interest. The picture also needs to be balanced.

5. When they are finished the pictures can be matted with construction paper and hung together with a sign saying "Miniature Pictures".

#### Evaluation-

1. Students need to know that scale refers to the actual size of a work of art.

2. Students need to demonstrate that they understand the organizing principles of art, such as unity, balance, and center of interest. They can do this through the discussions with the teacher and by including these things in their works.

3. Students should also know that before the invention of the printing press artists were paid to paint illustrations in books and that they were usually miniatures with a great deal of detail.

## LESSON 14

### SCALE INCLUDES LARGE SIZE

#### Objectives-

The students will learn that the term scale also refers to the actual size of a work of art. Students will also understand that large size works of art impress us just because they are large.

Class time needed- 2 or 3 sessions

Vocabulary words- impressive, impress

#### Materials-

Previous posters

Large butcher or bulletin board paper

Masking tape

Watercolor or acrylic paint

Brushes

Water containers

Newspaper to cover tables and the floor

Pencils

Rulers

#### Procedure-

1. The teacher should first enlarge any picture on a xerox machine so that it is several feet high or wide. (You will have to make repeated enlargements of each enlargement and tape together several pieces of paper in order to do this.)

2. Discuss with the children the effect of seeing the extra large picture. It is impressive because of its size. This is another aspect of scale. Very large pictures or sculptures impress us because they are so big. Artists usually make large works because they believe that the works need to be large. Billboards used in advertising are also examples of this type of large scale works. Discuss that a mural is a wall painting and they are usually very large.

3. The children will work in groups of 3-5 children depending on their interests. Below are two different suggestions for what the groups could do. It is important that the teacher remind the students of the unifying principles of art since the works are so large that these aspects can easily be forgotten and the works will suffer artistically. The children need to be reminded to choose a center of interest which they

will focus on, and they need to unify and balance their works.

A. One group could draw and paint a very large picture of an everyday object on very large sheets of butcher paper or bulletin board paper. The group should first decide on which everyday object or objects they are going to paint. Then each child should practice drawing the objects once or twice. When they feel that they know how to draw them, the children can lay out the large paper, and 1 or 2 children should draw the basic design. Then all of the children should participate in painting the object and the background.

B. A second group could make a non-representative painting. To prepare for the painting each child would draw a design for the painting on 11"x14" paper. Then the group would decide which design they wanted to use, or they could use parts of several designs to make up a new design. Then the group would paint the chosen design on a large sheet of butcher paper.

Evaluation/ Learning Outcomes-

Students should be able to tell:

1. That works of art can be very large and that large works are very impressive to people.
2. That billboards are made big so that people notice them.
3. That murals are wall paintings that are usually very large.

## LESSON 15

### UNNATURAL SCALE

#### Objectives-

The students will understand that sometimes an artist makes a radical change in the size of an object from its normal size, then places it with normal-sized objects. These "wrong size" or "out of scale" pictures startle the viewer and cause confusion, tension, and sometimes anger. Students will also learn that this is one aspect of surrealism.

Class time needed- 2 sessions

#### Materials-

Poster #9  
Prints of art work  
Scissors  
Glue  
Pencils  
Paper  
Crayons  
Watercolor Paint  
Brushes  
Water containers  
Magazine and newspaper pictures of everyday things  
Newspaper for covering tables

#### About the Art Movement and the Artists-

Surrealism was an art movement where the artists tried to illustrate the impossible world of dreams and the subconscious mind. They created truly strange pictures which were illogical. Because the paintings are illogical they create a sense of confusion, uneasiness, and sometimes anger in the viewers.

Rene Magritte was a surrealist who used different surrealist techniques in his paintings. His painting, "Personal Values", shows huge grooming items in a bedroom with walls of blue sky and clouds. It has a dream-like quality, because the grooming objects are all the "wrong" size for the rest of the picture.

Honore Sharrer used the surrealist technique of "out of scale" items in his painting "The Industrial Scene, Tribute to the American Working People". It shows a man who is almost as big as the building that he is standing in front of. He is also much bigger than any of the other people in the painting. Because he is so

big he becomes the focal point of the painting, but we're left with the mystery, "why is he so big?"

#### Procedure-

1. Show the pictures by Magritte and Sharrer to the students and discuss how the unnatural scale makes them feel. Explain how radically changing the size of some part of a picture startles viewers, causing them confusion and uneasiness. Explain how surrealists present the world as it is seen in dreams and nightmares instead of showing the natural world. This is often done for the shock value and it works. Also explain that this is a common technique now in advertising. The product being sold is sometimes shown to be larger than in real life and so it causes the viewers to look at it. This is especially true with the new computer generated commercials on TV.

2. Have the students cut out numerous pictures from magazines. (The students can also swap pictures and the teacher can keep unused ones. This will take a good part of a class period. They can also bring pictures from home.) Have the students decide which picture or pictures they want to use in their design. They also need to decide what kind of picture they want to do. There are several possibilities. They could do a dream-like room like Magritte's with things that are the wrong size. They could do something from their own dreams. They could make up a new advertisement for a product using the "wrong" scale. They could do a "spoof" of a product the same way. Students could show people doing everyday activities with overly large or small things.

3. The students also have different possibilities for finishing their works. They can use only pictures from the magazines. They could use a combination of pictures and their own drawing or painting. Or they could use the pictures only to practice drawing from and do their design entirely on their own. If they do combine magazine pictures with drawing it is important that they remember to unify the picture by repeating some of the same colors from the picture in the rest of the work. Otherwise the magazine cutout tends to be too powerful an attraction for the eye and the rest of the detail in their work tends to be lost.

#### Evaluation/ Learning Outcomes-

Students should know:

1. That scale refers to the size of things in a work and to the size of a work.
2. When things in a work of art are "out of scale" they cause confusion and tension in the viewer. This sometimes also causes viewers to get angry.
3. Magritte was one of the surrealists who were the first to use visual tricks, such as making things "out of scale" in order to create their dream-like worlds which were unnatural, somewhat scary, and confusing.
4. Advertisers today use the visual trick of making things "out of scale" so that people will be compelled to look at the advertisement and then will hopefully buy the product.

LESSONS ON TEXTURE

## LESSON 16

### REAL TEXTURE

#### Objectives-

The students will learn that texture refers to the way something feels to the touch. It can feel as smooth as glass, rough like sandpaper, bumpy like a rug, etc. It can be a real feeling or an implied texture that an artist can make.

Class time needed- 3 or more sessions

Vocabulary words- real texture, warp, weft, abstract

#### Materials-

poster #10  
cardboard  
yarn or other types of cord  
scissors  
string  
large-eyed needles  
wall paper sample books  
glass  
sandpaper

#### About the Artist-

Josep Royo (1945- ) did this weaving entitled "Woman", which was influenced by the biomorphic paintings of Joan Miro. This weaving was done on a very large scale being approximately 30 feet by 20 feet. It hangs in the East Wing of the National Gallery of Art in Washington, D.C.

#### Procedure-

1. Discuss the poster #10 on texture and use the wall paper sample books to show various textures. Explain that these are "real textures" because a person can really feel them. Also have glass, sandpaper, and other things for the students to feel.

2. Show the weaving named "Woman" by Royo. Discuss the title and how it doesn't look like women that we know. Explain that some artists create images from their imagination and that they don't always look anything like the real thing. This is called an abstract design. Show other weavings if possible and explain to the students how different kinds of materials create different kinds of textures. Discuss how Royo unified

this work by repeating colors, shapes, and textures, and by using connections such as shapes which point to other shapes. Also show how he did different types of weaving such as knotting and leaving strings hanging, making large knots which give a bumpy feel, and making other different patterns in the piece.

3. Have the students design a simple picture for a weaving using markers to color it in. They should be careful that they unify the design.

4. Next, have the students make a loom out of a piece of corrugated cardboard with notches cut in the top and bottom for the warp strings to be wrapped around. Explain that the warp strings are the strings which the other strings (the weft strings) will be woven through. Have the students tape or glue their design onto the cardboard. Then have the students wrap the string around the cardboard until all of the notches have been used. The ends can be taped down on the back to secure them.

5. Then have the students weave their design starting from the bottom of the cardboard weaving the background using a large-eyed needle to go over and under the warp threads. As they weave they should use the color which corresponds to the color in their design. That means that they can't just weave back and forth. They have to start and stop where the design changes colors. When they change colors they have to make sure to interlock the strands of yarn so that there won't be big holes where they don't want them. This is tricky but fun. They can use more than one color at a time to create a salt and pepper look like Royo did in his background and they can create large knots like Royo made to change the texture. (A word of caution here, the students should be careful not to pull the weft too tight or the entire piece will tend to get narrower in the middle and they will lose their design.)

6. When the weavings are done the students should cut the strings in the back in the middle of the cardboard. These ends can then be carefully tied together on the top and bottom so that the weaving will not fall apart. The long ends can then be trimmed and the entire piece can be glued to a corresponding piece of colored posterboard to give it a finished look.

7. The weavings can be hung and critiqued for their texture, unity and balance.

Evaluation/ Learning Outcomes-

The students will be able to:

1. Explain that "real texture" is being able to touch and feel the surface of something. Students should be able to point out examples of real texture.

2. Create unified designs to use for their weavings.

3. Explain that an abstract of something is a design that has been changed from the original.

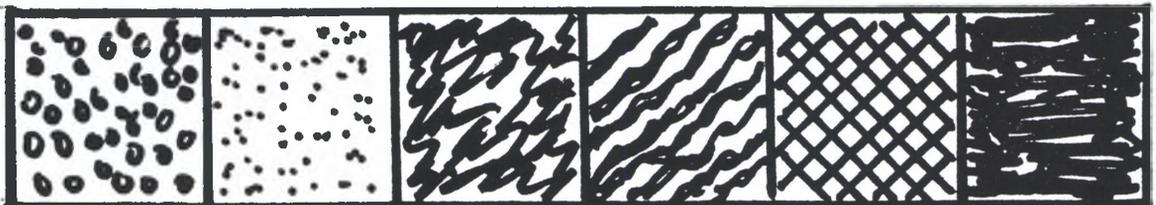
4. Tell how Royo unified his weaving by repeating colors, shapes, and types of textures. He also created connections which move the viewers eyes around the work and thus unify it.

# TEXTURE

Texture means the way something feels to the touch. It can be a real feeling: smooth as glass, rough like sandpaper, bumpy like a rug, etc.

Texture can also be visual. The artist can make you think that it's there. The pictures on the pages about unity are good examples of visual texture. Many of the shapes appear to have different textures. They seem bumpy, rough, or smooth.

## SOME DIFFERENT TEXTURES



## LESSON 17

### IMPLIED TEXTURE

#### Objectives-

The students will learn that texture doesn't have to be a real feeling to the touch. It can be an implied tactile feeling which is created by an artist with visual tricks, especially in paintings and drawings.

Class time needed- 2 sessions

Vocabulary words- real texture, implied texture, modeling of shapes, tactile feeling, moods

#### Materials-

poster #10  
drawing paper  
colored pencils

#### About the Artists-

Aaron Bohrod (1907-1991) was an American artist who was a part of a movement during the Great Depression of the 1930's called Social Realism. His paintings reflect the economic hopelessness of that time period.

Jacob Lawrence (1917- ) is a black American painter who was heavily influenced by the Depression. He has a very recognizable but unusual style which seems primitive or childlike. His style is related to graphic illustration because he uses simple, flat silhouettes against flat backgrounds.

#### Procedure-

1. Show the paintings "New Orleans Street Scene" by Bohrod and "Street to M'bari" by Lawrence. Discuss with the students how Bohrod created texture in his painting by using long brush strokes to smooth the sidewalk but used short choppy strokes to create rough bricks in the roadway. He also showed texture in the roof of a building and in the louvers of the window shutters. The paint of the buildings has a dull, weathered, patchy look, not the bright shiny look of new paint. Bohrod created this dirty look by adding patches of gray paint to some of the areas and he mixed gray paint with some of the other colors. On the other hand, Lawrence shows almost no texture in his "Street to M'bari". He used bright, flat colors with little modeling. The effects are very striking. Lawrence's painting creates an "upbeat" mood reflecting the bright

colors because it teems with life and activity and with it a sense of hope and purpose. Bohrod's painting has none of this sense of hope and certainly no joy. The mood is sad. People stand around or sit with no sense of purpose and nothing to do.

2. Take the students outside to see the different textures that can be found in the outside of the building, the trees, sidewalk, etc. Remind the students of the effect of space by having them look at the difference in size of things up close and far away. Go back inside and discuss now with the students how they as the artists could create these textures in a painting. Also discuss how to create smooth textures. Have the students practice making different types of texture by copying the textures from the poster and by drawing some textures of their own.

3. Have the students compose and finish a picture of a street scene which contains different textures. Using colored pencils for this would simplify the process for the children. The drawings can be of a street which they know or of an imaginary street. It can be a happy scene or a sad one. Remind the students of the different kinds of lines discussed in the early lessons and how they can use the direction of lines to make something look like it is moving or standing still. This is a way to make people appear to be moving. Encourage them to show space by making things in the foreground relatively larger than things in the middle or background and by overlapping shapes. The students also need to remember to unify their drawings.

Evaluation/ Learning Outcomes-

The students will be able to:

1. Explain that implied texture is a visual trick used by an artist to make it seem like there is texture in a work which really isn't there.
2. Create a drawing which shows implied texture, unity, and a sense of real space.
3. Tell about some of the differences between the paintings by Bohrod and Lawrence in their use of texture, color, and modeling of shapes.
4. Tell how the different styles created different moods in the two street scenes.

LESSONS ON COLOR

## LESSON 18

### PRIMARY AND SECONDARY COLORS

#### Objectives-

The students will learn that all colors can be made from the 3 primary colors- red, yellow and blue, except for black and white. Secondly, they will learn how to mix the 3 secondary colors- green, orange, and purple. The students will also learn that the word hue means the name of a color, and they will paint a picture using the paints which they have mixed.

Class time needed- 1 or 2 sessions

Vocabulary words- primary, secondary, hue

#### Materials-

poster # 3, #7, #8 and #11  
paint containers with lids  
tempera paint  
brushes  
paper  
construction paper

#### About the Artist-

Paul Gauguin (1848-1903) developed the painting style called Synthetism which used flat color areas surrounded by contour lines. He lived for a long time in the South Seas where he loved to paint the people in their colorful clothes.

#### Procedure-

1. Show the poster #11 on color. Discuss how all colors are made up from the primary colors- red, blue, and yellow, except for black and white, which can't be made from any color.
2. Show also the painting "Nafea Faa. Ipolpo" by Gauguin and discuss his use of color and contour lines.
3. Demonstrate how to mix the secondary colors by mixing some up in small containers. Also show them how to mix up brown by using all of the primary colors together. Allow the students to practice mixing up colors for their groups. Every group or table should have at least one container of each of the 8 colors.

4. Use the posters #3, 7, and 8, to remind the students how to unify a work of art by repetition, closeness, and making connections between things.

5. Then have the students make a painting of one of their favorite things while trying to make sure that it is unified. They will use the flat colors and they may paint in the contour lines when the paint is dry.

6. When the paintings are finished and dry, mount them on larger sheets of construction paper and ask the children which ones they feel are the most beautiful and why. Then hang them with the title: "Our Favorite Things".

Evaluation/ Learning Outcomes-

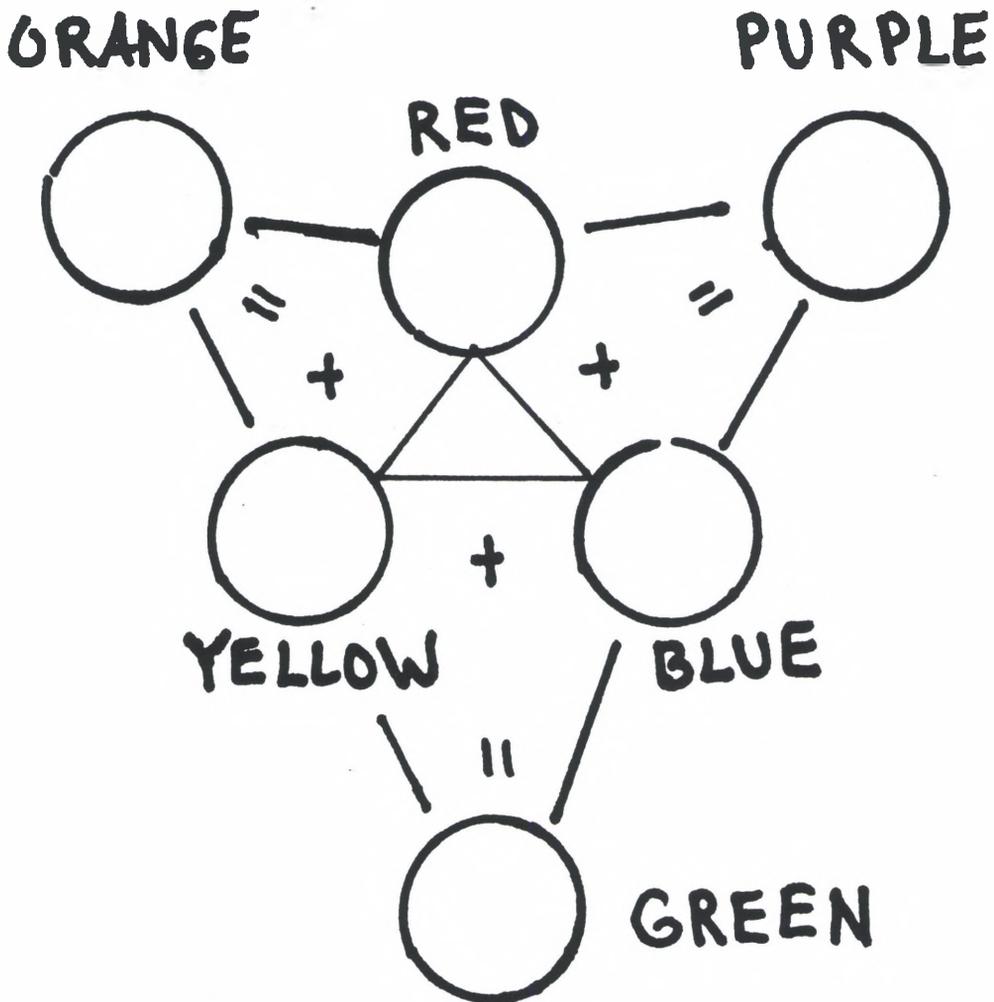
The students will be able to:

1. Tell what the primary and secondary colors are.
2. Explain what the word hue means.
3. Explain which colors are needed to mix each of the secondary colors and brown.
4. Discuss the style of Synthetism which Gauguin developed.

# COLOR

The first property of color is called "hue". Hue refers to the name of the color--red, blue, yellow, etc. These three colors are called the primary colors, because you can mix all of the other colors from them. Black and white are not considered colors by artists. Orange, purple, and green are called the secondary colors because you mix the primary colors to get them. All other colors are mixed by using combinations of primary and secondary colors and black and white. Use the color wheel below to see how to mix the secondary colors.

COLOR WHEEL



## LESSON 19

### MIXING CHALK TO MAKE OTHER COLORS

#### Objectives-

The students will learn how to mix chalk to make other colors.

Class time needed- 1 or 2 sessions

Vocabulary words- primitive, style

#### Materials-

poster #11, #3, #5, #7, and #8  
drawing paper  
chalk  
paper towels

#### About the Artist-

Horace Pippin (1888-1946) was a black American painter who liked to paint in what is considered a primitive style. That means that the artist usually didn't have schooling in art, so although he tried to paint realistically, he didn't know many of the tricks which artists use to make things look real. On the other hand, many primitive artists chose to paint in that style instead of more realistically even though they knew how.

#### Procedure-

1. Show the painting, "Interior", by Pippin, and discuss primitive works of art and the way the artists made them. Talk about the colors, especially the way he mixed the blues for the wall color and the browns and yellows for the floor.
2. Review the poster #11 on color. Go over the primary and secondary colors, white and black (which artists don't consider to be colors), and brown.
3. Demonstrate how the students can create different colors with chalk by first making a layer of one color and then going over it with a second color. Have the students practice making different colors with the chalk by laying one color on top of the other.
4. Tell the students that they are going to make a drawing of the inside of a room and then go over the poster on how to create a feeling of space. Show how Pippin created a feeling of space by overlapping

different things in the room, showing shadows, making the child on the floor in the foreground lower on the picture, and having the side walls go down at an angle, to show that they aren't the back wall.

5. Have the students make a drawing of the interior of the room that they want to depict. Review also the ways to unify a painting by looking again at posters #3, #7, and #8 and they should keep in mind how they are going to unify their drawings, Pippin used all 3 methods- repetition, closeness, and connections between the parts. The room the children draw can be real or imaginary. Then they will use the chalk to color in the room while they create different colors by laying one on top of another.

Evaluation/ Learning Outcomes-

The students will be able to:

1. Tell how to mix chalk by laying one color on top of another.
2. Tell who Horace Pippin was and what style he used in his painting.
3. Tell what the primary and secondary colors are and what colors to mix to get the secondary colors.

LESSONS ON VALUE

## LESSON 20

### WHAT DOES THE WORD VALUE MEAN IN ART?

#### Objectives-

The students will learn that value means the lightness or darkness of a hue. The word tint means a color plus white or a lighter value of the original color. A shade is a darker value of the original color which is made by taking the color and adding black.

Class time needed- 1 session

Vocabulary words- value, tint, shade

#### Materials-

poster #12  
chalk  
drawing paper  
paper towels

#### About the Artists

John Henry Twachtman (1853-1902) was an American Impressionist who liked to use very light colors. He also was fond of doing winter scenes, because he liked to play around with the way the sunlight shown on things.

Marsden Hartley (1877-1943) worked in several different styles. This painting reflects the primitive style which he adopted later in his life.

#### Procedure-

1. Show the poster #12 on value and discuss the meaning of value as being the lightness or darkness of a color. For example, pink is a lighter tint of red. Light blue is a lighter tint of blue.

2. Show the paintings "Winter Harmony" and "Mount Katahdin, Maine" by Twachtman and Hartley. Discuss the difference in the values of the colors which they used. Discuss also the style of each artist. Twachtman was an Impressionist who tried to capture the way light played on things. Hartley's painting was done during his primitive stage where his paintings were done much like a child would paint, with contour lines and almost flat colors.

3. Demonstrate how to mix up tints of colors by adding white to them and how to mix shades of colors by adding black to them. Have the students practice mixing different values of the primary colors.

4. Have the students paint an abstract picture with a range of values using only one basic color. This picture could represent something real or could be just a design.

5. When they are dry, mount the paintings on construction paper for a finished look, and have a discussion of the differences between the different values and how they make the students feel.

Evaluation/ Learning Outcomes-

The students will be able to:

1. Tell that the word value means the lightness or darkness of a color.

2. Tell what a tint and what a shade are and how to mix them.

3. Tell whether a picture is made with mostly tints or shades and discuss how the differences in the values make them feel.

POSTER # 12

VALUE

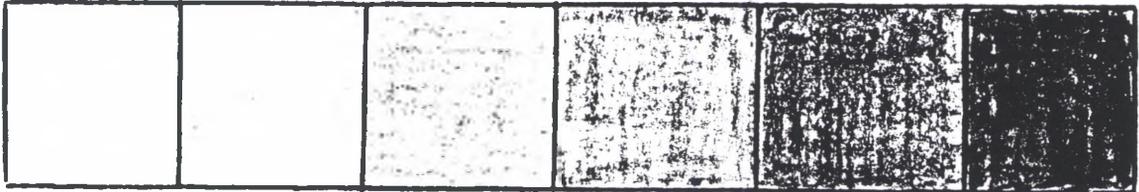
The word value means the lightness or darkness of a color. You can get different values of gray by using a pencil. This is called shading or modeling.

Below is a drawing of two ways to show different values changing gradually from light to dark. The first way is to use the side of the pencil to gradually darken the squares. The second way uses diagonal lines drawn closer together and heavier and heavier until the square is almost black.

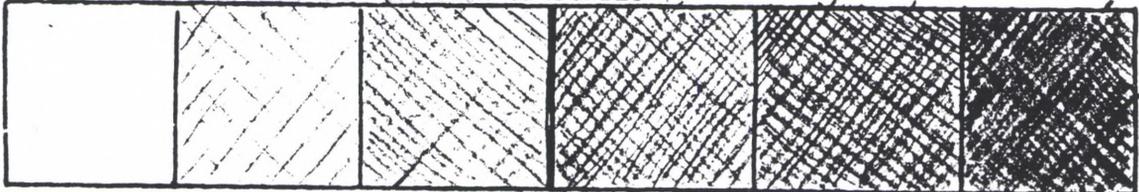
A tint is a color plus white or a lighter value of the original color. For example, pink is a tint of red.

A shade is a color plus black or a darker value of the original color. For example, dark blue is a shade of blue.

SHADING -- LIGHT TO DARK GRADUALLY



CROSSHATCHING LIGHT TO DARK GRADUALLY



PART 4  
ADDITIONAL RESOURCES:  
  
APPENDICES, GLOSSARY,  
AND BIBLIOGRAPHY

## APPENDIX A

### DESIGN PRINCIPLES OF COMPOSITION

The principles help artists to organize a good work of art.

#### UNITY-

The parts of a work of art must look like they belong together. Artists unify works by using three methods: closeness, repetition, and making connections between the parts of the work.

#### RHYTHM/ MOTION-

Repeating parts of a picture causes eye movement. This eye movement is called rhythm. Different rhythms create different feelings in the viewer. Certain patterns can seem to create motion within a work of art.

#### BALANCE-

Balance is an equal distribution of visual weight. In symmetrical balance both sides of a picture are exactly (or almost) the same. In asymmetrical balance each side is very different from the other.

#### FIGURE AND FIELD-

The figures are the objects in the picture. The field is the background which is just as important as the figures. There has to be a balance between these two forces. These are also sometimes called positive and negative shapes.

#### FOCAL POINT OR CENTER OF INTEREST-

This is the most important object in the picture. Artists try to move the viewer's eyes toward the focal point. This is also the central theme. Motif is another word which means central theme.

## APPENDIX B

### ELEMENTS OF ART

Artists combine these elements to form compositions.

#### LINE-

A line can be defined as a moving dot. Lines can be straight or curved, thick or thin, zigzagged or dotted, and always have direction, such as horizontal, vertical or diagonal.

#### SHAPE-

A line that moves through space until it meets itself and forms an enclosed object.

#### TEXTURE-

Texture means the way something feels to the touch. It can feel smooth as glass, rough like sandpaper, bumpy like a rug, etc. It can be a real feeling or an artist can make you think that it's there with visual tricks.

#### COLOR-

Any hue other than white or black.

#### VALUE-

The amount of light or dark in a color.

#### SCALE-

Scale refers to how large one makes the figures in a work of art or how large the work itself is.

APPENDIX C

TEACHER EVALUATION SHEET # 1

DETERMINING OVERALL ARTISTIC ABILITY FORM

Date \_\_\_\_\_

Class \_\_\_\_\_

Beginning of Term \_\_\_\_\_ End of Term \_\_\_\_\_

	ABILITY LEVEL		
	Student Name	High	Average
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			
11.			
12.			
13.			
14.			
15.			
16.			

APPENDIX D

TEACHER EVALUATION SHEET #2

DATE \_\_\_\_\_ TERM \_\_\_\_\_

CLASS \_\_\_\_\_

STUDENT NAMES	DISCUSSES CONCEPTS	FOLLOWS INSTRUC- TIONS	WORK REFLECTS CONCEPTS
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			

APPENDIX E

TEACHER EVALUATION FORM # 3

STUDENT'S NAME \_\_\_\_\_

DATE \_\_\_\_\_ TERM \_\_\_\_\_

- a. Did the student participate in the discussion of the art concepts and show understanding of the vocabulary and concepts which were taught?
- b. Did the student follow the instructions for making the work of art which the teacher gave?
- c. Does the student's work reflect the concepts which were taught in this lesson and previous lessons?

APPENDIX F

STUDENT EVALUATION SHEET #1

STUDENT NAME \_\_\_\_\_

DATE \_\_\_\_\_

1. Did I follow each of the instructions which the teacher gave in the right order?
  
2. Which of the art concepts that the teacher taught have I tried to use in my work?
  
3. What parts of my work do I like?
  
4. What parts of my work can I improve on?

APPENDIX G

STUDENT EVALUATION SHEET #2

NAME \_\_\_\_\_

DATE \_\_\_\_\_

ART WORK \_\_\_\_\_

1. Does my work show movement by using a lot of diagonal lines?
2. Does my work show restfulness by using mainly horizontal lines?
3. Does my work show strength by using vertical lines (sometimes with horizontal lines)?
4. Is my work unified? \_\_\_\_\_

If so did I use repetition: of lines \_\_\_\_\_,  
of shapes \_\_\_\_\_, of colors \_\_\_\_\_,  
of motifs \_\_\_\_\_.

Did I arrange objects so that they seem to make the eye move from one thing to another?

Did I place things close to one another and use overlapping to make the work seem unified?

APPENDIX H

LESSON PLAN FORM

Title of the lesson \_\_\_\_\_

\_\_\_\_\_

Objectives-\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Class time needed-\_\_\_\_\_

Vocabulary words-\_\_\_\_\_

\_\_\_\_\_

Materials-\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

About the Artists-\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Procedure-\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

---

---

Evaluation/ Learning Outcomes-\_\_\_\_\_

---

---

---

---

---

---

## APPENDIX I

### THREE KINDS OF WORKS OF ART

All works of art can be divided into 3 different categories of works. These are realistic works, abstract works and nonrepresentational works.

Realistic works are defined as being works which have been made to be visually accurate. They are very close approximations to the real world.

Abstract works are representations of real things, but they are changed so that they are not accurate reproductions of those real things. Abstracts works range from having simple changes to being changed so much that one can hardly tell what the work is supposed to be.

Nonrepresentational works are made without any reference to anything real. Some works may seem to be similar to abstract works, but the artists' intention and use or non-use of recognizable subject matter dictates whether it is considered an abstract or a nonrepresentational work.

#### Lessons on the categories of works:

1. Students could be presented with 25 or more prints of various works of art which they would have to divide into the 3 categories and justify why they put them there. This could be a group activity where the students would help each other.

2. Students could choose a realistic work of art which they would then rework into an abstract work of art. The students would have to decide how much they are going to change the different parts of the work. They would also have to decide what kind of medium they would use to redo the realistic work into an abstract work.

3. Study nonrepresentational works by painters such as Jackson Pollack, Helen Frankenthaler, and Frank Stella. Have the students try painting in a similar manner. Remind the students that they have to follow the design principles, such as balance, unity, etc.

4. Study sculptors such as David Smith, Louise Nevelson and Alexander Calder. Have the students make sculptures out of found objects. Remind the students that they need to remember the design organizing principles such as unifying their works, when they are planning them. Other things the students must consider

is the way they plan to use space, the scale of the work. etc.

## APPENDIX J

### LANGUAGE ARTS LESSON 1

#### GETTING TO KNOW THE TEACHER'S COLLECTION OF PAINTINGS

##### Objectives-

The students will become familiar with the teacher's collection of paintings. The students will also practice writing about paintings.

Class time needed- 1 session

##### Materials-

Journals or lined paper  
pencils  
25 or more paintings by famous artists

##### Procedure-

1. The students will choose a picture which they like and write 50-100 words about it. (The number of words which the students write depend on the amount which the students are used to writing on other assignments.)
2. They should take the prints to their desks so that they can study them carefully. First they should write the name of the artist and the title of the work. Then they should describe it. They can write about the subject, the colors in the work, etc.
3. They should also tell why they like it.
4. The students can share what they have written by reading out loud to the rest of the class. They should give the name of the artist and the name of the work.

##### Evaluation-

1. The teacher should give the students credit for writing 50-100 words, as this is not an easy task for elementary students. Letter grades should not be assigned for the work because this lesson is designed to interest the students in the work of famous artists. It is not designed to be used for a graded language arts project. Students should also get credit for sharing with the rest of the class.

2. The students should be able to tell 2 or more things about the print which they chose.

## APPENDIX K

### LANGUAGE ARTS LESSON 2-

#### LOOKING FOR THE DIFFERENT LINES WHICH ARTISTS USE

Note- This lesson can follow any time after the Lesson #1.

#### Objectives-

The students will practice looking for the different types of lines which artists use. They will also practice writing about paintings.

Class time needed- 1 session

#### Materials-

Journals or lined paper  
pencils  
25 or more paintings by famous artists

#### Procedure-

1. The students will choose a painting which they like and will write 50-100 words on it. (The number of words depends on the amount of writing which the students are used to writing.)
2. They should begin by giving the artists name, the title of the picture, and describing it. As they describe it they should include the types of lines which the artist uses. These can include straight or curved lines. They can also include the direction of the lines- horizontal, vertical, or diagonal.
3. Last, the students should write why they liked it.
4. The students can share their writing with the class by reading it out loud to them.

#### Evaluation/ Learning Outcomes-

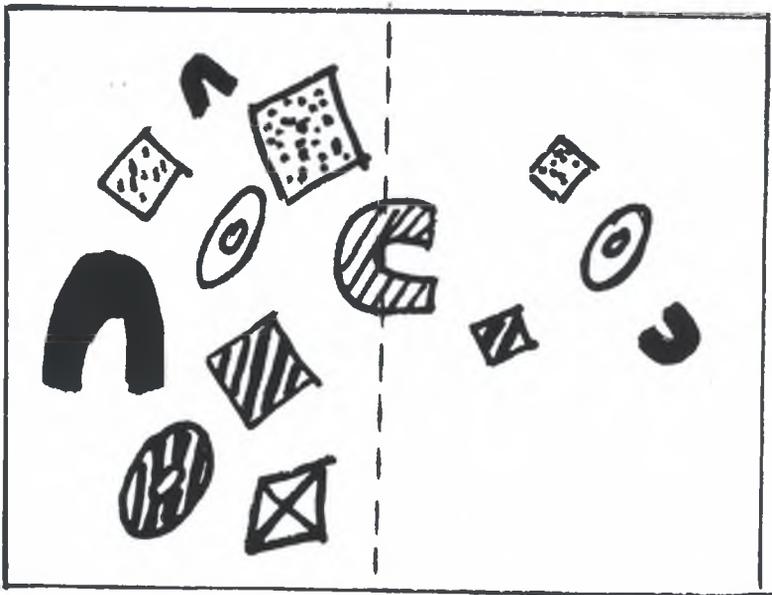
1. Again the students should be given credit for writing the required number of words and for sharing with the others.
2. The students will be able to point out the different kinds of lines in a painting.

3. The students will learn that people have different likes and dislikes, and have very strong reasons for them.

# BALANCE

Balance is an equal distribution of visual weight. Visual weight refers to how long a viewer's eye looks at a part of a picture. Very light or very dark colors usually appear "heavier" to a viewer than grayish colors. Large objects appear to be heavier than smaller objects of the same color. Highly textured objects appear to be heavier than solid-colored objects of the same size.

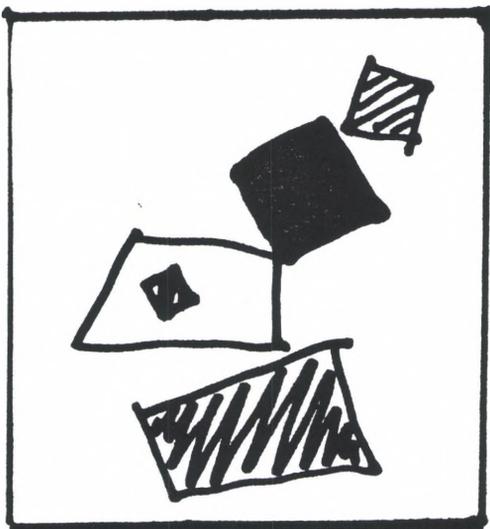
## POORLY BALANCED PICTURE



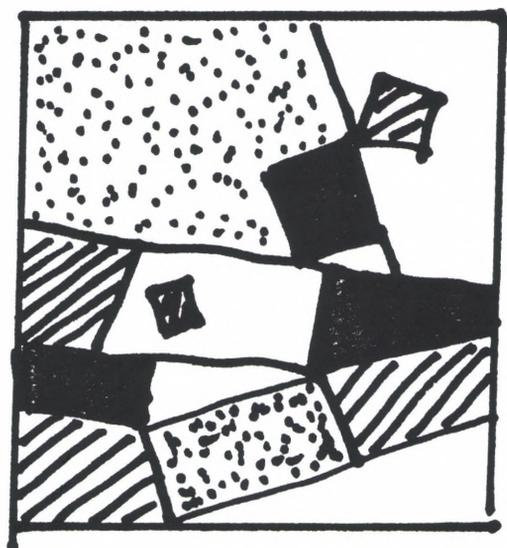
# FIGURE AND FIELD

The figures are the objects in the picture. The field is the background. Most people tend to ignore the background when they are drawing a picture, but it is just as important as the figures.

FIELD IGNORED



FIELD INCLUDED IN DESIGN

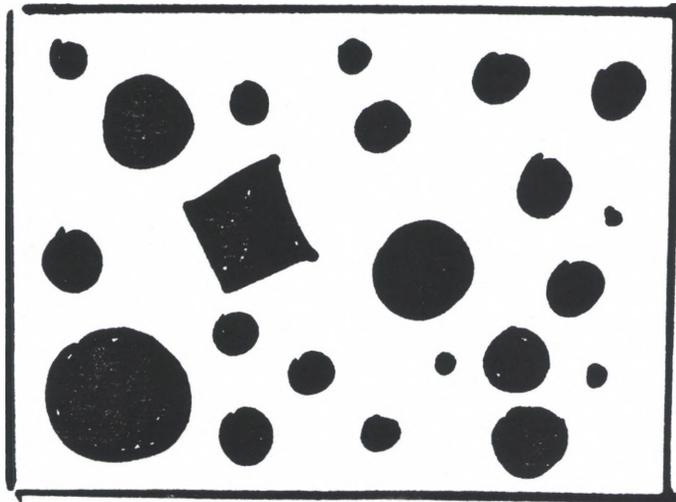


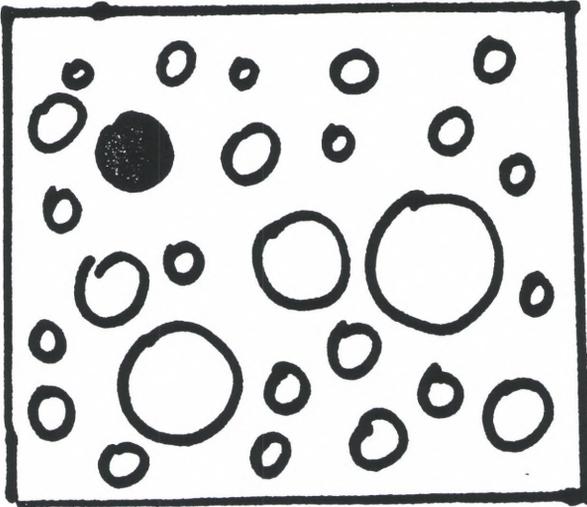
# FOCAL POINT OR CENTER OF INTEREST

These are two names for the same thing. This is the most important object in the picture, the main point of interest. Artists try to make the viewer's eye move to it. The artist can direct the viewer's eye by using these three methods:

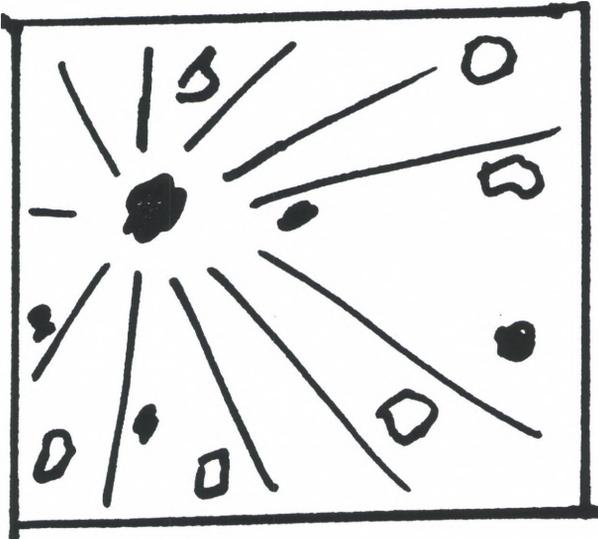
1. Creating contrast between the focal point and the rest of the picture.
2. By isolating the main point from other things in the picture.
3. By continuation shapes or lines pointing towards the center of interest.

## FOCAL POINT CREATED BY CONTRAST OF SHAPE

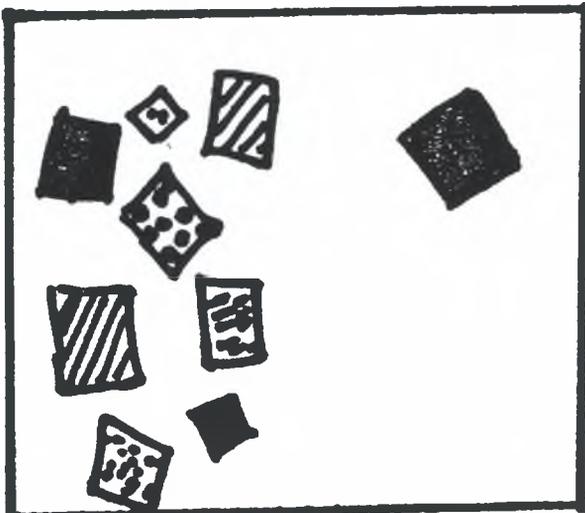




FOCAL POINT CREATED BY  
CONTRAST IN COLOR



FOCAL POINT CREATED BY  
CONTINUATION LINES



FOCAL POINT CREATED BY  
ISOLATION OF ONE PART  
FROM THE REST OF THE  
PICTURE

## GLOSSARY OF TERMS

Abstraction- Changing forms in order to emphasize what the artist feels is important about them.

Balance- An equal distribution of visual weight.

Close-up- A close view of a subject.

Color- Any hue other than black or white.

Contrast- A striking difference between two elements in a work of art.

Diagonal- A line drawn at an angle other than horizontal or vertical.

Figure and Field- The figures are the objects in a picture. The field is the background. These need to be in balance with each other.

Focal Point or Center of Interest- The most important thing in the work of art.

Holistic- A form of grading where the teacher grades the entire work and not just the parts that make up the whole.

Horizontal- A line drawn side to side.

Line- It can be defined as a moving dot.

Mural- A wall painting.

Proportion- The relative size of things.

Rhythm- The feeling of motion caused by repeating things in a picture.

Scale- The size of an object in art, or the size it appears to be.

Shade- A color that has had black added to it.

Shape- A line that moves through space until it meets itself and forms an enclosed object.

Tension- Nervous excitement, unrelaxed

Texture- The way something feels to the touch. It can be real texture or implied by things that the artist does to make something look real.

Tint- A color that has had white added to it.

Unity- The parts of a work of art must look like they belong together.

Value- The amount of light or dark in a color.

Vertical- A line drawn up and down.

Zigzagged- A series of diagonal lines drawn together.

## BIBLIOGRAPHY

- Aukerman, Ruth, (1994), Move over Picasso, a young painter's primer. New Windsor, Maryland: Pat Depke Books.
- Brown, M., Hunter, S., Jacobus, J., Rosenblum, N., Sokol, D., (1979). American Art. Englewood Cliffs, New Jersey: Prentice-Hall.
- Alexander, K. and Day, M. (1991). Discipline-based art education: A curriculum sampler. Los Angeles, California: The Getty Center for Education in the Arts.
- Clarkin, Maura, (1994), National gallery of art activity book. New York: Harry N. Abrams, Inc.
- Doerr, Susan L. (1984, January). If you want to get stroked, talk to your mother: art education as the discipline it deserves to be. Art Education, 31-34.
- Galtskell, C., Hurwitz, A., and Day, M. (1982). Children and their art. New York: Harcourt Brace Jovanovich, Inc.
- Green, Yvonne, (1993, November). Go go gadgets. Arts and Activities, 30-31.
- Hubbard, G. (1987). Art in action. San Diego, California: Coronado Publishers.
- Lauer, D. (1985). Design basics. New York: Holt, Rinehart, and Winston.
- Leeds, Jo Alice, (1984, March). Copying and invention as sources of form in art. Art Education, 41-46.
- Mihuta, Dan, (1980), The Art Chest, Los Angeles, California, Western Instructional Television, Inc.
- Phipps, R. and Wink, R., (1987), Invitation to the Gallery. Dubuque, Iowa, Wm. C. Brown Publishers.
- Roomel, Ann, (1994, September). Shadow tracings. Arts and Activities, 36.
- Smith, Sylvia, (1994, February). Accentuate the positive/negative. Arts and Activities, 40.

Wisotzki, Paula, (1994), The Inquiring Eye: Early Modernism. Washington, D.C., National Gallery of Art.

Zimmerman, Enid, (1984, July). What art teachers are not teaching, art students are not learning. Art Education, 12-15.

## CHAPTER V

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

#### Summary

In Chapter I, the researcher detailed the evolution of art education beginning with the traditional teacher-centered art education which dominated classrooms up until the 1940's. Then came the unstructured child-centered approach to art education. Since the 1970's many educators have advocated structuring art education again and some have embraced discipline based art education as their program of choice. DBAE has four components: studio production, art history, art criticism, and aesthetics. This change in teaching format means that teachers need to have an entirely new curriculum to teach from.

Therefore, the purpose of this study was to design a discipline based art education handbook to be used by elementary art teachers.

In Chapter II, the researcher reviewed the literature on art education and addressed both the concerns of why art should be taught in schools and why discipline based art education should be the vehicle used for teaching art.

Chapter III explained the procedure which the researcher used to acquire the information needed to write the handbook. The researcher studied art journals, art textbooks, and other sources such as educational booklets in order to determine the overall focus of the handbook.

Chapter IV is the handbook. It was designed to be used either by art specialists or grade level teachers who also teach art. The lessons include the four components of DBAE: art criticism, art history, studio production, and aesthetics, and are based specifically on the main components of composition, which are the elements of art and the principles of design.

### Conclusions

The researcher found that discipline based art education is a viable way to teach art to elementary students. The structure and format helped the students to make connections between the four different components of DBAE, and thus made it easier for the students to understand the concepts being studied.

In addition to the above findings this researcher found that it was helpful to the students and the teacher to organize the lessons primarily on the components of composition and specifically the design principles of art and the art elements which make up the compositions. Teaching students about these two

areas of art theory which are included within art criticism helps students to understand and internalize what composition in art is. This researcher focused in on teaching art based on these two areas because they are often not taught in a systematic manner. In addition, having the enlarged posters to hang up in the room turned out to be a good teaching aid because they helped the students to understand the concepts the teacher was trying to teach.

### Recommendations

This researcher has several recommendations for further study on this topic. First of all there is far more information available than this researcher was able to include in this handbook. Additional research and experimentation would greatly add to the information which art teachers need in order to be able to make long range plans for the same students over a period of several years.

Secondly, more research needs to be done to see if the lessons need to be rearranged so that more learning would take place. The lessons in this handbook were grouped mainly by a certain art element or design principle, with different types of studio activities. Instead, it is possible that the lessons should be based upon studio activities, such as a unit on painting or weaving. The same information on the art

elements and design principles could be taught within the framework of a long term unit on a specific studio activity, such as painting.

Finally, the researcher realizes the built in cultural bias of concentrating the art history portion of DBAE on western art history. This was done because of time constraints. It is the contention of this researcher that DBAE is not diametrically opposed to multicultural teaching as many in the "culturalist" camp believe. The art history portion of DBAE does not have to include only western art history, but it can include many cultures of the world, American blacks, and women's art, if care is taken by the teacher to include units which teach students about art forms from around the world. This is especially possible when an art teacher has the students for several consecutive years as in elementary school, because it is possible to concentrate entire units on select groups which could be taught over several weeks. The researcher recommends that additional research in multicultural art education be done so that teachers can supplement and extend this handbook so that the art work of all people comes to be better understood and appreciated.

## BIBLIOGRAPHY

- Ambach, G. M. (1993). Education reform in and through the arts. In Perspectives on education reform: Arts education as catalyst. (pp. 8-10). Santa Monica, California: The J. Paul Getty Trust.
- Barkan, M. (1962) as stated by Brewer, Thomas M. (1991, Summer). An examination of two approaches to ceramic instruction in elementary education. Studies in Art Education, 32(4), 196-206.
- Boyer, Earnest, as quoted by Greene, Michael, Equity and access through arts education. In Perspectives on education reform: Arts education as catalyst. (pp. 14-16). Santa Monica, California: The J. Paul Getty Trust.
- Brewer, T. M. (1991, Summer). An examination of two approaches to ceramic instruction in elementary education. Studies in Art Education, 32(4), 196-206.
- Brookes, M. (1988, January). Art by the alphabet- Teaching children to draw realistically can be as simple as abc. Principal, 67(3), 15-18.
- Butcher, V. E. (1993). Understanding cultural diversity through arts education. In Perspectives on education reform: Arts education as catalyst. (pp. 11-13). Santa Monica, California: The J. Paul Getty Trust.
- Caldwell, H. and Moore, B. H. (1991, Summer). The art of writing: Drawing as preparation for narrative writing in the primary grades. Studies in Art Education, 32(4), 195- 207.
- Doerr, S. L. (1984, January). If you want to get stroked, talk to your mother: Art education as the discipline it deserves to be. Art Education, 31-34.
- Doyle, D. P. (1993). Challenges facing arts education. In Perspectives on education reform: Arts education as catalyst. (pp. 29-30). Santa Monica, California: The J. Paul Getty Trust.
- Dunnahoo, D. E. (1993, July). Re-thinking creativity: A discipline-based perspective. Art Education, 53-60.

- Edwards, Betty, (1989). Drawing on the right side of the brain. Los Angeles: Jeremy P. Tarcher, Inc.
- Elsner, E. W. (1988, January). The principal's role in education. Principal, 67(3), 6-10.
- Elsner, E. W. (1993) Conference summation. In Perspectives on education reform: Arts education as catalyst. (pp.50-51). Santa Monica, California: The J. Paul Getty Trust.
- Greene, M. (1993). Equity and access through arts education. In Perspectives on education reform: Arts education as catalyst. (pp. 14-16). Santa Monica, California: The J. Paul Getty Trust.
- Greer, D. W. (1984, Summer). Discipline-based art education: Approaching art as a subject of study. Studies in Art Education, 25(4), 212-218.
- Hirsch, E. D. Jr. (1987). Cultural literacy: What every american needs to know. Boston: Houghton Mifflin Company.
- Hirsch, E. D. Jr. (1992). What your third grader needs to know. New York: Core Publications, Inc.
- Kolberg, W. H. (1993). The challenge from business to arts education. In Perspectives on education reform: Arts education as catalyst. (pp. 20-22). Santa Monica, California: The J. Paul Getty Trust.
- Linderman, M. (1990). Art in the elementary school (fifth edition). Dubuque, Iowa: Wm. C. Brown Publishers.
- Lowenfeld, V. and Brittain, W.L. (1970). Creative and mental growth (5th edition). New York: Macmillian.
- May, W. T. (1993, March). A Summary of the findings in art and music: Research traditions and implications for teacher education. Center for the Learning and Teaching of Elementary Subjects. (ERIC Document Reproduction Services Number Ed 360 247.)
- McFee, June, (1977). Art, Culture and Environment. Belmont, California: Wadsworth Publishing Co.
- Phipps, R. and Wink, R. (1987). Invitation to the gallery: An introduction to art. Dubuque, Iowa:

William C. Brown.

Riley, R. W. as quoted by Gordon Ambach (1993), in Education reform in and through the arts. In Perspectives on education reform: Arts education as catalyst. (pp. 8-10). Santa Monica, California: The J. Paul Getty Trust.

Rinehart, L. (1993). Art education's value in interdisciplinary learning. In Perspectives on education reform: Arts education as catalyst. (pp. 44-45). Santa Monica, California: The J. Paul Getty Trust.

Rush, J. C. (1987, April 20-24). Evaluating visual concept learning according to within-class similarities among students' art images. Paper presented at the Annual Meeting of the American Educational Research Association, Washington, D.C. (ERIC Document Reproduction Service Number ED 304 364.)

Sukraw-Ebert, J. M. (1988, January). Arts not apart, but a part. Principal, 67(3), 11-14.

Zimmerman, E. (1984, July). What art teachers are not teaching, art students are not learning. Art Education, 12-15.