AESTHETICS AND ART CRITICISM

QUESTIONING STRATEGIES

FOR ELEMENTARY CHILDREN

MASTER'S PROJECT

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CHAPTER I

INTRODUCTION

The Problem

The purpose of this handbook is to provide a
sequential and developmental questioning program in art
criticism and aesthetics for elementary children. The
handbook is based on a modified framework of Benjamin
Bloom's taxonomy and Michael Parson's analysis of
aesthetics.

The handbook will show the implementation of this
questioning program by providing sample lesson plans
and methods for evaluating the students. This program
is the result of reexaming Goshen School District's art
curriculum, Clermont County's Art Course of Study.
This model is based on theoretical approaches of well
known and established developmental theorists, such as,
Jean Piaget, Lawrence Kohlberg, Robert Gagné and
Benjamin Bloom.

The Reason for the Problem

Why should art educators reexamine their art

curriculums? There has been a movement called DBAE
(discipline-based art education) which has been
influencing art education and various art curriculums
since 1982 (Getty Trust,1982). This movement,
created and supported by the Getty Trust, was formed to
focus on the issues and challenges confronting today's
art educators and policymakers (Getty Trust,1982).
DBAE a powerful force in art education today, has
initiated, implemented, and even maintained programs
in the states of California and Virginia (Getty Trust,
1990).

If art teachers do not reexamine their
curriculums, they may be forced to accept the DBAE
program whether they approve of it or not. DBAE
states, "art programs will have to be conceived,
developed, and maintained just as other academic
subjects are (Getty Trust, 1982)." This means art
programs will need to be informed by theory and
practice of aesthetics, art criticism, history, and
production.

Teachers can conceive, develop and maintain their
own programs based on theories and practice. A
curriculum developed by a teacher will probably be used
by the teacher, whereas a curriculum given to a teacher
without the teacher's written or verbal input, may end

up in a filing cabinet, or worse be taught in a rote manner which will bore the students.

Various people have researched questioning strategies in art criticism and aesthetics. Karen Hamblen, Micheal Parsons, Carmen Armstrong, and Benjamin Bloom are some of the main sources for this handbook. Although these researchers discuss art criticism and aesthetics questioning strategies separately, art teachers and many adults find that these areas overlap when discussing a work of art. A person cannot criticize works of art without talking about the artists who were influenced by environment, culture, and beliefs. Environment, culture, and beliefs are aesthetic issues. Likewise, it would be difficult to understand works of art without knowing the design elements and principles of art: terms used in art criticism.

Outline of Program

This handbook provides two sample lesson plans each for second, third, fourth, and sixth grades. In the fifth grade a game is played. Following the lesson plans, there are evaluation forms. From the second to the fourth grade a standard checklist is used to evaluate the students. In the fifth and the sixth

grade, a game and a writing assignment are used respectively to evaluate the students' progress in art criticism and aesthetics.

Beginning art vocabulary (Appendix A) is initiated in second grade, since there are no art classes in first grade.

Delimitations

This handbook is designed for art teachers but could be used by elementary classroom teachers. One problem with elementary teachers using this handbook is the availability of works of art for the students. Without a large reproduction of the work of art or small copies of the work of art for every student, these lessons can not be taught.

Definitions

Aesthetics is an attempt to explain human reactions to what a person sees in a work of art. It is the development of discriminating behavior.

Art Criticism is analyzing what the viewer sees in a work of art. It is the art of judging the merits of a work of art.

DBAE (discipline-based art education) is a movement which contends that art education content needs to be expanded to include the disciplines that contribute to understanding art: art production, art history, art criticism, and aesthetics (Getty Trust, 1982).

Bloom's Taxonomy was formulated on principles that learning proceeds from concrete knowledge to abstract values, from dependent to independent thinking (Hamblen, 1984). The taxonomy is applied to concrete through abstract questioning levels: knowledge, comprehension, application, analysis, synthesis, and evaluation.

Gagné's Model identifies three types of learning stages: discrimination (identifying attributes); conceptualization (relating attributes or characteristics to form concepts); and, formation of higher order principles or generalizations (combining and relating concepts and principles) (Armstrong,1977).

Informational Quesions ask for recall or observation of bits of information and ask for discovery and analysis of visual qualities of concrete stimuli.

Leading Questions ask about responses in informational questions such as relate, cite, name similarities, classify, or reorder.

Probing Questions require relating concepts to form one meaningful idea or generalization.

Stages of Aesthetic Development are clusters of ideas, and not properties of persons. To describe a stage is not to describe a person but a set of ideas. The stages are favoritism, beauty and realism, expressiveness, style and form, and autonomy.

Assumptions

Art teachers and elementary classroom teachers can use this handbook to incorporate art criticism and aesthetics in their art curriculum. By using questioning strategies, teachers are involving their students in the learning process. It has been shown that teachers who use questioning strategies help promote student interest in the subject and the development of analytical thinking skills (Hamblen, 1984).

Limitations

Approximately 1,100 students would be involved in this program. Because of the large number of students, some types of evaluation were eliminated, such as, taping the students' answers to the questions. Eight forty-minute classes are taught daily. In order to make use of such time restraints, discussion is the preferred teaching strategy rather than a time-consuming evaluation test.

Chapter II

REVIEW OF LITERATURE

Introduction

It is almost impossible to think of any teaching
technique used more frequently by teachers than
questioning. Educational objectives which include
critical thinking or problem solving can be achieved
by using questioning strategies to encourage students
to become active learners engaged in inquiry
(Hamblen,1984,pp.41). Teachers pose questions that
allow the students to identify and investigate
problems. Many studies show, however, that teachers
ask too many questions on the level of recall or
memorization of facts (Hamblen,1984,p.45).

Teacher's questions should seek to promote
student-centered teaching through questions designed to
involve the student actively in higher levels of
learning: discrimination, conceptualization, and
generalization (Armstrong,1977,p.55). The kinds of
questions being considered in this paper are not those
designed to test students by pencil and paper, but to
involve them in learning. Education should teach the

student how to learn. This level of thinking has been called inquiry or discovery learning. Discovery learning helps the students acquire knowledge which is uniquely their own: They discovered it.

Even in visual arts education questioning strategies are important, but for decades art educators have confined problem solving skills to the realm of art production (Hamblen,1984,p.41). According to the proponents of DBAE (Discipline-Based Art Education),the student is to develop competencies in the areas of art history, art criticism, and aesthetics, in addition to studio skills. Proponents of DBAE also said that critical thinking skills and problem solving skills used in artistic production, can be developed through verbal descriptions and interpretations of works of art (Hamblen,1984,p.45).

Some art educators have tried to discuss works of art in their classes, but the problem of recalling facts instead of using higher levels of thinking plagued them. Although factual questions are prevalent in the art classroom, some of the questions might be classified in Bloom's categories as verbal commands. The dialogue of the art teacher with the student is not really related to the art content but rather to managerial questions or questions on technical aspects of studio production (Hamblen,1984,p.45). What is

needed in art criticism and aesthetic discussions are specific guidelines and methologies to help discovery learning to occur (Hamblen,1984,p.41).

To develop higher levels of thinking in students, the teacher must start with what the students tell the teacher they know. The teacher then proceeds from there in developing questions. To help the students achieve higher conceptual levels, a teacher must also have a clear idea of what the student should achieve (Borg,1970,pp.51). The specific use of questions is based on research that indicates that questions, where properly formulated with specific attention to levels of thinking, can actively involve the students in the learning process and promote critical inquiry (Hamblen,1984,pp.44).

Whether teachers use Bloom's taxonomy or Gagne's model, they must start with the facts. In art, as in science, students must learn the vocabulary. But teachers become entrapped at this basic level of thinking: it can be easily measured. Questions which allow and encourage students to think and develop ideas cannot be readily measured. These questions, however, make the students feel more like contributors to their learning. Appropriate teacher questioning means less teacher-talk and more student thinking and

verbalization of observations, relationships, concepts, and generalizations (Armstrong,1977,p.55). For a student to be able to verbalize or write in the higher levels of thinking, the student has to know and understand the vocabulary when analysising or evaluating a work of art. Gall's review of some earlier studies revealed that teachers do ask questions, but many are the wrong kind (Hamblen,1984,p.45). Gall concluded that in all subject areas and in all grade levels that around 60% of the questions posed to students required recall, 20% were managerial questions and 20% required higher level thinking skills (Hamblen,1984,p.45).

Bloom's taxonomy provides a framework for sequenced analytical and problem solving learning for art criticism and aesthetic formats. The six levels of the taxonomy are descriptive of the process of thinking, learning, and understanding (Appendix B). His taxonomy has given educators a consistent, precise, and accepted language in which to describe learning (Hamblen,1984,p.42.). Bloom's system increases the variety and level of teacher's questions, but some important features are missing (Riegle,1976,p.161).

One problem with Bloom's model of questioning: separation of affective learning and cognitive learning

(Hamblen,1984,p.43). Affective learning is realized in
the student's level of commitment, which is needed as
thinking processes become more complex. Cognitive
learning is realized in the student's level of
understanding. For example, a student writes the
definition for the elements of design; this is
cognitive learning. The student uses the definition
for the elements of design to explain feelings about a
work of art; this is affective learning and this shows
the student commitment. Discovery learning will not
proceed unless the student feels some positive affect.
Usually this positive affect is the student's
self-esteem.

Another problem with the taxonomy is the many and
insignificant distinctions made among the levels and
the subcategories of the levels (Hamblen,1984,p.44).
Teachers worry too much about categorizing each of
their questions on a level. Questioning becomes
difficult for the teacher to use
instead of helpful.

Categorizing questions causes another problem,
which cannot be observed directly. For example, the
student's response to "How did the Romans use Greek
art?" appears to require critical thinking from the
student, but may only elicit rote recall from a book
or the teacher's lecture.

A third problem is the use of specific questions for the levels of the taxonomy. There are questions which cue the students to improve on a weak response: "Explain? What do you mean?" Then, there are questions which create discussion, guide students to learning problem solving, and stimulate students' sense of inquiry (Riegle,1976,p.158).

Even with these questionable aspects, the taxonomy has had widespread acceptance among educators in the design and evaluation of curriculum (Hamblen,1984,p.42). It seems desirable to make minor changes to Bloom's taxonomy to improve it. A better system makes it easier for teachers to use and thus increases the prospect of its implementation.

It's hard to discuss a work of art without addressing its sensuous qualities, its social relevance, or the artist's feelings: art criticism and aesthetics. And, it is basic to a successful art lesson that the teacher provides a sense of ideational direction. Most important, the teacher's questions should be clustered, dealing with one concept at a time, especially at the primary level (Armstrong,1977,p.57). Skipping around inhibits the relating process needed for concept formation (Armstrong,1977,p.60). Two models are combined and used in this paper: Karen Hamblen's use of

Bloom's taxonomy for art criticism and Michael

Parson's use of Gagné's model which deals with

aesthetics (Appendix C).

Art Criticism Questions

Karen Hamblen's art criticism questioning

strategy is implemented within the framework of Bloom's

taxonomy (Hamblen,1984,p.42). Hamblen formulated

sample questions based on key words, typical questions,

and basic processes of each level (Hamblen.1984,p.47).

These questions help students observe and discuss.

She dealt with the affective domain by using parallel

questions that elaborated on the question within the

level (Hamblen,1984,p.47). For example, Hamblen asked

this knowledge-based question, "When was this object

created?" Her parallel question in the affective

domain was "Do you notice how it relates to its

environment? Explain (Hamblen, 1984)."

Art criticism questions are the first questions

because they deal with facts and observations:

"Identify the elements of design. Describe the subject

matter. Describe the use of color." In Bloom's

questioning strategies, many of the questions are

really statements which call for an answer.

The basic problem in art criticism is one of familiarity. Works of art must become familiar to students before they can judge their qualities. Learning to see designs in nature and discussing design qualities help students criticize a work of art with confidence (McGraw, 1967,p.285). It helps the art teacher to know there are certain concepts that children learn in sequential stages in observing a work of art. It's important to remember that not all students are at the same stage in art, even though their ages are about the same (Parsons,1987,p.11).

The first stage is around the age of six. Students can see balance in a work of art. For instance, there should be one object on the right side of the paper and another object on the left side: the objects do not have to be the same. Students can use all the space on the paper. They can also see objects that are not the same on both sides, but are equal (balanced) (Armstrong,1977,p.62). For example, students understand that two small circles on top of each other are equal to the large triangle across from them.

The next stage is around the age of nine. Students can generalize even and uneven in a work of art, symmetric and asymmetric balance, and describe

shapes, colors, and lines. They also generalize value and textural areas, and can generalize about objects in the environment. They can see the difference in two and three dimensional works of art (Armstrong,1977,p.62).

The third stage starts approximately at the age of thirteen. Students can generalize that asymmetric and symmetric are the same as informal and formal balance. Students can elaborate on relationships between objects and elements such as color weights, or the weights of open and closed shapes. These students can generalize the concept of parts (objects, elements, or etc.) grouped formally or informally in patterns, in their natural and constructed environment (Armstrong,1977,p.62).

Although young children are full of curiosity, they have shorter attention spans. Their environment and their lack of experience will limit the depth and sophistication of their investigation of ideas, thus, their answers to questions will be limited. It is important to remember that not all students, even in high school, will achieve the highest level of thinking (Parsons,1987,p.11). For example, if the question was asked, "Explain the balance in this work of art?" the response from a student in stage one would be different

than that of a student in stage four. The stage one
student may state that the two small objects on the one
side balance the large object on the other side and
make the picture look better. This answer is correct
for this stage, but in stage four the teacher would
expect an answer like: "Balance in art forms, follows
rules of balance for organization of images, values,
hues, lines, and texture (Armstrong,1977,p.63)."

Aesthetic Questions

Many art educators feel aesthetics cannot be
taught to young children. Recently a few educators
have begun the task of preparing curriculums and
developing instructional methods which can be used to
teach aesthetics in elementary schools. For aesthetic
strategies to succeed, it is necessary that they be
integrated with other major areas for a balanced art
curriculum (Erickson,1986,p.158). Michael Parsons
states that young children start with much the same
basic understanding of what paintings are about, and as
they grow older they restructure that understanding in
much the same way (Parsons,1987,p.5). The result is a
sequenced development built on a series of
understandings about works of art. Just as Bloom's

questions are built on previous concepts, so are the
stages of development for understanding art or
aesthetic experience.

Parsons, like Hamblen, found stages and ages are
not always closely related because of different kinds
of exposure to paintings. Parsons' uses Gagné's model
for questioning because of the fexiblity from one level
to the next (Appendix C).

Again, teachers need to understand how a child
will answer so they can formulate better questions for
the students. Usually primary children use ideas from
stage one, and most elementary children use ideas from
stage two. Upper elementary children sometimes use
ideas from stage three (Parsons,1987,p.11). The stage
of aesthetic development are levels of increasing
ability to interpret the expressiveness of works of art
from various points of view (Parsons,1987,p.13). They
are also levels of ability to make reasonable
interpretation and judgements (Parsons,1987,p.14).

To understand the responses of children to
aesthetic questions, the art teacher needs to
understand the stages. Stage one, favoritism, is the
starting point for everyone. Young children are aware
of only one point of view, their own. A stage one
response may be: "It's my favorite color! I like

it because of the dog. I have a dog

(Parsons,1987,p.21)." Also the primary characteristics

of stage one are strong attraction to color, free

associative response to subject matter, and the delight

with most paintings. Children at this stage rarely

find fault with art (Parsons,1987,p.21).

Stage two, beauty and realism, is organized

around the idea of representation to an elementary

child. Usually responses are: "It's gross! It looks

just like the real thing. It's really just scribbling

(Parsons,1987,p.22)." Students believe the basic

purpose of a painting is to represent something and if

it does not, it is not really meaningful. Emotions are

something to be represented. Style is only appreciated

as realism (Parsons,1987,p.22). This stage is advanced

because it acknowledges the viewpoint of other people.

Aesthetically, the student distinguishes some aspects

of experience. Parsons has said, "It enables the

viewer to distinguish some aspects of experience as

aesthetically relevant (those having to do with what is

pictured) from some that are not (those not having to

do with what is pictured) (Parsons, 1987,p.23)." For

example, the artist paints a dog: in the favoritism

stage, the child would like the dog because children

like dogs. In the beauty and realism stage, the child

likes the dog because of how it is painted. If the dog is painted abstractly, the child will probably not like it: if the dog is painted realistically the child will like it.

Stage three, expressiveness, is the expressiveness of the work of art. Responses are, "That really grabs me! You can see the artist felt really sorry for her. The distortion really brings the feelings out more strongly (Parsons,1987,p.23)." Students understand that the feeling or thought expressed is the artist's, the viewer's, or both. This stage is more advanced because it rests on a new awareness of the experience of others, and a new ability to grasp the artist's particular thoughts and feelings. It is also advanced because it enables the student to see the irrelevance of the beauty of the subject, the realism of the style, and the skill of the artist (Parsons,1987,p.23).

Aesthetic development consists in the gradual acquisition of insights. There is no point in pretending that young children have the abilities of adult artists or critics. It is silly to think that children's experiences in the arts are equal to those of an adult. Still, art teachers need to build the foundation of aesthetic experience, and they must do so

on the basis of children's actual abilities and
experiences.

Art Language

In both Karen Hamblen's and Michael Parsons'
levels of questioning strategies, there is a need for a
common language. Mary Erickson's examinations of
various curriculums have focused on dialogue as the
central instructional strategy. Lanier claims that
elementary children can deal with abstract thoughts, if
the language is simplified and clarified. He states
that ideas from aesthetics "... will combine easily and
naturally with both art criticism and art
history...(Lanier,1981,p.20)." There are certain
learning objectives which need to be learned to discuss
art criticism and aesthetics:

> 1. language is very important to clear thinking
>
> 2. words can be used very precisely
>
> 3. when words are used ambiguously confusion may
> result (Erickson,1986,p.155).

Hamblen and Parsons propose a framework where
levels of thinking increase, building from one level to
the next level using art vocabulary. These levels are:
description which is learning art vocabulary;

discussion which is using art vocabulary; and criteria
which is learning to apply art vocabulary. The
teacher's objective is to develop the student's use of
language as a means to understanding works of art.
Words like "red" and "curve" describe a work of art.
Words like "dynamic," "vivid" or "sad" are aesthetic
terms which involve the viewers' taste or
perceptiveness (MacGregor,1970,p.46).

Conclusion

For the primary and elementary students, art
criticism and aesthetics go hand in hand. Art
criticism seems to dominate the first two levels of
Bloom's taxonomy.   These questions ask the students to
discover, to observe, and to describe the visual
information (Armstrong,1977,p.56). Levels three and
four, application and analysis, are a combination of
art criticisim and aesthetics. Questions at these
levels ask about the responses to the first two levels
of questions. Questions from three and four still deal
with art criticism, but form aesthetic concepts. The
students are still organizing information in a
nonaesthetic manner, but this information will form
useful aesthetic concepts later (Armstrong,1977,p.59).

At this level students learn how to:

1. make distinctions

2. draw conclusions

3. build arguments (Erickson,1986,p.157).

The last two levels of questioning are synthesising and judging. These questions are more aesthetic and less critical. Students' feelings are involved when they are asked to improve a work of art or imagine a work of art differently. The students are learning how to:

1. speculate

2. handle abstract ideas

3. tolerate uncertainty

4. distinguish objective and subjective statements (Erickson,1986,p.155).

Judging a work of art is combining all former levels so that students can learn that:

1. there maybe no completely correct and precise answer

2. there are rules of logic which determine whether an argument is valid (Erickson,1986,p.155).

In using both Bloom's taxonomy with Gagné's model, only three categories are formed instead of six. The use of Bloom's question words are still very

effective within these categories. A teacher should keep in mind the nature of the thinking process when asking a question. If a student is asked to give a decision, the student is actually being ask to form a judgement about a work of art (Hamblen,1984,p.47).

The questioning strategy model described in this paper is based on methodical theories developed from Karen Hamblen and Michael Parsons. It is a model developed on the hypothesis that aesthetic and art criticism questioning strategies, combined with Bloom's taxonomy and Gagnés model, fosters critical thinking skills in art and promotes independent learning through art discussions. The ultimate effect facilitates intellectual development and the enhances the student's self concept via successful experiences. This approach, which invites and trusts student inquiry, will create greater student involvement than lectures or studying books.

Chapter III

PROCEDURE

Strategies for Implementation

This chapter gives sample lessons for grades
second through sixth. The lessons deal with various
art media, periods, movements, artists, and various
methods of teaching aesthetics and art criticism. The
first six sample lessons deal with the questioning
strategies of Bloom and Gagné. The fifth grade lesson,
art criticism and aesthetics, is a discovery learning
game that reviews questioning skills and art
vocabulary. The two sixth grade lessons use the
writing process.

In the sample lesson plans of second through
fourth and sixth grades there are written: the
objectives, the strategies, and the questions.
Various instruments used for evaluating the lessons
will be found at the end of this chapter.

There are three objectives in each lesson plan.
One objective concerns knowledge of art vocabulary.
There will be a list of art vocabulary words given.
The art vocabulary and definitions for second through

sixth grades are found in Appendix A. Knowledge of art
criticism is the second objective. The last objective
is knowledge of aesthetics. These objectives are from
the Clermont County Art Course of Study Guide.

One of the strategies in the sample lesson plans
is for the teacher to choose works of art which relate
to the lessons. The teacher will give background
information on the art reproduction which is being
viewed either at the beginning, during, or the end of
the lesson. Each lesson gives an example of a work or
works of art, has at least fourteen to eighteen
questions which should generate 28 to 36 answers from
the students. Every student should answer at least one
time during the lesson. All answers to the questions
are correct if the student can support the answer using
the work of art. Basic strategies are the same in each
lesson.

Second Grade Lesson

Colors and Shapes

The objectives in this lesson are:

1. A student will name the colors and shapes in a
print. This objective helps the teacher establish
what the student knows about colors and shapes
and also initiates the work for learning the
language of art. The vocabulary words are color
words, words for geometrical shapes, background,
foreground, and mood.

2. A student will discuss why he/she likes or
dislikes a work of art. This is the art
criticism objective.

3. A student will respect a person's work of art.
This is the aesthetic objective (Clermont County
Course of Study Guide,1991).

"In the Circus," a reproduction by Moilett, is
the focus of this lesson.

Questions

1. What colors are in this painting?

2. What shapes are in this painting? Where
are they?

3. Close your eyes. Now, open them. What did you
see first?

4. Which way do your eyes move in the painting:
up, down, right, or left?

5. Describe the characters in the circus.

   (the above questions are information

   questions)

6. What is this painting about?

7. What is your favorite color in the work?

8. Who is your favorite character in the
painting?

9. Do the colors or shapes influence how you
feel?

10. Why is the clown at the top of the painting
so small? Can you explain?

11. What is the most important act in the
painting? Why?

12. Why is this a happy painting or a sad one.

   (the above questions are leading

   questions)

13. Would you add anything to this painting? Why?

14. Would you take anything out of this painting?
Why?

15. What other subject or event would have
this many colors?

16. Is this painting really like the circus? Why?

17. What would you change to make this painting more like the circus?

18. Would a clown like this painting? Why? Why not?

(the above questions are probing questions)

The terms listed below will be abbreviated in the following lessons:

(the above questions are informational questions)

- (IQ)

(the above questions are leading questions)

- (LQ)

(the above questions are probing questions)

- (PQ)

Second Grade Lesson

Japanese Art

The objectives in this lesson are:

1. A student will examine Japanese works of art.
The lesson is an introduction to another
society's way of communicating through their art.
This objective also initiates the work for
learning the language of art. The vocabulary
words for the lesson are media, space, realism,
culture, landscape, and theme.

2. A student will discuss why he/she likes or
dislikes a work of art. This is the art
criticism objective.

3. A student will respect a person's work of art.
This is the aesthetic objective (Clermont County
Course of Study Guide,1991).

A Japanese fan, a screen, and a print are the
focus of this lesson.

Questions

1. What colors do you see in these works?

2. What objects do you see in these works?

3. Do your eyes move in a certain way in any of
these works? Why or why not?

4. Can you tell me what the subjects in the fan, screen, and print have in common?

5. Does this tell you something about the people of Japan? Why or why not? (IQ)

6. What do you like most about these works?

7. Which one is your favorite? Why?

8. Is there something in each work that is the same besides the subject matter? What is it? (how space is used)

9. What would you need to do to reproduce any of these Japanese works?

10. How do you feel about all of these works?

11. Can you tell the difference between a Japanese work and an English or American work?

12. Is there a difference between the Japanese screen and the print? (LQ)

13. What is the difference between using a black crayon and using black ink? How does media change appearance of the work?

14. Do you think shadows are important to the Japanese artist? Why?

15. Who are the artists in Japan? Why?

16. What is important to the Japanese artist? Why? (PQ)

Third Grade Lesson

Line, Rhythm, and Movement

The objectives in this lesson are:

1. The student will explain line, rhythm, and
movement in this print. This objective also
introduces the student to a specific artist
and continues to increase the student's art
vocabulary. The vocabulary words for this lesson
are line, rhythm, movement, eye level, focal
point, proportion, figure/ground, cool and warm
colors, and forshortening.

2. The student will use appropriate art terms when
criticizing a work of art.

3. The student will begin to develop an ability
to incorporate art vocabulary when describing a
work of art (Clermont County Course of Study
Guide, 1991).

"Snap the Whip," a reproduction by H. Winslow, is
the focus of this lesson.

Questions

1. Identify the shapes and the colors.

2. Do you see any lines? Where do they go?

3. When was this painted? How do you know?

4. Describe what is happening in his painting.

5. Describe the children in the painting. (IQ)

6. Do you think the children are moving? Why?

7. What has the artist done to create a sense of movement?

8. What do you like about this painting?

9. What colors, shapes, or lines influence your mood?

10. Who would like this painting?

11. Identify the center of interest in this painting.

12. Is this painting important to keep? Why?

13. Is this painting realistic? Why? (LQ)

14. Imagine this painting in the spring. How would it be different?

15. Imagine this picture nowadays. What would change? What would not change?

16. Decide the price of this painting? Why did you choose that price?

17. What does this painting tell you or mean to you? (PQ)

Third Grade Lesson

African and American Indian Masks

The objectives in this lesson are:

1. The student will examine texture, balance, and
variety in masks. This objective will also have
students examine these terms using African and
American Indian cultures. This objective
continues to increase the student's art
vocabulary. The vocabulary words are mask,
distortion, symmetry, asymmetry, design,
repetition, pattern, and decorative design.

2. The student will use appropriate art terms
when criticizing works of art.

3. The student will begin to develop an ability
to incorporate art vocabulary when describing
works of art (Clermont County Course of Study
Guide,1991).

One American Indian and one African mask are the
focus of this lesson.

Questions

1. Describe the colors. How do they make you
feel?

2. Describe the shapes. Describe lines in the
masks.

3. What media did the artist use to make these masks?

4. Who knows what the word symmetrical means? Are any of these masks symmetrical?

5. Are any of these masks asymmetrical? Why?

6. Now, look at the designs on the mask. Are the repetitive lines and patterns symmetrical? (IQ)

7. Can you tell how these masks were made?

8. What makes one mask different from the other?

9. When do you wear masks?

10. Can anyone think of another use for masks besides Halloween? (Medicine man is called a shaman.)

11. Why or how would a shaman use a mask?

12. What do think this mask was use for?

13. Name cultures (groups or people) that used masks long ago? Who uses masks today?

14. Do you think that these two masks were used by the same cultures? (LQ)

15. Which mask might be African? Why?

16. How would you feel with one of these masks on?

17. Would you feel different with a ski mask or a hockey mask on?

18. How do you feel when you see a mask on someone else?

19. Did Stone Age people have masks? Why? If

not, what group of people started using masks? Why?

20. Choose a mask and draw it. Then write how it

would make you feel. Why did you choose it? (PQ)

Fourth Grade Lesson

Surrealism

The objectives in this lesson are:

1. The student will become familiar with the life and artistic style of selected artists. The artist is Marc Chagall and his artistic style was surrealism.

2. The student will use appropriate vocabulary to identify the form components of a work of art. The vocabulary words are surrealism, viewpoint, contrast, dominance, imagery, proximity, school, and style.

3. The student will become aware of values that change and affect society (Clermont County Course of Study Guide,1991).

"I and My Village," a reproduction by Marc Chagall, is the focus of this lesson.

Questions

1. Identify the elements in this painting.

2. Is this picture realistic? Why?

3. What objects in this painting are real?

4. Has anyone had a dream recently that was real but not real? Explain your dream.

5. What was real in your dream? What was not real in it?

6. Describe the dreamlike parts of this painting. (IQ)

7. Marc Chagall has constructed this painting so that the areas overlap each other and small scenes are contained inside larger ones. What little scenes can you find inside other ones? Why are they there?

8. How do they relate to the painting or the artist?

9. Predict what the title of this painting is. Why?

10. How do you think the painter felt? Why?

11. What is the artist's point of view? What are your reasons?

12. Chagall used bright colors in this painting. Are they happy colors? Why?

13. Do the colors symbolize something? What? (LQ)

14. If the face was red or yellow would it change the meaning of the painting?

15. How do you think Chagall felt about the village he remembered?

16. The students are told a brief description of
his childhood. Does anyone have other thoughts
about how Chagall felt?

17. Do you think you feel the same as he
felt about this painting? Why?

18. Decide why this painting is so important and
is highly valued. (PQ)

Fourth Grade Lesson

Printmaking Process

The objectives in this lesson are:

1. The student will examine the process and history of printmaking.

2. The student will use appropriate vocabulary to identify the form components of a work of art. The vocabulary words are additive, bas-relief, brayer, etching, incised design, intaglio, motif, plane, and subtractive.

3. The student will become aware of values that change and affect society (Clermont County Course of Study Guide,1991).

The students' works of art are the focus of this lesson.

Questions

1. Can you remember a way to make a print?

2. Is there a difference between a rubbing and a print?

3. Compare the surface of this print with another. Is there a difference between them?

4. Is there a similarity between the two prints?

5. Are reproductions prints? How can you tell?
(IQ)

6. Describe the difference between a crayon rubbing and drawing with crayons.

7. If all of these textures are bumpy and coarse but are quite different, how would you classify these different textures?

8. Describe a method for scratching in a print or a rubbing?

9. Suppose you were a Native American how would you have made a print in the 1800?

10. Do you think printmaking started with the cave dwellers? Why?

11. How would you use the idea of texture to create a mood? Why?

12. Predict what an angry texture would be like. Or a happy texture.

13. Are textures used in other media? What are they? (LQ)

14. Decide what textures you would use in a print of a mountain, a cat, and a person?

15. Which do you enjoy more: a print or a painting? Why?

16. Which you do think is harder to make; the textures in print or textures in ceramics? Why?

17. How could a sculptor make texture? Why?

18. Would the material make a difference in difficulty? Explain. (PQ)

Fifth Grade Lesson

A Review of Art

Vocabulary Using a Game

The objectives in this lesson are:

1. The student will examine various periods, movements, artistic styles, and the lives of selected artists.

2. The student will use appropriate vocabulary to: describe, analyze, interpret and evaluate works of art.

3. The student will become aware of values that change and affect society.

There are eight introductory lessons before the students play the game. The eight lessons introduce concept attainment, concept formation strategy, questioning techniques, and review the art vocabulary from second through fourth grade. These lessons and the game were created by Ellen Ferrugia.

The first six lessons use the concept attainment model with the students. The model uses positive and negative examples to illustrate concepts that can be as simple as the shape of a square or as complicated as surrealism. Here is the cycle process of concept attainment:

1. Teacher presents positive and negative examples.

2. Students examine examples and generate hypothesis.

3. Teacher presents additional positive and negative examples.

4. Students analyze hypotheses and eliminate those not supported by the data (examples).

5. Students generate new hypotheses.

6. Lesson recycles through steps three through five until all the hypotheses but one have been rejected.

7. Students state the one concept and restate the definition.

8. The students generate their own examples.

Lesson seven is a review lesson which integrates the art vocabulary with questioning techniques. This lesson introduces knowledge level questioning. It also helps the students generate their own questions.

Lesson eight introduces questioning techniques for critical, historical, and aesthetic views of art. Students learn to use questions which analyze and judge works of art. The students not only learn to generate questions, but they must know the answers to the questions which are generated.

When all the previous lessons have been taught, the cooperative learning game can be introduced. Teams are formed among the students who differ in achievement levels. A team goal is set. These goals determine the success of each group. This cooperative learning game was designed to integrate the art vocabulary and evaluate, through observation, the student's ability to formulate statements and generate questions about works of art (Ferrugia, 1990).

Cooperative Learning Game

Format of the game:

1. There are four students in each group: The students are given a number and placed according to their verbal skills - one achiever, two average achievers, and one low achiever.

2. The exercise lasts around 15 minutes. To start the game, the teacher asks, for example, "Who can observe a repeated pattern in the work?"

3. Only one student talks at a time. The student answers in complete sentences of more than five words and cannot use the word "thing". The student answering the first question will generate the next question. If someone wishes to

add to what is said or to express a different
view, the student needs to raise his/her hand and
the person answering will call on the student.
(Remember in the scoring, more points are given
for formulation of questions than statements.)
4. If a student cannot formulate a question,
the turn can pass to the person on his/her left.
5. There will be four pieces of art for the
students to discuss: Two from artists that have
been studied, one student sculpture; and one
student picture or illustration.

Equipment for the Game

1. Cards with the terms and definitions created
by the students during the previous lessons and
questioning techniques learned by the student
will be displayed to help cue the students.
2. Students' art works will be saved to help with
this game.
3. Prints of various artists will be used as
examples for the students to discuss.

All of the above guidelines will be explained to
the students before asking the first question. The
scoring for the game is reviewed. The team that

accumulates the most points is the winner of the game. First and second place team members receive a pass to work in the media of their choice.

Points for the Game

1. One point is given for each statement generated.

2. Two points are given for each question formulated.

3. Students who are reluctant to participate are encouraged by bonus points at the end of the game.

- one student participates - one bonus point
- two students participate - two bonus points
- three students participate - three bonus points
- four students participate - four bonus points (Ferrugia,1990)

Sixth Grade Lesson

A Written Aesthetics Exercise

The objectives in this lesson are:

1. The student will examine various periods,
movements, and the lives and artistic styles of
selected artists.

2. The students will become aware of values that
change and affect society.

3. The student will use appropriate vocabulary to
describe, analyze, interpret, and evaluate works
of art.

The teacher will explain that aesthetic
concerns may cause some artists to paint or to make
sculpture. Each artist believes that art should look a
certain way or that it should do a certain thing. When
artists paint or sculpt they are trying to come to
grips with their personal beliefs (Butcher).

When the students do this lesson, they will write
in complete sentences and will proof-read their
answers. The teacher will not be grading for spelling
or grammatical errors. The students are told that they
have been left a thousand dollars. They must buy a
piece of art work with the money. There will be four
art reproductions displayed; the students must choose

one reproduction and answer the following questions
(Butcher).

Questions

1. What is it? (painting, photograph, sculpture,
etc.)

2. Describe the art work you chose.

3. What process was involved in making this work
of art?

4. Does your work of art have a function or a
purpose? Was it created just to look at? Why?
(IQ)

5. What period in art history do you think it
was created?

6. What feelings made you decide to buy this
piece of art work? Give at least three reasons.

7. What do you think the artist was trying to
communicate to viewer? (LQ)

8. Is this kind of art form being made today?

9. Do you think this is a good work of art? Why?

10. How do you describe whether a work is "good"
or "bad?"

11. Why would this work of art be one that is
highly valued by many people?

12. If you made this work of art, what would you change? (PQ) (Butcher)

Sixth Grade Lesson

A Written Lesson or Oral

Discussion About Portraits

The objectives in this lesson are:

1. The student will examine various periods, movements, and the lives and artistic styles of selected artists.

2. The student will become aware of values that change and affect society.

3. The student will use appropriate vocabulary to describe, analyze, interpret, and evaluate works of art.

Two sixteenth or seventeenth century portraits, one realistic modern portrait, and one action pose are the focus of this lesson.

Questions

1. Did you see any action poses in the newspaper?

2. Were the people moving or standing still? How do you know?

3. Compare an action shot and a posed shot?

4. Do you think some poses look like action shots? What kinds? Why? (IQ)

5. Let's look at the pictures. Are all the faces the same? How are they the same?

6. How are the faces different?

7. Describe the different types of noses, mouths, and eyes.

8. What elements of design do you see?

9. Look at the edge on this face in this picture? Is there a line around it? What makes you see this edge?

10. Do you see this light and dark edge any where else on this face? Why do you not see an edge?

11. How does an artist create the illusion of depth?

12. How do these artists use the principles of design? Tell which picture you are discussing.

13. What is the difference between a portrait and a cartoon? (LQ)

14. Should all portraits be beautiful? Why? Why not? For example, if a person with a scar sat for a portrait should the scar be doctored up or shown as it really is?   Why?

15. When does a picture of a person become a cartoon?

16. Do you think making a portrait is easy? Why?
Discounting technical drawing problems, what
other problems, do artists have when doing a
portrait?

17. Of the three portraits, which do you like and
why? (PQ)

Evaluation Forms for

Second Through Sixth Grades

Oral Discussion Form

The first evaluation is the oral discussion
evaluation form. No numerical or letter grades are
given in an oral discussion. An oral discussion form
for the students is to evaluate whether they are
applying art vocabulary words when discussing a work of
art and answering higher level questions. The oral
discussion form must be simple and understood easily.

All oral discussions start with basic information
questions. The teacher must know which level questions
to ask each student and must make sure each student
participates in the discussion. One of the problems
with the discussion format is the limited number of
higher level questions which can be asked. It is quite
likely that some students will be asked only
information questions. It is important that an
evaluation form show which students were asked
information questions, so they can be asked higher
level questions in the next discussion. The teacher
will also be able to evaluate whether the student was
able to answer a question or not.

The form is similar to a seating chart with the names on the side of the squares instead of in the squares. The square representing the student's seat is divided into three sections. The top section is for information questions; the second section is for leading questions; and the last section is for probing questions. If the teacher asks an information question, the teacher will mark a "/" in the top section. If the student answers the question, the teacher will put a "\" across the "/" forming an "X". In this way the teacher makes sure every student has participated in the discussion and the teacher knows which student was asked what type of question and whether the student answered the question or not. The teacher can use this evaluation form again by using a different colored pen or pencil to mark the form. This form has not been used in the classroom.

Cooperative Learning Game Form

The second form is for the game. If the student generated a statement, the student received one point which is indicated by an "O" in the answer box. If the student generated a question, the student received two points which is indicated by a "X" in the question box. The answer and question boxes of each student in

the group are totaled, and then the students' scores in each group are totaled. The group with the most points wins the game.

Written Evaluation Form

The last evaluation form is for the writing assignment in sixth grade. It is similar to a regular grade sheet. The students' names are on the left side of the form. The blocks after the students' names represent a question. For example, block three is question three from the first evaluation form. Each question is worth one point. If there are twelve questions, there is a minimum of twelve points or more. If the student answers all the questions, the student is doing a satisfactory. In this method no student should do poorly.

For the student to receive a point, the student must use one art vocabulary word. If the student uses more than one art word, the student receives more points. For instance, if the student uses the words, "warm," "imaginary," and "balanced" in one of the answers, the student receives three points. The student can also receive points for describing different points of view. If the student answers a question by using an historical point of view or the

artist's point of view, the student earns a point for each point of view. It is possible for a student to answer twelve questions and have a total of 24 points or more. It is obvious that this student is doing better than satisfactory.

One important detail to remember when evaluating students' written answers is that the art teacher is evaluating for content not for spelling or grammatical errors. If the teacher is uncertain of the student's answer, the student can read the answer to the teacher. Research has indicated that teachers should not mark out the student's answers. They should write concerns or reasons for giving or not giving points at the end of the paper. This prevents many students from being frustrated and giving up. Using this approach, more students will try to answer art criticism and aesthetic questions.

ORAL DISCUSSION FORM

I	I
L	L
P	P
I	I
L	L
P	P

I	I
L	L
P	P
I	I
L	L
P	P

I	I
L	L
P	P
I	I
L	L
P	P

I	I
L	L
P	P
I	I
L	L
P	P

I	I
L	L
P	P
I	I
L	L
P	P

I	I
L	L
P	P
I	I
L	L
P	P

I	I
L	L
P	P
I	I
L	L
P	P

I	I
L	L
P	P
I	I
L	L
P	P

TEAM FORM

Group _____

Students numbers_____/_____/_____/_____

Student number_____		Student number_____	
Answer	Question	Answer	Question

Student number_____   Student number_____

Mark   "O" in the box for each answer. "Os"are worth 1pt .
Mark   "X" in the box for each question."Xs"are worth 2pts.

Student Number	Total answer pts.	Total question pts.
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Written Form

NAME	DISCUSSION QUESTIONS																
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	TOT.
Kinds of questions																	

CHAPTER IV

RECOMMENDATIONS

Suggestions for Expanding Lessons

Many teachers do not teach an art class for more
than 40 minutes a week. The sample lessons can be
expanded if there is more time available.   If art
teachers teach one class for more than 40 minutes, they
can expand the lesson by adding an activity or by
dividing the lesson in half. For example, the fourth
grade surrealism lesson can be expanded by having the
students draw their own surrealistic picture. If the
art teachers have art twice a week, they may want to
divide the lesson in half by using the art criticism
and the informational level questions to introduce a
unit. The aesthetics and leading and probing level
questions can be used to conclude the unit. For
instance, the third African and American Indian mask
lesson can be divided in half using the informational
questions to introduce the unit about masks. The other
questions will be used to conclude the unit by
utilizing the students' masks as the focus of the
lesson.

Suggestions for the Regular Classroom

Teacher to Integrating Art Lessons

into Other Subject Areas

The second through fourth grade lessons can be integrated into language arts and social studies. For example, the second grade color and shape lesson uses the reproduction of "In the Circus." This lesson can be integrated into a thematic unit about clowns and circuses. The second grade Japanese art lesson can integrated in a social studies unit about Japan.

The lessons can also be used at different grade levels. For instance, the third grade line, rhythm, and movement lesson can be employed in the upper grades as a social studies unit about pioneers.

The fifth and sixth grade lessons will depend on the regular classroom teachers being comfortable with art history and art vocabulary. They will have to give background information about reproductions, artists, and art movements.

Modifications of Lessons and Evaluations

Most of the sample lessons have been completed in the classroom. Some lessons lasted for 25 to 35 minutes.

The difference in the amount of time depends on the class. One class may have better oral language skills; other classes like to participate more; and then some classes have experience discussing open-ended questions.

There should be no problem with having every child participate in class. The teacher can mentally check or can use a checklist to make sure every student has participated. The problem is whether the teacher is always asking the same level question to the same student. It is the goal of the oral evaluation sheet to help the teacher with this problem.

There are some lessons which have not been employed in the classroom. The second grade Japanese art lesson has been employed, but not with the questions listed. There is a possibility that some of these questions may be too difficult for second graders.

The third grade African and American Indian mask lesson have been taught, but a few questions at the end of the lesson have not been asked. These questions should not be a problem for third graders.

The fourth grade printmaking process lesson will need to be employed after the class has printed. The lesson assumes that students have worked with rubbings

using various textures, etchings, and clay. The teacher can give a demonstration of previous techniques if the students have not practiced them.

The fifth grade lessons, which come before the game, were completed by Ellen Ferrugia. When she implemented the game, she wrote that she had parental help with evaluating the teams. This can be a problem if the teacher does not have parental support. There is also the possibility of the parents not understanding the directions, although Mrs. Ferrugia did not note any problems.

The sixth grade written aesthetics lesson has been performed by Butcher and Muir. The teacher will be assuming that the students can express their thoughts in written form without becoming frustrated. A problem with the written exercise is the amount of time available for the student to write. This could hinder the students' ability to write by frustrating and upsetting them. The teacher could let the students take the writing exercise home, but the reproduction would not be there to help them.

Another problem could appear if teachers constantly employ this exercise: the students will not discover other students' viewpoints which would help them understand an artist or a movement.

The oral discussion form has never been employed in the classroom. Some teachers may find that after three or four lessons that the form may be too confusing to read. Another problem could be whether the form will be durable enough to last several lessons. A third problem will be students moving. If a student moves and another student takes the former student's seat, the marks will have to be removed or another form made. This can be especially confusing for the teacher if the former student returns.

The written evaluation form also has not been employed. It is very similiar to a page in a grade book. Teachers may think this is extra work because they are marking the form and then marking their grade book. The forms will need to be kept if the teacher is to observe whether the students' thinking skills are improving. It may be difficult for some teachers to keep track of these forms.

APPENDIX   A

GLOSSARY

Abstraction	- to simplify, keeping only that which is essential for expression; to remove from reality.
Abstract Art (non-objective)	- art that has no likeness to natural or known objects.
Abstract Expressionism	- action painting created by dripping or spattering paint.
Achromatic	- free of color; a study in value.
Acrylic	- water-based paint with quick drying surface that is water proofed, does not crack or peel.
Additive	- the gradual building up of forms.
Advertising	- the business of creating printing for commercial (selling) purposes.
Aesthetics	- to explain human reactions to what a person sees in a work of art. The development of discriminating behavior.
Aerial Perspective	- the use of cooler or paler (less intense) colors for distant colors.
Alto	- a surface that raises above the surrounding area.
Analogous Colors	- adjoining colors on the color wheel, related because they share the same two primary colors as a base.
Applique	- a design or picture created by cut-out materials.

Architecture	- the business of constructing buildings that satisfy our needs and our sense of aesthetics.
Assemblage	- the process of putting together objects to make a sculpture-free standing, three dimensional.
Asymmetry	- irregular, but orderly arrangement on either side of the center point.
Atmosphere	- the general mood, the visual effect of air, water, and light on a subject.
Background	- in a picture, the most distant section (property).
Balance	- the placement of the elements so they are arranged in an orderly manner (relative position) and are of equal visual weight (principle of design).
Bas-relief	- (Bar-relief) a shape that rises from the background.
Batik	- the creation of designs by a dyeing method of covering the parts of the cloth with removeable wax.
Bisque	- pottery after one firing in a kiln.
Brayer	- a rubber roller used for inking printed blocks.
Calligraphy	- the use of free-flowing script or lines.
Caricature	- a drawing of a person that exaggerates the features.
Chaos	- total disorder or confusion.

Contour	– outline of an object (principle of design).
Contrast	– a striking difference between elements.
Convergence	– the moving to a common point of interest in the art work.
Cool Colors	– blues, grays, and greens; colors that remind one of water, ice, cool places.
Criticism (critic)	– analyzing what the viewer sees in a work of art. It is the art of judging the merits of a work of art.
Cropping	– the cutting off of images at the edge of the artwork.
Cubism	– reducing objects into simple shapes (rectangles, squares, cylinders, or discs). The showing of several sides of the object at the same time defying the rules of perspective.
Culture	– the concepts, habits, skills, arts, institutions (etc.) of a given people at a given time.
Decorative Design	– an arrangement of the elements creating a pattern or motif. The creation of designs for decorative purposes.
Design	– the ordering or composing of works of art using the principles of design.
Distortion	– to twist out of natural shape, to express by altering the elements.
Dominance	– the element(s) which predominate (have the most impact) in the art work. Impact may be do to complexity, intensity (value), volume, placement.

Dry Brush	- the loading of the brush with color, squeezing it dry, and lightly brushing the surface or the artwork.
Embossing	- a surface decoration that is raised.
Emphasis	- special attention given to something to make it stand out.
Environment	- all the conditions and influences that surround us or affect our development.
Etching	- cutting lines in a plate covered with a tarred surface, permitting the acid to reach certain parts of the plate. These lines hold the ink and will print when squeezed in a press.
Exaggeration	- to enlarge something disportionately, to overstate.
Expressionism	- a work of art which shows deep emotion by its choice of colors and shapes.
Eye Level	- the lines in front of the viewer's eye, determines the object's position in relationship to the viewer (property).
Fantasy	- an unreal mental image.
Fashion Design	- creation of clothing, developed to create a prevailing custom in dress.
Figure	- the outline or shape of something, a likeness or representation of a person.
Figure/ground	- the interaction of shapes, form, and space. Negative space is an active element in work of art.

Fixative	- a transparent varnish which is sprayed on drawings to prevent smudging.
Focal Point	- a point where something converges or diverges. The climax of the artwork or the sensual essence; explains the purpose of the artwork (property).
Folk Art	- art works that are created by persons unschooled in the arts which express their beliefs, folklore, their cultural heritage.
Foreground	- the lower part of a picture that appears to be closest to the viewer (property).
Foreshortening	- the diminishing of objects as they move back in space.
Form	- an element of art, sometimes meaning shape, sometimes mass expresses the three dimensions of height, width, depth.
Free-form Shapes	- the drawing of shapes in a free manner, lacking definite form.
Function	- the purpose for which the artwork is designed, a useful product.
Geometrical Shapes (geometrical design)	- shapes that are based upon mathematical measurements. Geometrical design is an arrangement of geometrical shapes in a pattern or motif.
Gesture	- a rapidly executed drawing that expresses the essence of the subject, its posture, feelings and attitudes.

Glaze	- a transparent film of dark color applied to a dry, lighter paint. A specific glass finish applied to clay objects and firingin a kiln.
Gothic	- A style of painting, sculpture, and architecture in Northern Europe between 1100 and 1400. Arches were pointed; walls thin and supported by buttresses.
Gouache	- (goo-ash) - opaque colors, mixed with gum and tempered with white (paper does not show through).
Graphic Design	- any form of visual representation in which impressions are printed.
Greenware	- clay that has been shaped, dried, and ready for its first firing in the kiln.
Grayed Down	- the neutral, muted variation of pure color, can be created by mixing a little raw umber, gray or its compliment.
Harmony	- a proportionate arrangement of color, size, shape, etc.; a harmonious resolution of relative position.
Highlight	- any surface catching the most light. The light bleaches out the local color and creates a shine on a surface.
Horizon Line	- where sky meets the ground outdoors. In perspective, where lines telescope to a vanishing point - one point or two point perspective.
Hue	- a specific color such as blue, an element of art
Illustration	- commercial drawings that "tell a story." Usually in magazines or books.

Imagery — mental images, as produced by memory or imagination.

Impressionism — a style of painting done on the spot to catch the impression of atmosphere or the light-filled impression of a scene using warm, cool colors with no browns or blacks.

Incised Design — to cut or dig a pattern in the surface.

Intaglio — incising (gouging out) the surface so it is deeper at one part than the other part.

Intensity — the strength of color, how intense. The purer the hue, the more intense the color.

Interior Design — the decorating of the interior of a room or house or business.

Jewelry — an ornament, often set with gems, worn by a person.

Kiln — a furnace used for firing pottery, drives the chemical water from the clay.

Kinetic — to move; to reach a posture resulting from motion.

Landscape — The representation of natural scenery for the artist's subject matter.

Lettering — the act of drawing, inking painting letters.

Light (Source) — brightness, that which makes it possible to see; the direction from which the light shines.

Line — one of the elements of art; It has direction; it can curve or be straight.

Linear Perspective	- the art of showing solid (three dimensional) objects on a flat surface using the rules of perspective.
Local Color	- the natural color (hue) of an object.
Macramé	- cord knotted in design.
Mask	- a covering for the face or part of the face. Designed for ceremonies or concealment.
Mass (Form)	- an element of art. The opposite of space. Expresses the dimensions of height, width, depth.
Media, Medium	- the material of an artwork such as oil paint is a medium.
Middleground	- the middle area in a work of art; in between the foreground and background.
Mood	- The atmosphere, emotional state expressed in a work of art. This is a principle of design.
Monochromatic	- a single color. Contrast is created by using shades and tints of one color.
Motif	- a recurrent (repeating) element in a work of art.
Movement	- the representation of motion in a picture (kinesthetics). The ability of the viewer to visually travel through a work of art.
Mural	- a large wall hanging.
Naturalism	- conformity to nature, where the subject is rendered as an exact likeness.
Neutral Color	- a color with no hue; black, brown, gray, white.

Oil Paint	- pigments that are suspended in an oil medium.
Opaque	- non-transparent color.
Op Art	- the manipulation of the viewer's perception of forms, shapes, colors, and space creating an optical illusion.
Organic Shapes	- shapes derived from nature.
Pastel	- dry pigments in stick form.
Pattern	- a decorative design. The use of repetitive elements throughout the work of art (a compositional pattern). The use of a group of similar elements, a composite of traits, to create a texture in a work of art (a textural pattern).
Perception	- the ability to perceive (see) shapes, forms, and colors; insight, intuition.
Photography	- the art of producing an image upon photosensitive surfaces by the chemical action of light.
Pigment	- the powder that, when mixed, forms a color.
Plane	- a level surface.
Plano	- the undecorated surface of the work of art.
Pointillism	- a style of painting made up of many separate dots of pure color placed close together. From a distance the viewer tends to "mix" them by eye.
Positive Space	- the definite shape or form of an object; wholes have shapes. (property)

Pop Art	- a style of art that features everyday popular images.
Primary Colors	- red, yellow, and blue, from which it possible to mix most of the other colors.
Print	- (1)an impression made from an inked block or plate on a sheet of paper. (2)A "positive" photograph processed from negative film.
Proportion	- the relationship of size; the comparison of parts to the the natural size of the whole object.
Proximity	- nearness, closeness, the interaction of the elements within a work of art.
Radial Balance	- a balance that is achieved by the use of radiating symmetry; to emerge as rays.
Realism	- the story of contemporary life describing the reality of life without making an exact likeness -"tell it like it is."
Relative Position	- the relationship created within a composition due to placement of the various elements.
Renaissance	- rebirth of interest in classic art that began in the 1300s in Italy.
Repetition	- something repeated. In art, it may be the creation of a texture or the sense of movement, a principle of design.
Romanticism	- art based upon imagination or often, a memory. The expression of idealistic beliefs or attitudes.

Scale	- the proportion that artwork bears to real subjects.
School	- a group of workers or artists who seem to have similar ideas and methods of working.
Scrumbling	- a light, semi-opaque color applied to a darker color creating an optical mixture of the two colors. The painting of broken color.
Secondary Colors	- Colors which are composed of equal parts of two of the primary colors.
Sequence	- a related or continuous series.
Shade (Shading)	- an area of partial darkness created when an object turns from the light. The darkening of a color.
Shadow	- a partially or totally unluminated area caused by an object blocking the rays of lights.
Shape	- specific likeness; bears a relationship to real things. A two-dimensional representation; it has size. It is an element of art.
Similarity	- related in appearance; alike although not identical.
Space	- an unlimited expanse or the illusion of unlimited expanse. The distance between objects. The area that surrounds a form; positive and negative space.
Stability	- the maintaining of equilibrium; holding all elements in balance.
Stitchery	- an art medium that builds its images by use of fabric, yarn, and thread.

Still Life	- the representation of an arrangement of inanimate objects.
Style	- the characteristics of a person, a group, or a period.
Subtractive	- the gradual taking away of forms.
Subject	- a person or thing of which something is said of done.
Surrealism	- a style of art that stresses the subconscious significance of images, the exploitation of unexpected contrast of images.
Symbols	- a material object that represents an idea. The message is universally understood.
Symmetrical	- an identical arrangement on either side of the center point.
Tactile	- affecting the sense of touch.
Taste	- the sense of what is proper, good, or beautiful.
Temperature	- the sense of color transmitting warmth or lack of warmth.
Tempera	- an opaque water-based paint made by suspending pigment in an egg binder.
Tension	- the drama created by opposing forces of variety and similarity, noting a sense of tensing or tightness between elements.
Tertiary Colors	- colors composed of three fourths of one primary color and one fourth of the second primary color.

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Texture	- The tactile sense of surface either real, visually simulated, or invented. The repetition of similar elements so that one sees it as a composite.
Theme	- an on-going subject matter, belief, feeling, or technique which the artists transfers through each of his/her works of art.
Three-Dimensional	- having the three dimensions of height, width, and depth.
Tints (Tinting)	- pale, muted pastel colors. The process of lightening of a color.
Tones	- a lightening or darkening of a color; a value.
Triads	- a group of three related colors in the color wheel.
Two-Dimensional	- having the dimensions of height and width, no depth.
Unity	- to see the totally rather than the parts
Value	- the study of a subject using no color. To compare how dark, the measurement of degrees of darkness, lightness. It is an element of art.
Vanishing Point	- in linear perspective, the point on the horizon at which parallel lines appear to meet and vanish.
Variety	- the quality of being varied, of having a number of different types of elements. It is a principle of design.
Viewpoint	- the field of vision seen by the artist because of his/her position (in relationship to the subject).

Visual Weight	- the comparison of one element to another element as to which is visually heavier (volume, intensity, complexity, value).
Volume	- the sense of mass or amount.
Warm Colors	- opposite of cool colors, suggests sunshine and fire. For example, yellow, orange, and red.
Wash	- a thin, transparent paint that covers a large area.
Watercolor	- a transparent paint that is water soluble and mixed with a glycerine base.
Weaving	- to make a fabric (or design) by interlacing threads or yarns on a loom.
Wedging	- a technique in which clay is cut and slammed together to remove the air bubbles.
Wet on Dry Painting	- the addition of wet paint on a dry painted surface.
Wet on Wet Painting	- the addition of new paint to a painted surface that is still wet, allowing the artist to blend on the canvas.
Woodcut	- a print made from a wooden block, cut so that the relief parts print the design. The unwanted parts are cut away.

APPENDIX B

Bloom's Taxonomy of Educational Objectives

Educational objectives are listed from lowest to highest levels.

1. Knowledge: The student recalls or
                      recognizes information.

2. Comprehension   The student discovers
                      relationships among facts
                      generalizations, definitions,
                      values, and skills.

3. Application   The student solves a lifelike
                      problem that requires the
                      identification of the issues
                      and the selection and use of
                      appropriate generalization and
                      skills.

4. Analysis   The student solves a problem in
                      light of conscious knowledge
                      of the parts and forms of
                      thinking.

5. Synthesis   The student solves a problem
                      that requires original, creative
                      thinking.

6. Evaluation   The student makes a judgement of
                      good or bad, right or wrong,
                      according to standards
                      designated.

APPENDIX C

Gagné's Learning Theory

        Learning theory is listed from lowest to highest
levels.

1. Discrimination
(Informational
Question)   This facilitates discrimination
                            by asking students to discover,
                            closely observe, and then
                            describe the visual information
                            discovered or provided.

Conceptualization
(Leading Question)   This facilitates concept
                            development by asking students
                            to begin to sort into categories
                            the mass of accumulated visual
                            information on the basis of
                            similarities of attributes or
                            characteristics.

Formation of Higher
Order Principles or
Generalizations
(Probing Question)   This facilitates the
                            generalizations by asking
                            students to recall previously
                            learned concepts. It encourages
                            the student to pull together
                            the preparatory learning and
                            use it in problem solving.

APPENDIX D

HAMBLEN'S AND PARSON'S MODELS

Models are listed from lowest to highest levels.

Hamblen's Model	Parson's Model
Knowledge	Informational question
Comprehension	Informational question
Application	Leading question
Analysis	Leading question
Synthesis	Probing question
Evaluation	Probing question

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