

Spring 2004

An Interconnected Foundational Art Curriculum

Jessica Ann Knapp

Follow this and additional works at: https://digitalcommons.cwu.edu/graduate_projects



Part of the [Art Education Commons](#), [Curriculum and Instruction Commons](#), [Educational Assessment, Evaluation, and Research Commons](#), and the [Educational Methods Commons](#)

ABSTRACT

AN INTERCONNECTED FOUNDATIONAL ART CURRICULUM

by

Jessica Ann Knapp

March 2004

This project shows the development of an interconnected foundational art curriculum which combines the concepts of organization, student-involved classroom assessment, Discipline-Based Art Education, and the elements and principles of design. This project was developed to provide art teachers with a curriculum that would give beginning art students foundational knowledge in art. This project focuses on teaching students a basic foundation for creating and understanding art while incorporating the four disciplines of DBAE. Through an interconnected art curriculum, students will gain a greater understanding of art due to the careful organization of the lessons and student-involved classroom assessment.

ACKNOWLEDGEMENTS

I would like to extend my sincere thanks to Dr. Andrea Bowman and Dr. Shari Stoddard for their help in the completion of this project. Thank you for your guidance throughout this entire process. To my family I owe a special debt of gratitude for all your prayers and support. Thank you for always trusting in God. I would also like to thank my best friend Lance for his encouragement, patience, and understanding while completing this project.

TABLE OF CONTENTS

Chapter		Page
I	INTRODUCTION.....	1
	Overview.....	1
	Purpose.....	3
	Significance of Project.....	4
	Scope.....	4
	Definitions of Terms.....	4
	Summary.....	6
II	REVIEW OF LITERATURE.....	7
	Introduction.....	7
	Organization.....	7
	Student-Involved Classroom Assessment.....	9
	Discipline-Based Art Education.....	9
	Elements and Principles of Design.....	12
	Conclusion.....	16
III	PROCEDURES OF THE PROJECT.....	18
	Introduction.....	18
	Development of the Project.....	18
	Procedures.....	21
	Overview of the Project.....	22
IV	THE PROJECT.....	23
	Overview.....	23
	Interconnected Foundational Art Curriculum.....	1-38
V	SUMMARY, CONCLUSIONS, RECOMMENDATIONS.....	24
	Summary.....	24
	Conclusions.....	24
	Recommendations.....	25
	REFERENCES.....	27

Chapter One

Introduction

Overview

Many students will take an art class but, only a few will go on to pursue art as a career later in life. "Very few students will eventually become professional artists, even those who elect specialized art classes. All students, however, will be consumers of art in its varied form," (Silverman, 1989, p. 18). Art teachers have a responsibility to seize this opportunity and teach these students the basic fundamentals of art so they can become literate in art and knowledgeable consumers in society. These students will find that having background knowledge for discussing and understanding art will prove useful in their lives. According to Eisner (as cited in Brandt, 1987),

If a sound art education program were implemented effectively in schools . . . youngsters finishing school would be more artistically literate. They would be able to respond to works of visual art in museums and galleries . . . would understand something about the relationship between culture and the content and form of art. . . .

Youngsters would be able to provide reasons for the judgments they made about works of art. Their judgments would not be simply a matter of personal taste; they would be a matter of grounded

preference, of reasoning. The world of art and the visual environment in which they live would be a major resource for enriching their lives.

(p. 6)

Art is a fundamental part of life. Acquiring a knowledge base of the elements and principles of design will benefit students in their futures.

Stonehill (1998) states that, "The fundamentals of all visual communication are its basic elements; the compositional source for all kinds of visual materials, messages, objects and experiences" (p. 1). Through knowledge of the elements and principles of design a person can understand the meaning and components of an image (Stonehill, 1998, p. 1). The elements and principles of design are the primary essentials of all forms of artwork that should be studied early on.

How does a teacher go about creating a curriculum that will help students construct their knowledge of art? Tyler (1949/69) states that organization is an important aspect in curriculum development because it greatly influences the efficiency of instruction (p. 83). If a curriculum is organized in a way where each lesson builds off previous lessons, students will be able to build a schema. Wurst (1998/99) tells us that students learn best when teachers give them an overview of what they should be expecting in their next lessons and then move onto the details of the lesson at hand (p. 12). This allows students a chance to organize the information the teacher

will be teaching and make some connections between the lessons to come and the lessons they have done.

Discipline-Based Art Education (DBAE) is a theoretical approach to teaching art and in many cases is the foundation for which an art curriculum is built. Eisner states that (as cited in Brandt, 1987), “the arts have too often suffered from being without goals, without structure, without any sense of continuity and development” (p. 6). DBAE brings to the arts goals, structure, and continuity and therefore can help teachers organize an art curriculum.

Purpose

The purpose of this project was to create an interconnected foundational art curriculum for teachers to use in their beginning drawing classes. This curriculum supports a foundation for creating and understanding art. The lessons in Chapter Four are examples of how the elements and principles of design can be taught and organized in such a way that students are able to build upon and broaden their understandings of art concepts. Each lesson incorporates DBAE concepts which include its four disciplines: art production, art history, art criticism, and aesthetics. Each lesson also includes student-involved classroom assessment. This curriculum is also aligned to the Washington State Essential Academic Learning Requirements.

Significance of Project

This project is important because it addresses the need for continuity and organization while teaching the four components of DBAE within an art curriculum. Tyler (1949/69) states that, "It is . . . necessary to recognize that learning experiences need to be organized to achieve continuity, sequence, and integration . . ." (p. 95). This project focuses on teaching students a basic foundation for creating and understanding art.

A related benefit to this curriculum is that students will gain a greater understanding of art through the careful organization of the lessons and student-involved classroom assessment. According to Stiggins (1999), when students are involved in the assessment process they are able to see the teacher's vision of their own academic success; student-involved classroom assessment builds trust and confidence (p. 198). Providing students with an opportunity to take part in developing the assessment process will give students ownership in the classroom.

Scope

This Interconnected Foundational Art Curriculum is designed as a semester long unit. The curriculum is intended to be implemented at the high school level in a beginning drawing class.

Definitions of Terms

Significant terms used in this project have been defined as follows:

Aesthetics. The discipline that helps students learn to evaluate the basis upon which to make informed judgments about art (Dobbs, 1992, p. 22).

Art Criticism. The discipline that focuses upon the perception, description, analysis, interpretation, and evaluation of works of art (Dobbs, 1992, p. 21).

Art History. The discipline that focuses upon the role of art and artists in the culture and the history of art-making (Dobbs, 1992, p. 21).

Art Production. The discipline of art-making, the creative processes through which artists produce images in various materials to create desired visual effects (Dobbs, 1992, p. 21).

Discipline. Disciplines are fields of study that exhibit three characteristics:

- A recognized body of knowledge or content;
- A community of scholars who study the discipline; and,
- A set of characteristic procedures and ways of working that facilitate exploration and inquiry (Dobbs, 1992, p. 9).

Discipline-Based Art Education (DBAE). An approach to instruction and learning in art that derives content from four foundational disciplines that contribute to the creation, understanding, and appreciation of art (Dobbs, 1992, p. 9).

Elements and Principles of Art. The principal graphic devices by which an artist composes a physical work of art (Betti & Sale, 1997, p. 346).

Interconnected Curriculum. I have coined the phrase “interconnected curriculum” because it focuses on making connections from one unit to the next and through expanding upon the concepts by increasing the level of the learning.

Student-Involved Classroom Assessment. Students are invited to play a role in defining the criteria by which their work will be judged (Stiggins, 1999, p. 198).

Summary

The curriculum purposed in this project addresses the need for art educators to implement a curriculum that teaches every student that enters into an art class foundational knowledge in art. This art curriculum is organized so that each lesson has concepts that are interconnected and are built upon in later lessons.

The reader will find in Chapter Two a review of literature which supports the need for an interconnected foundational art curriculum. Chapter Three discusses the aim of the project and the procedures used to develop and organize it. In Chapter Four the reader will find the project, an interconnected foundational art curriculum which is designed for a semester long beginning drawing course. Chapter Five provides a summary of the project and the author’s conclusions and recommendations.

Chapter Two

Review of Literature

Introduction

Research tells us that students learn best when they can see connections between present lessons and past lessons (Wurst, 1998/99, p. 12).

So how can we as educators plan into our teaching, ways to help students create a schema between what they have learned and what they are presently learning? Chapter Two has been arranged to show the need for a foundational art curriculum that is organized and includes DBAE concepts as well as student-involved classroom assessment. Within this Review of Literature the following topics will be addressed: organization, student-involved classroom assessment, DBAE, and the elements and principles of design.

Organization

How do you accomplish the task of organizing a curriculum so that students are able to make connections between present lessons and past lessons? Tyler (1949/69) explains that, "Organization is . . . seen as an important problem in curriculum development because it greatly influences the efficiency of instruction and the degree to which major educational changes are brought about in learners" (p. 83). Each lesson within the unit should connect with the previous so the students can see the correlation.

Tyler states that, "In order for educational experiences to produce a

cumulative effect, they must be so organized as to reinforce each other" (p. 83). If lessons are randomly chosen, there is no organizational meaning for the way information is presented; therefore it is more difficult for students to build a schema. Teachers need to decide what connections between lessons are going to be emphasized. Students may be able to make many of the connections on their own; however, the teacher needs to point out the most pertinent ones so that every student can see that what they are learning relates with what they have already learned and what they will be learning.

According to Tyler (1949/69), there are three major facets to effective organization: continuity, sequence, and integration. The first facet, continuity, is seen as the circular reiteration of key curricular elements such as a skill or concept. The skill is revisited multiple times within the curriculum and there are several opportunities for this skill to be practiced and developed. Sequence, the second facet, goes beyond continuity. Sequential learning increases the level of the learning experience each time the skill or concept is revisited. Integration is the last facet to effective organization. Integration refers to how the student is able to use and apply the skills or concepts to other content areas (p. 84).

According to Wurst (1998/99), research studies done on the brain tell us that students learn best when the teacher begins with an overview of what they will be learning and then moves onto the details (p. 12). Teachers should explain to students what they will be learning, how it relates to what they

have already learned, and then tell the students how it will help them in later lessons. If students are able to make the connections they will have a better chance of being able to understand what they are learning.

Student-Involved Classroom Assessment

In the past, assessment has typically been used to intimidate students (Stiggins, 1999, p. 191). Stiggins (1999) recommends, "... we use assessment to build student confidence" (p. 191). Students succeed in school only if they want to and feel capable of doing so (Stiggins, 1999, p. 191). Student-involved classroom assessment can rekindle motivation among students. According to Stiggins (1999), teachers should open up the assessment development process and bring students in as partners. This process would begin with the teacher's clear vision of what they want their students to achieve; students would help define the criteria by which their work will be judged. This process would help students see the teacher's vision of what they want their students to learn. Surprises and excuses are eliminated as a result of using this method (p. 198).

Discipline-Based Art Education

DBAE is a theoretical approach to teaching art and in many cases is the underlying structure used for creating a variety of well balanced art curriculums (Dobbs, 1992, p. 1). DBAE consists of four disciplines: art production, art history, art criticism, and aesthetics. "Before [DBAE] you had the students only making something, now you have the students looking at

the context of making it," says Donald J. Killeen, national program manager of the National Arts Education Consortium' (Turner, 1999, p. 27).

Incorporating DBAE into an art class gives the curriculum structure, goals, and continuity.

DBAE has given the arts justification for being a part of a child's education. According to Eisner, "the arts have too often suffered from being without goals, without structure, without any sense of continuity and development" (Brandt, 1987, p. 6). "Very few students will eventually become professional artists, even those who elect specialized art classes. All students, however, will be consumers of art in its varied form" (Silverman, 1989, p. 18).

Discipline Based Art Education is the combined study of four foundational art disciplines. Dobbs (1992) explains that, "Each of the disciplines provides a different lens or perspective for viewing, understanding, and valuing the work of art" (p. 71). The first discipline is art production. Art production consists of making art, the creative process that it takes to complete the product, and becoming familiar with a range of art materials, tools, and techniques (Dobbs, 1992, p. 71).

The second discipline is art criticism. Art criticism focuses around our thoughts on a particular piece of art work. For example, art criticism is our perception, interpretation, observation, and inspection of the art work. Art criticism should involve careful observation of works of art, comparing and

contrasting works of art to one another, and consideration of the social contexts and period of time in which the art work is created (Dobbs, 1992, p. 72).

The third discipline is art history. Art history focuses around the role of art and the artists in society throughout history. Through the study of art history students will learn things like: attribution, style, and iconography. Attribution is learning where, when, why, and for whom the art was made. Style is learning the distinguishing characteristics that identify a work of art and relate it to other works of art. Iconography is learning the meaning behind the symbols in the art work (Dobbs, 1992, p. 74).

The fourth discipline in DBAE is aesthetics. Aesthetics raises questions about the significance and definition of art. The study of aesthetics helps answer questions like: What is art? What is meant when someone says something is beautiful or ugly (Dobbs, 1992, p. 76)? According to Eisner (As cited in Brandt 1987),

If a sound [DBAE curriculum] were implemented effectively in schools from kindergarten through twelfth grade, youngsters finishing school would be more artistically literate. They would be able to respond to works of visual art in museums and galleries . . . would understand something about the relationship between culture and the content and form of art. . . . Youngsters would be able to provide reasons for the judgments they made about works of art. . . . The world of art and the

visual environment in which they live would be a major resource for enriching their lives. (p. 6)

Elements and Principles of Design

The elements and principals of design are the principal graphic devices by which an artist composes a physical work of art (Betti & Sale, 1997, p. 346)

According to C. Johnson (personal communication, May 13, 2003), an art teacher in the Kittitas School District, the best subject matter to begin with for art at the secondary level is teaching the elements and principles of design.

Ms. Johnson first teaches her students how to see and learn the elements and principles of design. She views this as a key to her students' understanding of art. Lovett (1999) agrees that, "The elements and principles of design are the building blocks used to create a work of art" (p. 1).

Using the elements and principles of design to build a curriculum around gives the students' foundational knowledge that can be carried with them throughout all of their artistic encounters. If students choose to pursue art as their career, an understanding of these elements and principles will be necessary. On the other hand, if students choose to pursue other avenues, they too will find that having background knowledge for discussing and understanding art will prove useful. Art is a fundamental part of life. It is interwoven throughout every part of our daily lives, it can be seen in the building in which we work, the car we are driving, or on the cover of the

book we happen to be reading. Acquiring a knowledge base of the elements and principles of design will benefit students in their futures.

Dating back to the beginnings of the human race, we have evidence that art has been a key element in communication (Stonehill, 1998, p. 1). An example of this would be the paintings dating back 31 thousand years ago found in the Cave of Chauvet Pont d' Arc in France. This is long before we have evidence of communication through the use of writing.

In order for art to communicate, people must have an understanding of visual awareness. An example of visual awareness would be being able to understand why an artist chose to use a particular color in their work. When people have an understanding of visual awareness, they can walk into an art museum with a deeper appreciation for the artwork and have the ability to talk about and explain the work. "Just as there are components and common meaning for the elements of verbal literacy, elements and common meaning exist for the elements of visual literacy" (Stonehill, 1998, p. 1).

Teaching visual awareness as the foundation for art is essential; students must know how their art communicates and the clearest way for them to illustrate their thoughts.

The fundamentals of all visual communication are its basic elements; the compositional source for all kinds of visual materials, messages, objects and experiences. The most basic of visual elements, . . . the *line*, the restless articulator of form, . . . *shape*, the basic outlines, . . . *direction*,

the surge of movement that promotes character of the basic shapes; *value*, . . . the presence or absence of light, . . . [*color*], coordination of value with added component of chroma; *texture*, . . . the surface characteristics of visual materials. (Stonehill, 1998, p. 1)

Line, shape, direction, value, color, and texture make up the elements for visual literacy. Without these elements, art would be nonexistent. These elements are the basic essentials for creating art. All of these elements together or a combination of one or more can be found in every form of art.

The elements of design are brought to life by the principles of design or the principles of organization and the creativity of the artist (Roukes, 1988, p. 74). The principles of design include: balance, repetition, variety, proportion, transition, and emphasis. The principles of design have the ability to completely transform a piece of art; this is where the feelings and intent of the artist are conveyed. Balance is the attainment of optical and psychological equilibrium in a composition. Repetition is the repeating of visual elements to unify the total effect of the piece. Variety, by varying the components of a visual design the artist creates interests and avoids monotony. Proportion is the relationship between visual elements, which helps to establish visual order. Transition is a rhythmic visual passage between units, and emphasis is a special accent allowing something to dominate or serve as the center of interest (Roukes, 1988, p. 72).

Stonehill (1998) explains that, "Visual literacy is the ability, through knowledge of the basic visual elements [and principles of design], to understand the meaning and components of the image" (p. 2). A person can perceive what the artist is trying to communicate by looking closely at the elements and principles. A piece of art has the ability to communicate and express opinions, feelings, and conjure up emotions through the careful use of these elements and principles. But the essence of the piece relies upon the artist to communicate it clearly; this can only be done well if the artist has knowledge of the visual elements and principles of design.

The elements and principles of design are lifeless until the artist applies to them a personal concept, special insight, or creative thought (Roukes, 1988, p. 72). Students must be aware of the elements and principles in order to begin their artistic endeavors because they are the foundation for every area of art. Zuccarelli (1999), an artist, explains that in order for his paintings to be successful, he focuses on four basic building blocks: shape, pattern, value, and color. By paying careful attention to these elements and using them judiciously, he is able to transform any scene that catches his eye into a successful work of art (p. 44). Hiller (2002) explains that, "Understanding these terms is fundamental to our students' ability to add depth to their work [which] they create as they progress through an art program" (p. 37).

Conclusion

Once the foundational knowledge for the elements and principles of design are built, students will possess a better appreciation and understanding for creating and critiquing art. Students will also be able to enhance the clarity of their ideas and feelings through their artwork. They will possess the knowledge of the elements and principles that is necessary in order to use them most effectively in their artwork.

Kobdich (2000) states that,

[her] chief goal in landscape painting is to make emotional statements about things that matter to [her] and give [her] life meaning. . . .

To capture the feeling [she's] after [she] first break[s] down every object to its simplest form-its essence. [Her] technique relies on careful editing and three simple building blocks-color, shape and scale. (p. 39)

With the foundational knowledge, students will begin to see how they can break down their work into segments. Students will then be able to apply the elements and principles to their artwork in such a way that they are able to convey their ideas with greater clarity.

How do you begin the creation of a curriculum based on the elements and principles of design? These concepts can be taught in a variety of manners because the elements and principles are found in all forms of artwork. It is not difficult to create the art lessons; the difficulty comes when deciding which lessons convey the concepts best. "In some cases the concepts

can be taught in a singular manner; at other times the ideas can be combined with one another" (Hiller, 2002, p. 37). The important thing to keep in mind when creating a curriculum is that each lesson needs to build off of the previous one so that students can see the connections between the lessons and therefore build a schema. According to the Instructional Resources Unit, Saskatchewan Education (1996), "What the students discover about the elements and principles, should be reinforced and applied throughout the year" (p. 5). In order for a coherent program of study to be obtained, connections to previous learning need to be maintained so students are constantly building a schema that they can refer to later.

As important as it is to make an art curriculum organized, it is equally important to include the four disciplines of DBAE. If DBAE is a part of the underlying structure to an art curriculum, the curriculum will be well balanced. Student-involved classroom assessment is also an important facet in an art curriculum. According to Stiggins (1999), including students in the development process of assessment will eliminate surprises and excuses; it will therefore keep students' motivation levels high (p. 198).

Chapter Three

Procedures of the Project

Introduction

This project aims to create an interconnected foundational art curriculum for teachers to use in their beginning drawing classes. The curriculum will create a foundation for creating and understanding art. The lessons in Chapter Four are examples of how the elements and principles of design can be taught and organized in such a way that students are able to build upon and broaden their understandings of the concepts. Each lesson incorporates DBAE concepts which include its four disciplines: art production, art history, art criticism, and aesthetics. Each lesson also includes student-involved classroom assessment as well as the EALRs.

Development of the Project

I chose to create an interconnected foundational art curriculum intended for secondary drawing teachers for various reasons. While taking numerous art courses at the university level I recognized an area of need. This area was that of communicating about art. Students at the university had no previous training in how to talk about a piece of artwork. They did not even have an adequate vocabulary of art terms. According to P. Loper (personal communication, November 17, 2003), an art professor at Central Washington University, many students come into the art program with no

previous knowledge in art. These are the students that tend to struggle while students with a background in art are the ones that generally excel.

Another motive for why I created this curriculum was the need to create an art curriculum with a purpose. In many art classes, lessons are taught one after the next with no connection between assignments. Students learn better when they can make connections between concepts that help reinforce learning. Tyler (1949/69) states that, "In order for educational experiences to produce a cumulative effect, they must be so organized as to reinforce each other" (p. 83).

Through my efforts to address these issues in my interconnected foundational art curriculum, I was introduced to Stiggins and his belief about assessment. Stiggins (1999) believes that assessment can be used as a tool to build student confidence (p. 191). So I have intertwined into my curriculum student-involved classroom assessment. I want students to feel that they have ownership of their own learning in my classroom. This can happen by simply giving students an opportunity to help define the criteria by which their work will be judged. This method eliminates surprises and excuses.

I began this project by gathering a considerable amount of information on organization, student-involved classroom assessment, DBAE, and teaching the elements and principles of design. For purposes of my project I have synthesized information found in chapter two dealing with organization; to create my style of curriculum, an *interconnected* curriculum. An

interconnected curriculum highlights the connections across units. These connections not only review but build and broaden the understanding of the concept or concepts being taught. An interconnected curriculum focuses on making connections from one unit to the next and through expanding upon the concepts by increasing the level of the learning. In an interconnected curriculum, highlighting the connections should be the main focus. For an interconnected curriculum to be functional, the units and lessons must be placed in an order that allows the concepts to build upon each other. Using an interconnected curriculum is a great way to help students make connections with what they are learning.

Because of my interest in Stiggins' belief about assessment, I began researching further to see how I could incorporate student-involved classroom assessment into my art classes. Stiggins (1999) believes that just by bringing students in as partners in the development process of assessment gives them ownership and will increase their motivation (p. 198). As an art teacher, the grading of assignments can end up being very subjective if not careful. If a teacher were to explain the goals they had for an assignment and students were to come up with the criterion by which their work would be judged, this would give students a clear vision of what was expected of them.

Another important aspect to my curriculum is that it is a DBAE curriculum. DBAE helps give an art curriculum more dimensions. Dobbs (1992) explains that, "Each of the disciplines provides a different lens or

perspective for viewing, understanding, and valuing the work of art" (p. 71). Not every student who sits in my classroom will become an artist, but all will become consumers of art in its various forms (Silverman, 1989, p. 18). This leads into why I have set the elements and principles of design as the underlying topic in my curriculum. "The elements and principles of design are the building blocks used to create a work of art" (Lovett, 1999, p. 1). The elements and principles also help build a vocabulary for being able to discuss artwork. Once the foundational knowledge for the elements and principles of design are established, students will possess a better appreciation and understanding for creating art and critiquing art. Students will also be able to enhance the clarity of their ideas and feelings through their artwork.

Procedures

Information for this project was gathered from books, existing curricula, journals, the internet, and various documents. Key terms used in my research include: "Discipline-Based Art Education," "interconnected curriculum," "elements and principles of design," "student-involved classroom assessment," and "organization." Many of my articles were accessed through ProQuest, which is found on the library page of Central Washington University. I also found the references from various articles helpful in obtaining further sources.

I utilized several strategies in gaining ideas for my lessons and activities. I pulled some ideas from the literature review while writing about

the elements and principles of design. I was then able to brainstorm a list of possible ideas for my lessons. I also pulled out the lessons that I had created with help from my cooperating teacher while student teaching, and edited them to help fit into the curriculum. Finally, I gained ideas looking through art curriculum books from other art teachers as well as books I already had by

C. Betti and D. Klaustermeire.

Overview of the Project

The goal in developing this interconnected foundational art curriculum was to give myself and other art teachers a curriculum that was organized in such away that each lesson builds off the previous lessons. I also wanted to create a curriculum that focused on building foundational knowledge in art. Through this curriculum students will be able to express themselves better through their artwork, be able to have a discussion about a piece of artwork, and ultimately be able to use the knowledge they have gained in other portions of their life.

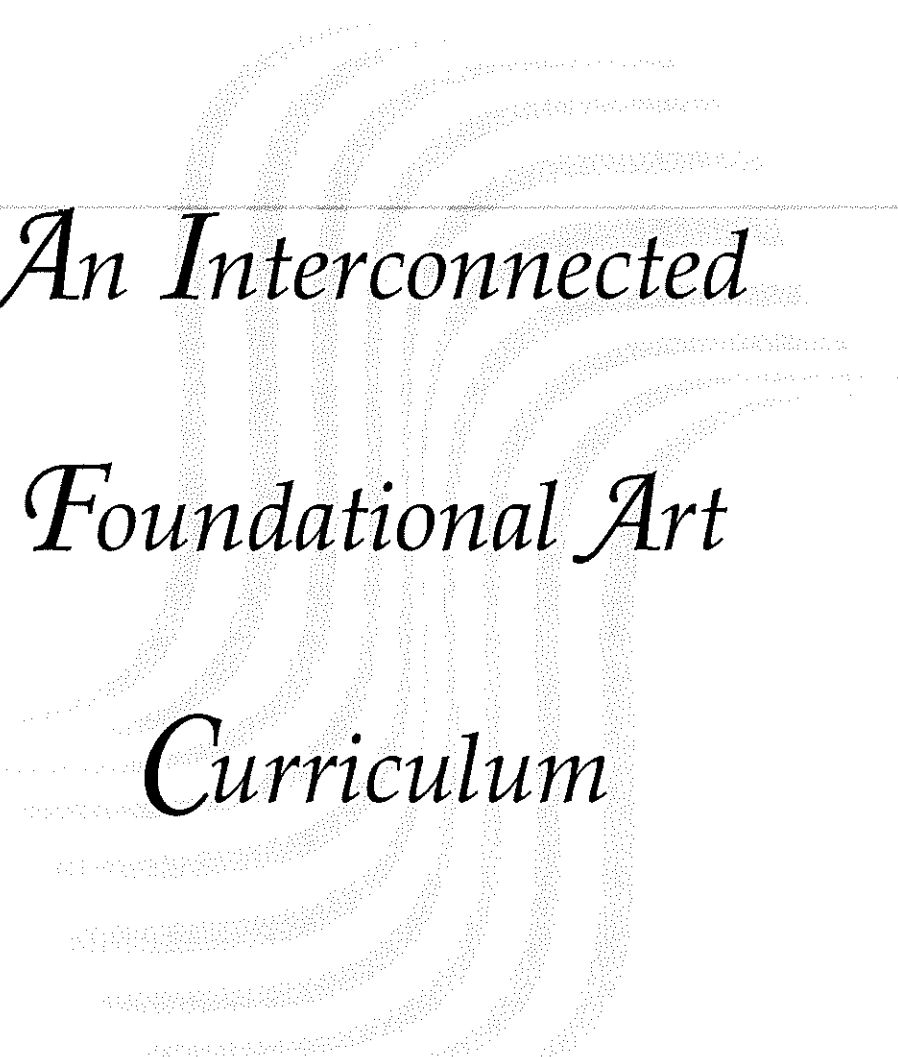
Chapter Four will include a semester long beginning drawing curriculum that brings together the concepts that have been mentioned above. The reader will be able to use the lessons found in Chapter Four which will provide them with the ability to build foundational knowledge of art for their secondary students through the careful organization of the lessons. Chapter Five will provide a summary, references, and the author's conclusions.

Chapter Four

The Project

Overview

The purpose of this project was to design a semester long interconnected foundational art curriculum for teachers to use in their beginning drawing classes. The development of this curriculum was based on the need to provide art teachers with a curriculum that is organized and interconnected. This curriculum supports a foundation for creating and understanding art. The lessons in this chapter are examples of how the elements and principles of design can be organized and taught in such a way that students are able to build upon and broaden their understandings of art concepts. Each lesson incorporates the four disciplines in Discipline-Based Art Education: art production, art history, art criticism, and aesthetics. Each lesson also includes student-involved classroom assessment as well as the EALRs.



*An Interconnected
Foundational Art
Curriculum*

TABLE OF CONTENTS

Chapter Four

Introduction.....	1
Lesson Plans.....	2
Topographical Line.....	2
• Grading Sheet.....	4
Contour Line.....	5
• Grading Sheet.....	8
Essence of Motion.....	9
• Calligraphic Line Exercise.....	12
• Grading Sheet.....	13
Interchangeable Positive and Negative Shapes.....	14
• Grading Sheet.....	17
Negative Shapes.....	18
• Grading Sheet.....	21
Landscape/Cityscape Paper Collage.....	22
• Grading Sheet.....	25
Old Cities.....	26
• Color Mixing Worksheet.....	29
• Perspective Worksheets.....	34
• Value Worksheet.....	36
• Grading Sheet.....	37
Resources.....	38

An Interconnected Foundational Art Curriculum

Introduction

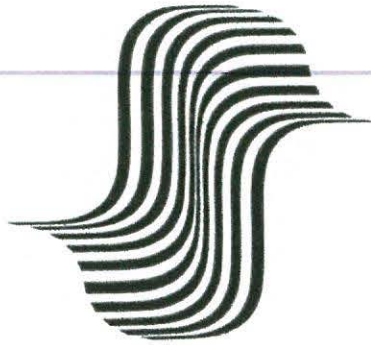
The goal in developing an interconnected foundational art curriculum was to provide an art curriculum for myself and others that would be organized so that the concepts and skills of each art lesson builds upon the previous lessons. I also wanted the art curriculum to focus on the elements and principles of art so that students would be able to begin constructing foundational knowledge in art. This curriculum will allow students to express themselves more in their artwork, talk about a work of art, and take the knowledge that they have learned and use it in other areas of their lives.

The purpose of this project was to design a curriculum for a beginning drawing class that would span one semester. The interconnected foundational art curriculum is a set of seven lesson plans that have been created by the author and adapted from books which can be found in the resources section. The curriculum is designed to be implemented in the order that the lessons are presented in the following pages. Each lesson is accompanied by an example rubric which should give the teacher an idea of what could be included in the assessment process. It is the author's intent that student-involved classroom assessment be implemented. Each lesson is also aligned with the State of Washington Essential Academic Learning Requirements.

-Topographical Line-

Purpose of the Assignment: The purpose of this assignment is to get students familiar with seeing how lines can flow and create dimension.

Inspiration:



Bridget Riley



Teacher Example

Anticipatory Set: Begin by asking students if they know what a topographical map is and then show an example of this type of map. Explain that these types of maps show the elevations of particular areas on a 2-dimensional surface. Have the students guess what areas of this map show the areas with the sharpest grade.

Objectives: Students will learn about cross contour lines and apply them to their drawings.

Making Connections: Line is the main element of focus in this assignment but, rhythm and movement should also be equally emphasized in this lesson. Students will learn how to use cross contour lines and will apply this knowledge in the following lesson.

Essential Academic Learning Requirements:

1.1 Benchmark 2:

- Understand the basic concepts common to all the arts that structure thinking in the arts.

1.3 Benchmark 1:

- Use the tools and materials of the arts to explore arts concepts and skills.

1.4 Benchmark 1:

- Recognize and identify quality work.

2.2 Benchmark 1:

- Explore solutions to a given problem using imagination and the creative process.

4.3 Benchmark 2:

- Use sensory information and aesthetic understanding to examine the natural and designed world.

Materials: pencil, erasers, paper, markers (choose two colors that are opposites on the color wheel)

Teacher Procedures: Teacher will show works done by Bridget Riley and explain how her work is similar to the assignment that they will be working on. Point out how the lines in her work create rhythm and movement. Teacher will then show an example of a finished piece.

Lesson: approximately two days (Based on 45 min. class periods)

Directions-

- Using a pencil, students will draw one continuous squiggly line on their paper. The line must not cross itself at any point.
- Students will then add cross contour lines to achieve form and 3-dimensionality with their pencil. The cross contour lines should curve into the squiggly line.
- Students will then add color to the cross contour lines and thicken particular portions of the lines to help create depth. One side of the main squiggly line should be done in one color and the other side should be done in another color.

Closure: Students will build on the cross contour line technique in their next assignment.

Evaluation: See Grading Sheet located on the next page.

Accommodations: Students with IEPs or 504 plans are allowed up to five days after the due date to turn in assignments but it must be completed outside of class.

Art Lesson Adapted From: Klaustermeire

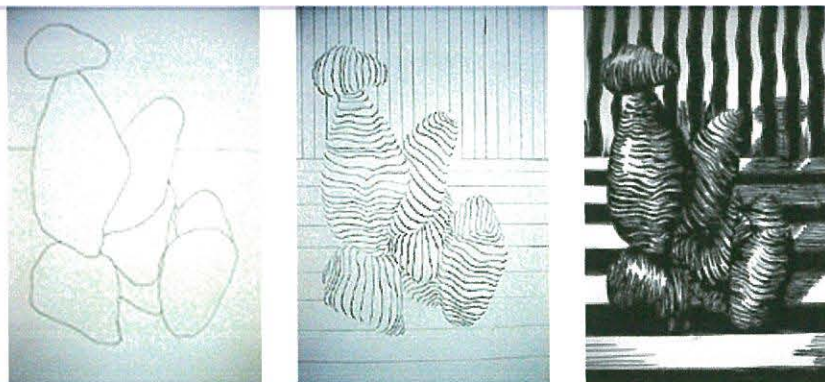
Topographical Line: A topographical map shows the elevations of a particular region. This type of line drawing shows elevations as well. Through creating these lines students will see how line can create movement as well as add depth to a 2-dimensional surface.

Topographical Drawing					
Print Student Name:		Today's Date:		Class Period:	
<i>Squiggly Line...</i>	4	3	2	1	0
<i>Fills the Page</i>	The main line is stretched across all portions of the paper without overlapping	The main line encompasses most of the paper without overlapping	The main line squiggles across the paper without overlapping	The main line is curvy and therefore does not encompass most of the paper	The main line is fairly straight or overlaps itself
<i>Depth is achieved thru...</i>	Strong cross contour lines achieve depth and pattern	Cross contour lines have been used to indicate depth and pattern	Cross contour lines attempt to show depth and pattern	Cross contour lines are messy & do not show depth or pattern well	lines do not show depth or pattern at all
<i>Thickness of line creates...</i>	Strong contrast is achieved through variation of line thickness	Shading is achieved through line thickness	Some shading is evident through the variation of the line thickness	Attempted to show shading but did not use the variation in line thickness to achieve this	No attempt to show shading
<i>Taking care of your work...</i>	Over all Presentation- no smudges, the drawing hasn't been wrinkled	Presentation is good with a few areas that could have been cleaned up	Presentation is ok, could have given a bit more attention to cleanup and taking care of the artwork	Overall presentation is lacking with lots of areas that could have been cleaned up- not taken care of	The drawing is trashed, wrinkled, ripped etc. -many smudges
Total of 16 possible points					

-Contour Line-

Purpose of the Assignment: The purpose of this assignment is to get students familiar with training the eye to really look at objects and applying this to their paper. The goal is to get students to notice the exact shapes and contours of objects and stay away from stereotyping images.

Inspiration:



Teacher examples

Anticipatory Set: Begin by explaining that, when we learn how to draw, the one thing that needs to be overcome is stereotyping. Have a little discussion on stereotyping and then relate it to how we draw images. Discuss training the eye to see detail.

Objectives: Students will learn what contour lines are and will apply them to their drawings. Students will replicate the exact contours of objects by focusing intently on the outer detail of the objects. Students will develop more knowledge in the area of value building upon a technique they used in the previous assignment. Students will create shadows, cast shadows, and highlights by erasing and building up lines.

Making Connections: Line is the element of main focus in this lesson. This lesson also emphasizes the element of value through building up lines which will give the work a three dimensional quality. Pattern, which is a principle of design, is also touched on in this lesson. Emphasize to the students that the cross contour lines which they learned in the previous lesson will be used in this lesson, but to a higher degree of difficulty.

Essential Academic Learning Requirements:

1.2 Benchmark 2:

- Understand the basic concepts common to all the arts that structure thinking in the arts.

1.3 Benchmark 3:

- Purposefully organize arts elements to produce and present works of art.

1.3 Benchmark 3:

- Purposefully organize arts elements to produce and present works of art.

1.4 Benchmark 3:

- Use artistic tools and materials to effectively express ideas.

1.5 Benchmark 3:

- Develop habits of craftsmanship to produce quality work.

1.6 Benchmark 3:

- Use arts skills to produce work integrating past experiences.

2.2 Benchmark 2:

- Use creativity to develop solutions to a problem.

2.3 Benchmark 2 & 3:

- Examine an artwork using a critique process and analyze the effectiveness of the work.
- Use established criteria to explain the strengths and weaknesses of an artwork.

4.4 Benchmark 2:

- Use sensory information and aesthetic understanding to examine the natural and designed world.

4.5 Benchmark 1:

- Develop creative thinking skills.

Materials: pencil, erasers, paper, 2 pens (fine tip and fat tip), rulers

Preparation for the Lesson:

Teacher will collect a bucket full of river rock (or rocks found at the ocean); the purpose is to find rocks that don't have harsh edges. The students will then create one still life per table. Students should work at tables and share the still life. The still life should include approximately five rocks keeping in mind overlapping and layering. The best way to put the rocks together is to use Elmer's Glue, this is so that when the lesson is over you can take them apart and soak the rocks in water and then save them for the next time this lesson is used. The rocks should be glued onto card board to keep the still life sturdy.

Teacher procedures:

The teacher will begin by showing examples of the stages for the assignment. The teacher will then do a demonstration for each stage as needed. Example: first stage contour line- with pencil, second stage add cross contour lines- with pencil, third stage erase highlights and contour lines to create implied lines and add pen to cross contour lines, and fourth stage build up lines in shadow areas with pen. Fifth stage, create a ground and background for your drawing using contrast and patterns.

Final Lesson: approximately two- three weeks

Students will pick their best sketch and begin their final drawing.

Directions-

- Students will replicate and enlarge their contour line still life with pencil (contour lines must be drawn lightly because eventually they will be erased)
- The composition must fill the page and include a ground line so the still life is not floating.
- Students will then add cross contour lines to achieve form and 3-dimensionality.
- Students will erase areas for highlights and also the contour lines (outlines of the images) so that implied lines are formed around the edges of the rocks.
- Students will then add pen to the cross contour lines and thicken particular portions of the lines to create shadows. Students will also include cast shadows using lines.

Closure: Students will use the techniques learned (especially training the eye to see detail) to help them in their following assignments.

Evaluation: See Grading Sheet located on the following page.

Accommodations: Students with IEPs or 504 plans are allowed up to one week to turn in assignments but it must be completed outside of class.

Cross-Contour Line: Cross-contour lines describe an object's volume and form rather than its edge. Contour Lines require an intense inspection of the images being rendered.

<i>Contour Drawing</i>					
Print Student Name:		Today's Date:		Class Period:	
	4	3	2	1	0
<i>Fills the Page</i>	The subject fills the page	The subject fills most of the page	The subject is small with too much neg. space	The subject is very small with lots of neg. space	Did not follow directions at all
<i>Cross Contour</i>	Strong cross contour lines have been used to indicate the form of the rock	Cross contour lines have been used to indicate the form of the rock	Cross contour lines attempt to show the form of the rock	Cross contour lines are messy & do not show form of the rock well	The lines used to indicate the form of the rock do not show form at all
<i>Shading</i>	Strong contrast shows areas of shadow and areas of light by the thickness of the line, left highlights	Shading is achieved through line thickness and there are highlights	Some shading is evident through the variation of the line thickness, some highlights are left	Attempted to show shading but did not use the variation in line thickness to achieve this, no highlights	No contrast at all on the rocks, no attempt to show shading or leave highlights
<i>Negative Space</i>	Negative space has been incorporated creatively & originally through use of pattern and contrast	Negative space has been incorporated through use of pattern and contrast	Negative space is incorporated but not through use of pattern or contrast	Negative space is poorly incorporated into the drawing	Little to no attempt at incorporating the negative space
<i>Presentation</i>	Over all Presentation- no smudges or pencil marks, the drawing hasn't been wrinkled	Presentation is good with a few areas that could have been cleaned up	Presentation is ok, could have given a bit more attention to cleanup and taking care of the artwork	Overall presentation is lacking with lots of areas that could have been cleaned up	The drawing is trashed, wrinkled, ripped etc. did not remove pencil marks, many smudges
Total of 20 possible points					

REQUIRED

Critique your artwork by describing the work, techniques used to create it, and explaining why it is or is not successful. What would you do differently next time? Please spend time to think about this critique. Up to 10 points is possible for this typed self-evaluation.

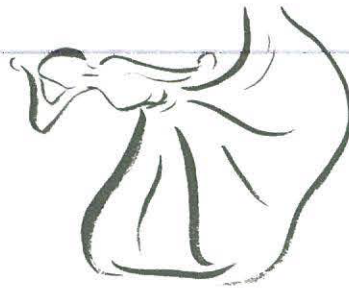
-Essence of Motion-

Purpose of the Assignment: To capture movement, gesture and emotion through the use of line and to learn how to abstract images using line.

Inspiration:



Student Work



Teacher example

Edgar Degas

Anticipatory Set: Begin by discussing how a person might capture movement in drawing. Lead the discussion into using the element of line to show motion. Teacher will display examples of work using calligraphic line to show how movement can be captured in a lively, gestural line.

Objectives: Students will use line to depict movement. They will simplify the figure by choosing the most important areas of movement to render using calligraphic lines. Students will learn how to work with watercolor and incorporate a background for their drawing using watercolor.

Making Connections: This lesson's main focus is on the element of movement. This lesson also continues to highlight the element of line which has been emphasized in the previous lessons. Emphasize to students that they will learn how to utilize the element of line in a new way, be sure to make connections to the two previous lessons.

Essential Academic Learning Requirements:

1.1 Benchmark 2:

- Understand the basic concepts common to all the arts that structure thinking in the arts.

1.3 Benchmark 2:

- Organize arts elements to develop a composition and change the impact of a composition.

1.4 Benchmark 1:

- Use the tools and materials of the arts to explore arts concepts and skills.

1.5 Benchmark 1 & 2:

- Recognize and identify quality work.
- Articulate and demonstrate standards of craftsmanship.

1.6 Benchmark 3:

- Use arts skills to produce work integrating past experiences.

2.1 Benchmark 1:

- Use all the senses to recognize sound, image, action, and movement in the environment.

2.2 Benchmark 1:

- Explore solutions to a given problem using imagination and the creative process.

2.3 Benchmark 2 & 3:

- Examine an artwork using a critique process and analyze the effectiveness of the work.
- Use established criteria to explain the strengths and weaknesses of an artwork.

4.3 Benchmark 2:

- Use sensory information and aesthetic understanding to examine the natural and designed world.

Materials: pictures of people in motion, pencil, eraser, watercolor paper, ink, sumi brush, watercolors, large flat, and small round watercolor brush

Preparation for the Lesson:

Teacher will need to collect enough pictures that show a person in motion to share among classes. Place the images in plastic page covers and number them so that they can be placed in a notebook. Students will choose their favorite image from the notebook but be required to place it back in the notebook after each class period so that they may be shared among classes.

Teacher Procedures:

1. Teacher will begin by showing examples of work done by Degas and other student work. These examples will show movement through the use of single lines. Teacher will then hand out a worksheet that students will need to complete before moving onto the preliminary drawings. The students will practice pressure, movement, and making curves using a sumi brush and ink.
2. After the worksheet has been completed, students will begin their preliminary drawings using calligraphic line. Teacher will display a photograph showing movement on a projector. Students will choose the most important lines that show movement and shape and replicate them using calligraphic line on paper.
3. After those two steps have been completed the teacher will refresh the students' memory of the final assignment by showing other student work. The teacher will point out the use of color and the incorporation of backgrounds. Teacher will also mention that the color should not be the main emphasis of the piece of work. Teacher will then go over the steps for the final drawing.

Preliminary Exercises: 1 ½ weeks (Based on 45 min. class periods)

First Exercise- Sumi brush worksheet, students will practice pressure, movement, and making curves with sumi brushes and ink.

Second Exercise- Students will produce 3 preliminary drawings on paper using ink and sumi brushes. Students will draw from a photograph that will be projected onto a screen. Students will focus on using single calligraphic lines to show movement, emotion and shape.

Third Exercise- Students will be given a photograph that they will refer to for the duration of the assignment. Students will do three preliminary drawings using ink and a sumi brush.

Final Lesson: approximately two weeks

Students will achieve movement through the use of gestural calligraphic lines.

Directions-

- Students will begin their final drawing on a piece of watercolor paper.
- The drawing will start out in light pencil indicating where the lines will be placed.
- Students will then begin the watercolor phase putting a background in, this background should relate to the photograph.
- They will then go over their pencil lines using a sumi brush and ink.
- Students will concentrate on pressure of the brushes to determine the width of the lines.

Closure: Students will use the techniques learned to help them in their following assignments.

Evaluation: See Grading Sheet located on the page following the Calligraphic Line Exercise.

Accommodations: Students with IEPs or 504 plans are allowed up to one week to turn in assignments but it must be completed outside of class.

Calligraphic Line Exercise

Name: _____ Date: _____ Period: _____

Ink and brush are the traditional medium used for calligraphy. Instrument, media, surface, and technique all play crucial roles when making calligraphic lines. The variations in this type of line encompass a full range, from bold to delicate, from thick to thin.

*This exercise will help you become familiar with using a brush, applying pressure and creating fluid lines. Please read the directions carefully and staple your work together in sequential order.

_____ 1. Paint 6 horizontal lines $\frac{1}{2}$ inch apart from each other **varying** the widths of the line. Go from thick to thin. (Make the lines at least 6 inches long)

_____ 2. Paint 6 vertical lines without turning the paper, $\frac{1}{2}$ inch apart from each other **varying** the widths of the line. Go from thick to thin. (Make the lines at least 6 inches long)

_____ 3. Paint 6 circles varying the **size** of the circle along with the **width** of the line. Go from small to large and **increase the pressure** of the brush as the circles get larger.

_____ 4. Paint 6 horizontal S-curved lines $\frac{1}{2}$ inch apart from each other varying the widths of the lines. Go from thick to thin. (Make the lines at least 6 inches long)

_____ 5. Paint 6 vertical S-curved lines without turning the paper, $\frac{1}{2}$ inch apart from each other varying the widths of the lines. Go from thick to thin. (Make the lines at least 6 inches long)

_____ 6. Paint 20-30 dots and dashes varying the width of each stroke.

_____ 7. Fill two pages with line experimentation. Please vary the pressure of the brush. You may incorporate things like letters, numbers, symbols and or small images (eyes, flowers, etc.).

Calligraphic Line: This type of line can capture motion in a single stroke. They allow an artist to render a figure using sweeping gesture lines. The variations in this type of line encompass a full range, from bold to delicate, and from thick to thin.

<i>Essence of Motion</i>					
Print Student Name:		Today's Date:		Class Period:	
	4	3	2	1	0
<i>Fills the Page</i>	The subject fills the page	The subject fills most of the page	The subject is small with too much negative space	The subject is very small with lots of negative space	Did not follow directions at all
<i>Calligraphic Line</i>	Calligraphic lines capture the essence of motion through the use of sweeping gesture strokes	Calligraphic lines are fluid capturing motion	Calligraphic lines give little indication of motion, the lines are not very fluid	Calligraphic lines are not sweeping or fluid, give extremely little indication of motion	Did not even attempt to create calligraphic lines
<i>Figure</i>	Figure is simplified and abstracted using line- the most important areas are rendered	Figure is simplified using line- image is still recognizable	Figure is simplified using line- needed more information or less	Figure is simplified using line but is not recognizable	Figure is not simplified using line
<i>Background</i>	A background has been added that is appropriate to the image using watercolor	A background has been added using watercolor	A background is added using watercolor but it does not relate with the image	Little background is added using watercolor	No background is attempted
<i>Presentation</i>	Overall Presentation- no smudges or pencil marks, the drawing hasn't been wrinkled	Presentation is good with a few areas that could have been cleaned up	Presentation is ok, could have given a bit more attention to cleanup and taking care of the artwork	Overall presentation is lacking with lots of areas that could have been cleaned up	The drawing is trashed, wrinkled, ripped etc. did not remove pencil marks, many smudges
Total of 20 possible points					

REQUIRED

Critique your artwork by describing the work, techniques used to create it, and explaining why it is or is not successful. What would you do differently next time? Please spend time to think about this critique. Up to 10 points is possible for this typed self-evaluation.

-Interchangeable Positive & Negative Shapes-

Purpose of the Assignment: The purpose of this assignment is to teach students the concept of positive and negative shapes. Students will use contour lines in this assignment to achieve the form of the objects they are drawing. Students will mainly be focusing on the negative shapes created between the contours of the object. Negative shape should be considered as important as the positive shape. If students can learn to draw the negative shapes and spaces around an object they will be able to draw what they see better.

Inspiration:

Donald Sultan, Tulips and Vase

Anticipatory Set: Begin by reviewing contour lines. Explain to students that instead of focusing on the outer edge of the objects they will be focusing on the negative shapes created within and around the objects. Also explain that using this technique can help in achieving proportion.

Objectives: Students will learn the properties of negative and positive shapes. Students will also learn how to draw by focusing only on the negative shapes.

Making Connections: Shape is the main element of focus for this lesson. This lesson equally focuses on line in a new way that should help students broaden their understanding of how to utilize the element of line. Be sure to make connections to the previous lessons.

Essential Academic Learning Requirements:

1.1 Benchmark 2:

- Understand the basic concepts common to all the arts that structure thinking in the arts.

1.2 Benchmark 2:

- Organize arts elements to develop a composition and change the impact of a composition.

1.3 Benchmark 1:

- Use the tools and materials of the arts to explore arts concepts and skills.

1.4 Benchmark 1:

- Recognize and identify quality work.

1.6 Benchmark 3:

- Use arts skills to produce work integrating past experiences.

2.2 Benchmark 1:

- Explore solutions to a given problem using imagination and the creative process.

2.3 Benchmark 2 & 3:

- Examine an artwork using a critique process and analyze the effectiveness of the work.
- Use established criteria to explain the strengths and weaknesses of an artwork.

4.4 Benchmark 2:

- Use sensory information and aesthetic understanding to examine the natural and designed world.

Materials: pencil, scissors, ex-acto knives, black paper, and white paper

Preparation for the Lesson:

Teacher will need to collect items that when displayed show a lot of interesting negative shapes. Some good examples would be instruments (French Horns), stools, bicycle wheels, large plants and so on. These items will need to be arranged to create an interesting still life.

Teacher procedures:

The teacher will begin by demonstrating the first step of the assignment, beginning with a contour line drawing while at the same time focusing on the negative shapes. Include the contour lines of overlapping objects. The teacher will then show the students that their next step will be to cut out the positive shapes with scissors or ex-acto knives. Also cut out the overlapping shapes. The teacher will then explain that all of the pieces will be glued onto a black background so that the negative and positive shapes pop out.

Final Lesson: (approximately one week)

Directions-

- Students will draw a portion of the still life using only contour lines. They will also include overlapping shapes.
- The composition must fill the page and even lead out of the page.
- Students will then cut out the positive shapes including the overlapping shapes, only the positive shapes will be saved.
- Then the students will glue their shapes onto a black background remembering to leave space for where the overlapping objects were.

Closure: Students will use the techniques learned in this assignment to help them in later assignments.

Evaluation: See Grading Sheet located on the following page.

Accommodations: Students with IEPs or 504 plans are allowed up to one week to turn in assignments but it must be completed outside of class.

Art Lesson Adapted From: Betti & Sale

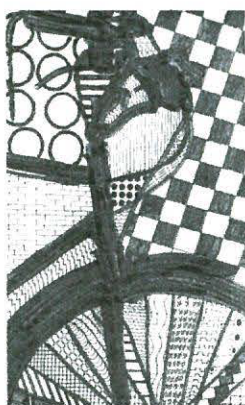
Negative/Positive shapes: The positive shape is the actual object. The negative shape is the space around and between the positive object.

<i>Interchangeable Shapes</i>					
Print Student Name:		Today's Date:		Class Period:	
	4	3	2	1	0
<i>Open Comp.</i>	The subject fills the entire page & even leads the eye out of the page	The subject fills most of the page & is for the most part an open composition	The subject is small and does not lead the eye out of the page	The subject is very small and is a closed composition	Did not follow directions at all
<i>Neg. & Pos. Shape</i>	Student focused on the negative & positive shapes created from the still life-images are in proportion	Negative shapes help strengthen the proportion of the images	Negative shapes do not help pull together the positive images	Very little negative shapes are created- or the positive image is not recognizable	Did not focus on negative shapes created from the positive image
<i>Presentation</i>	Great craftsmanship, the drawing hasn't been wrinkled	Presentation is good with a few areas that could have been cleaned up	Presentation is ok, could have given a bit more attention to cleanup and taking care of the artwork	Overall presentation is lacking with lots of areas that could have been cleaned up- not taken care of	The drawing is trashed, wrinkled, ripped etc.
Total of -12 possible points					

-Negative Shapes-

Purpose of the Assignment: The purpose of this assignment is to have students revisit the technique they learned in the previous assignment, drawing the negative shapes. Students will use contour lines in this assignment to draw either the negative shapes created between and around the contours of the object or the positive shapes. Negative shape should be considered as important as the positive shape. Students will also expand their knowledge of working with repeated shapes to create pattern.

Inspiration:



Student Work

Jonathan Borofsky,
Tattoo Man

Gustav Klimt,
Water Serpents

Anticipatory Set: Begin by reviewing what a contour line is. Then go on to explain that in this assignment unlike the previous assignment they have the choice of either drawing the negative shapes or the positive shapes.

Objectives: Students will expand on their knowledge of negative and positive shapes. They will also expand on their knowledge of creating pattern using repeated shapes.

Making Connections: Shape is the main element of focus for this lesson. The element of shape gets taken a step further in this lesson to create Pattern. Pattern is a principle of design and is created through repeating shapes. Emphasize the connections this lesson is making to the previous lessons.

Essential Academic Learning Requirements:

1.2 Benchmark 2:

- Understand the basic concepts common to all the arts that structure thinking in the arts.

1.3 Benchmark 2:

- Organize arts elements to develop a composition and change the impact of a composition.

1.4 Benchmark 1:

- Use the tools and materials of the arts to explore arts concepts and skills.

1.5 Benchmark 1:

- Recognize and identify quality work.

1.6 Benchmark 3:

- Use arts skills to produce work integrating past experiences.

2.2 Benchmark 1:

- Explore solutions to a given problem using imagination and the creative process.

2.3 Benchmark 2 & 3:

- Examine an artwork using a critique process and analyze the effectiveness of the work.
- Use established criteria to explain the strengths and weaknesses of an artwork.

4.4 Benchmark 2:

- Use sensory information and aesthetic understanding to examine the natural and designed world.

Materials: pencil, colored pencils, rulers and paper

Preparation for the Lesson:

Teacher can use the same objects that were used in the previous still life but arrange them differently.

Teacher procedures:

The teacher will begin by showing good examples of compositions. The best kind of composition for this assignment is an open composition where the images lead out of the page as opposed to a closed composition.

Preliminary Exercise: two class periods (Based on 45 min. class periods)

Students will do approximately 3 quick gesture drawings of the still life (3 different views) to come up with a good composition (first day). Next students will draw their best composition again but using a brick of charcoal. Students will focus on the negative shapes and fill these in with the brick of charcoal, the positive shapes of the images will be left blank (second day).

Final Lesson: (approximately one week)

Students will pick their best composition again and begin their final drawing.

Directions-

- Students will replicate their best composition, doing a contour line drawing of the still life with pencil, students' focus should be on the negative shapes.
- The composition must fill the page and even lead out of the page.
- Students will then blacken in the positive images while leaving the negative shapes white or blacken in the negative shapes while leaving the positive images white.
- Then the students will begin to create patterns in the blank areas by using repeated shapes. Each shape should have a different pattern and transform into other patterns- patterns should be done in color.

Closure: Students will use the techniques learned in this assignment to help them in later assignments.

Evaluation: See Grading Sheet located on the following page.

Accommodations: Students with IEPs or 504 plans are allowed up to one week to turn in assignments but it must be completed outside of class.

Art Lesson Adapted From: Klaustermeire

Negative/Positive shapes: The positive shape is the actual object. The negative shape is the space around and between the positive object.

<i>Negative Shapes</i>					
Print Student Name:		Today's Date:		Class Period:	
	4	3	2	1	0
<i>Open Comp.</i>	The subject fills the entire page & even leads the eye out of the page	The subject fills most of the page & is for the most part an open composition	The subject is small and does not lead the eye out of the page	The subject is very small and is a closed composition	Did not follow directions at all
<i>Negative Shape</i>	Student focused on the negative shapes created from the still life. Positive images are in proportion	Negative shapes help strengthen the proportion of the images	Negative shapes do not help pull together the positive images	Very little negative shapes are created- or the positive image is not recognizable	Did not focus on negative shapes created from the positive image
<i>Pattern</i>	Pattern is created through repeated shapes- wide variety of patterns	Pattern is created through repeated shapes- many patterns	Patterns are lacking repeated shapes- many different shapes	Little variation in patterns- lacking repeated shapes	No pattern is created- mess
<i>Presentation</i>	Over all Presentation- no smudges or pencil marks, the drawing hasn't been wrinkled	Presentation is good with a few areas that could have been cleaned up	Presentation is ok, could have given a bit more attention to cleanup and taking care of the artwork	Overall presentation is lacking with lots of areas that could have been cleaned up- not taken care of	The drawing is trashed, wrinkled, ripped etc. did not remove pencil marks, many smudges
Total of -16 possible points					

REQUIRED

Critique your artwork by describing the work, techniques used to create it, and explaining why it is or is not successful. What do you feel are your areas of greatest strength and weakness? What would you do differently next time? Please spend time to think about this critique. Up to 10 points is possible for this typed self-evaluation.

-Landscape/Cityscape Paper Collage-

Purpose of the Assignment: The purpose of this assignment is to get students familiar with turning realistic objects into abstracted shapes.

Inspiration:

Georges Braque, The Table & Henri Matisse Sea at Collioure

Anticipatory Set: Discuss with students how the artists above abstracted objects from reality and turned them into shapes. Point out unity (shape/color) within the images.

Objectives: Students will learn how to take realistic objects and turn them into abstracted shapes. Students will learn how to unify a composition through repetition of shape and color. Students will also learn how to layer shapes and colors to create the illusion of texture and value.

Making Connections: Shape and unity are the elements and principles of main focus in this lesson. This lesson also emphasizes the element of texture and reemphasizes the element of value. The illusion of texture will be created through the layering of shapes. The element of value will also be touched on in a way that students have not yet used. Be sure to emphasize the connections between this lesson and the previous ones.

Essential Academic Learning Requirements:

1.2 Benchmark 2:

- Understand the basic concepts common to all the arts that structure thinking in the arts.

1.3 Benchmark 3:

- Purposefully organize arts elements for a specific application.

1.4 Benchmark 2:

- Select artistic tools and materials to solve a problem.

1.5 Benchmark 3:

- Develop habits of craftsmanship to produce quality work.

1.6 Benchmark 3:

- Use arts skills to produce work integrating past experiences.

2.2 Benchmark 2:

- Use creativity to develop solutions to a problem.

2.3 Benchmark 2 & 3:

- Examine an artwork using a critique process and analyze the effectiveness of the work.
- Use established criteria to explain the strengths and weaknesses of an artwork.

4.4 Benchmark 2:

- Use sensory information and aesthetic understanding to examine the natural and designed world.

4.5 Benchmark 1:

- Develop creative thinking skills.

Materials: Pictures of landscapes/cityscapes, colored paper, glue sticks, tag board

Preparation for the Lesson:

Teacher will need to collect enough landscape/cityscape pictures to share with the classes. Place the images in plastic page covers and number them so that they can be placed in a notebook. Students will choose their favorite image from the notebook but be required to place it back in the notebook after each class period so that they may be shared among classes.

Teacher procedures:

The teacher will begin by doing a simple demonstration on how to tear paper to reflect the forms in the image. While demonstrating the teacher should also show how to layer the shapes to create texture as well as value. The teacher should also make mention that no gluing should happen until they are satisfied with the composition.

Final Lesson: approximately one week (Based on 45 min. class periods)

Directions-

- Students will choose either a landscape or cityscape from the notebook.
- Students will then decide which colors they are going to need and grab some of them.
- Students will then begin recreating the image through torn paper, and layering. No gluing should happen until the student has a good grasp on the shapes, texture, and value of the composition

Closure: Students will use the technique of abstracting forms into shapes in their next lesson.

Evaluation: See Grading Sheet located on the following page.

Accommodations: Students with IEPs or 504 plans are allowed up to one week to turn in assignments but it must be completed outside of class.

Collage: A composition made by combining on a flat surface various materials such as colored paper, newspaper, wallpaper, and pictures. These things are paste to a flat surface to provide decorative and tactile embellishments.

<i>Landscape/Cityscape Paper Collage</i>					
Print Student Name:		Today's Date:		Class Period:	
	4	3	2	1	0
<i>Fills the Page</i>	The subject fills the entire page	The subject fills most of the page	The subject is small with too much negative space	The subject is very small with lots of negative space	Did not follow directions at all
<i>Shape</i>	Shapes in the image mirror objects from the photo but are abstracted	Shapes in the image look similar to objects from the photo and are abstracted	Some shapes in the image are difficult to understand	Shapes in the image are extremely difficult to understand	Did not abstract images from the photograph
<i>Value</i>	Value is created through much layering – gives the image depth	Value is created through layering some depth is achieved	Some value is achieved through little layering	Very little variation of value is found in the image	No variation in value
<i>Texture</i>	Texture is created through much layering	Texture is created through layering	Some texture is implied through layering	Very little texture is achieved- not much layering	No texture is implied
<i>Presentation</i>	Overall Presentation- no smudges or pencil marks, the drawing hasn't been wrinkled	Presentation is good with a few areas that could have been cleaned up	Presentation is ok, could have given a bit more attention to cleanup and taking care of the artwork	Overall presentation is lacking with lots of areas that could have been cleaned up- not taken care of	The drawing is trashed, wrinkled, ripped etc. did not remove pencil marks, many smudges
Total of 20 possible points					

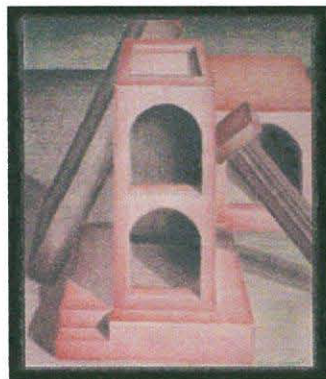
REQUIRED

Critique your artwork by describing the work, techniques used to create it, and explaining why it is or is not successful. What do you feel are your areas of greatest strength and weakness? What would you do differently next time? Please spend time to think about this critique. Up to 10 points is possible for this typed self-evaluation.

-Old Cities-

Purpose of the Assignment: The purpose of this assignment is to get students acquainted and familiar with perspective and mixing color. One point and two point perspective will give students a formula to use when creating space.

Inspiration:



Student Work

Bennerstrom

De Chirico

Anticipatory Set: Begin by asking students to explain what happens to parallel lines in the distance. Discussion should lead into talking about one point and two point perspective.

Objectives: Students will be able to create the illusion of depth and space using linear perspective. Students will be able to mix colors and learn how to place colors to make certain colors appear brighter. Students will create an imaginative space combining many architectural elements.

Making Connections: Space and color are the elements of main focus in this lesson. This lesson also reemphasizes the element of value and line. Each of these elements are touched on differently than they were in previous assignments, be sure to make the connections.

Essential Academic Learning Requirements:

1.2 Benchmark 2:

- Understand the basic concepts common to all the arts that structure thinking in the arts.

1.3 Benchmark 2:

- Organize arts elements to develop a composition and change the impact of a composition.

1.4 Benchmark 1:

- Use the tools and materials of the arts to explore arts concepts and skills.

Please note: Content on this page was redacted due to copyright concerns.

1.5 Benchmark 1:

- Recognize and identify quality work.

1.6 Benchmark 3:

- Use arts skills to produce work integrating past experiences.

2.2 Benchmark 1:

- Explore solutions to a given problem using imagination and the creative process.

2.3 Benchmark 2 & 3:

- Examine an artwork using a critique process and analyze the effectiveness of the work.
- Use established criteria to explain the strengths and weaknesses of an artwork.

4.4 Benchmark 2:

- Use sensory information and aesthetic understanding to examine the natural and designed world.

Materials: pencil, erasers, paper, rulers, and colored pencils

Teacher procedures:

The teacher will begin by showing examples of professional art work done by Bennerstrom and De Chirico. The teacher should emphasize important aspects of their work that will be useful to students in this assignment (perspective, value change across each surface, etc). Then the teacher will show examples of previous student work and explain that this assignment was slightly different in that it didn't concentrate on one point or two point perspective.

Preliminary Exercises: approximately 1 ½ week (Based on 45 min. class periods)

1. Color Mixing Worksheet
2. One Point Perspective and Two Point Perspective Worksheets.
3. Students will complete a Value Worksheet which will give them a chance to practice applying color to architecture. Students should keep in mind that there needs to be one obvious light source and apply value accordingly. For this Value Worksheet students will choose one set of complimentary colors to work with.

Final Lesson: approximately two-three weeks

Directions-

- Students will begin with pencil and then move onto color pencil, using their choice of complimentary colors.
- The composition must include architectural elements such as: windows and doors and also textural elements such as: brick and rockery.
- There should be a distinct horizon line and vanishing points.
- There should also be a distinct light source, shadows should be incorporated but they should comply with the perspective of the drawing.

Closure: Students will use the techniques learned to help them in their following assignments.

Evaluation: See Grading Sheet located on the page following the Value Worksheet.

Accommodations: Students with IEPs or 504 plans are allowed up to one week to turn in assignments but it must be completed outside of class.

Color Mixing Worksheet

Name: _____ Period ____ Date _____

- Use color pencils to complete the following exercises.
- Fade the intensity of color from top to bottom in every box.
- Color within the boxes.

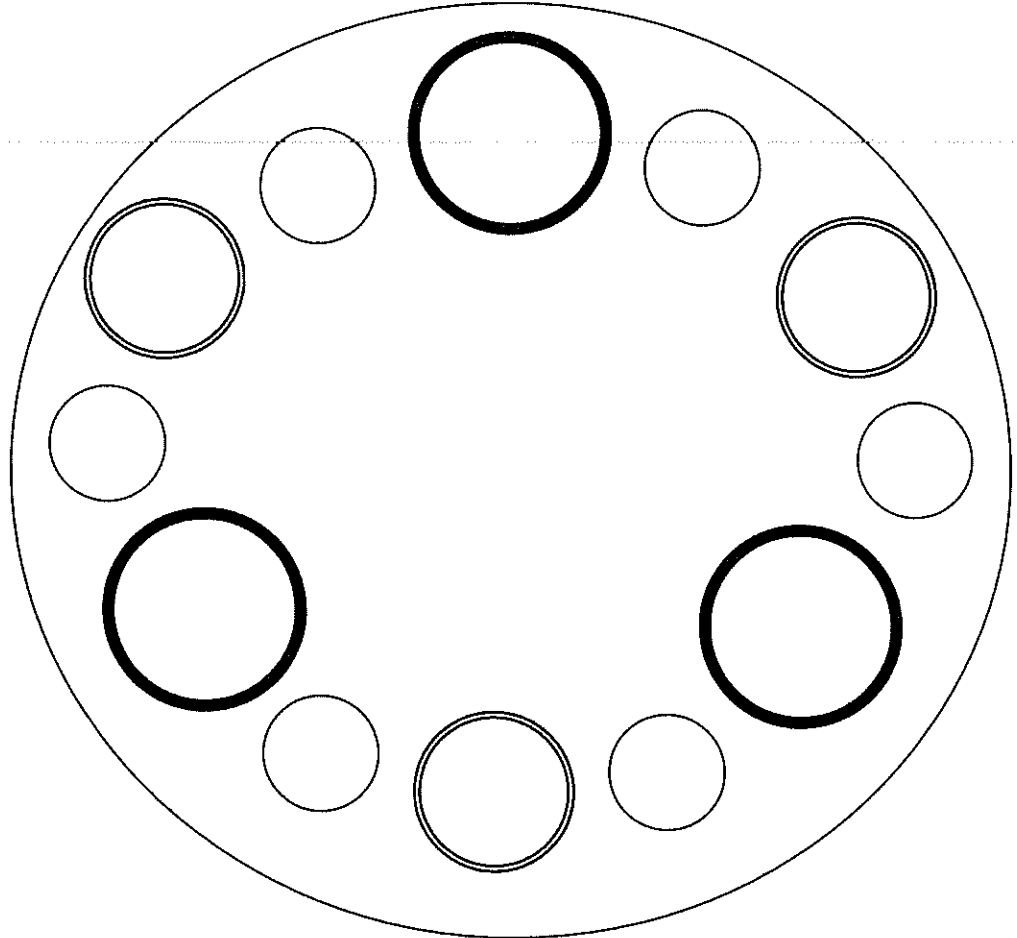
PRIMARY COLORS cannot be made from any combination of colors.

RED	YELLOW	BLUE

SECONDARY COLORS are made from combining 2 primary colors. Mix your own colors - no cheating

Red + Blue = PURPLE	Yellow + Blue = GREEN	Yellow + Red = ORANGE

COLOR WHEEL- Shade the circles lightly in the center and darker (more saturated) towards the edge to give the center a reflective quality.



ANALOGOUS COLORS

Analogous colors are side by side on the color wheel - these are the transitional colors. In this exercise you will limit yourself to 5 analogous colors in your palette

- Use the boxes below to create 5 analogous colors. Example: green, yellow/green, yellow, yellow/orange, and orange. No colors were skipped; see your color wheel for ideas.
- Be sure to label each box with the color it contains

TINT- Hue (a color) + White =Tint

**Select a hue and allow increasing amounts of white from the page to show through
The box on the left will be pure saturated hue (no white) the box on the right will be pure white**

Pure Hue						Pure White

SHADE- Hue (a color) + Black = Shade

Start with a value scale - dark on left, white on right - intense on left and light on the right

Pure black + intense hue			gray + medium hue			White + Light hue

COMPLIMENTARY COLORS:

These are colors which are directly across from each other on the color wheel. When complimentary colors are placed next to each other they appear to be brighter and more intense than when sitting next to other colors.

Mixing a color with its compliment will **neutralize** the intensity of the color; this is great for depicting shadows and distance. The farther away a color is the less intense it becomes, artists generally add white or black plus a compliment.

Examples:

- Yellow and Purple
- Blue and Orange
- Red and Green

Go from one pure color to the next.

RED			Red/Green			GREEN
YELLOW			Yellow/ purple			PURPLE
ORANGE			Orange/ blue			BLUE

NEUTRALIZING COMPLIMENTS

Work from a pure saturated hue/shade at the bottom to a very faint tint at the top

	Blue	Blue + little Orange	Orange + Blue	Orange + little Blue	Orange
W H I T E					
Less W H I T e					
L I G H T grey					
Med V A L U E grey					
D A R K grey					
B L A C K					

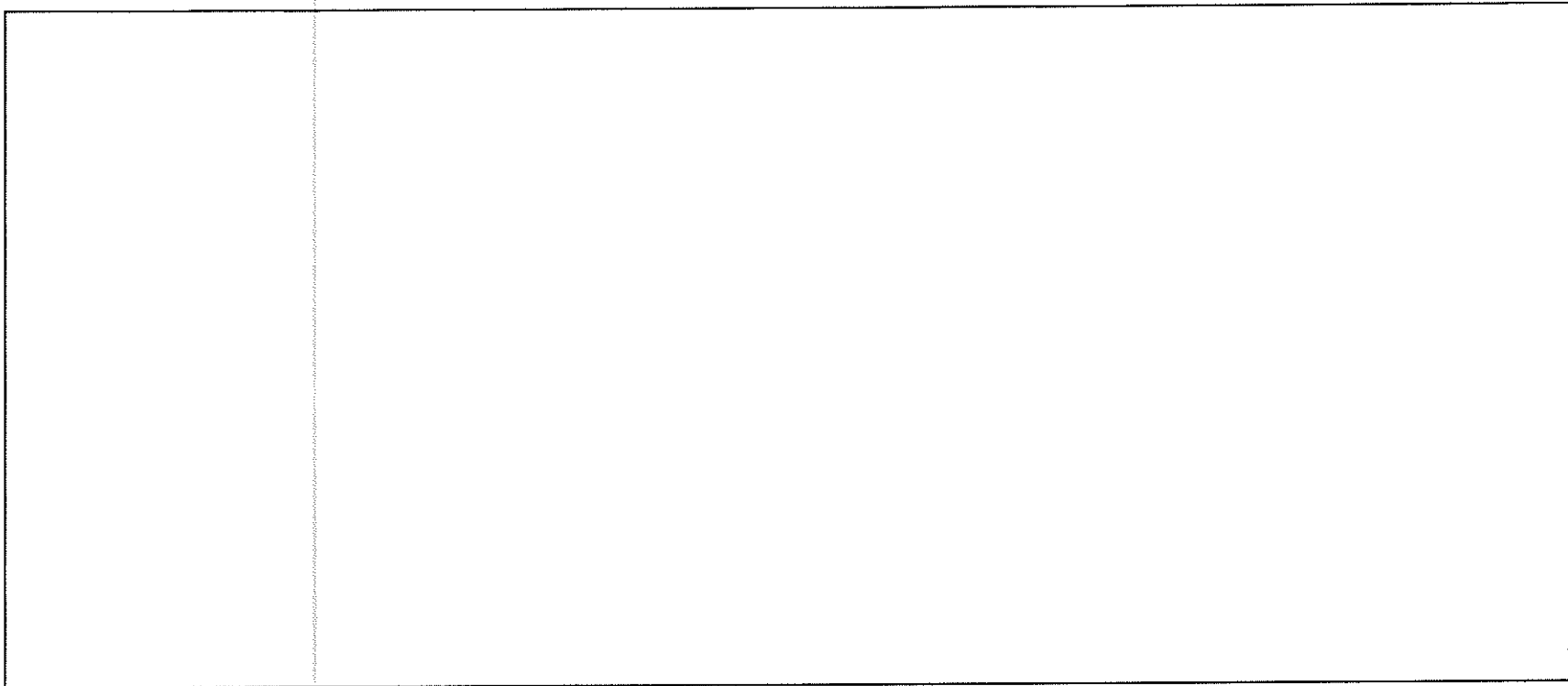
Perspective Worksheet

Name: _____ Date: _____ Period: _____

Assignment: One point perspective cityscape

Objective: Use one vanishing point, draw a city in one point perspective – place at least 5 buildings in the rectangle below, layering the objects. You should include a horizon line and objects should recede in that direction. Create a strong sense of space and depth.

PLEASE USE YOUR RULER!

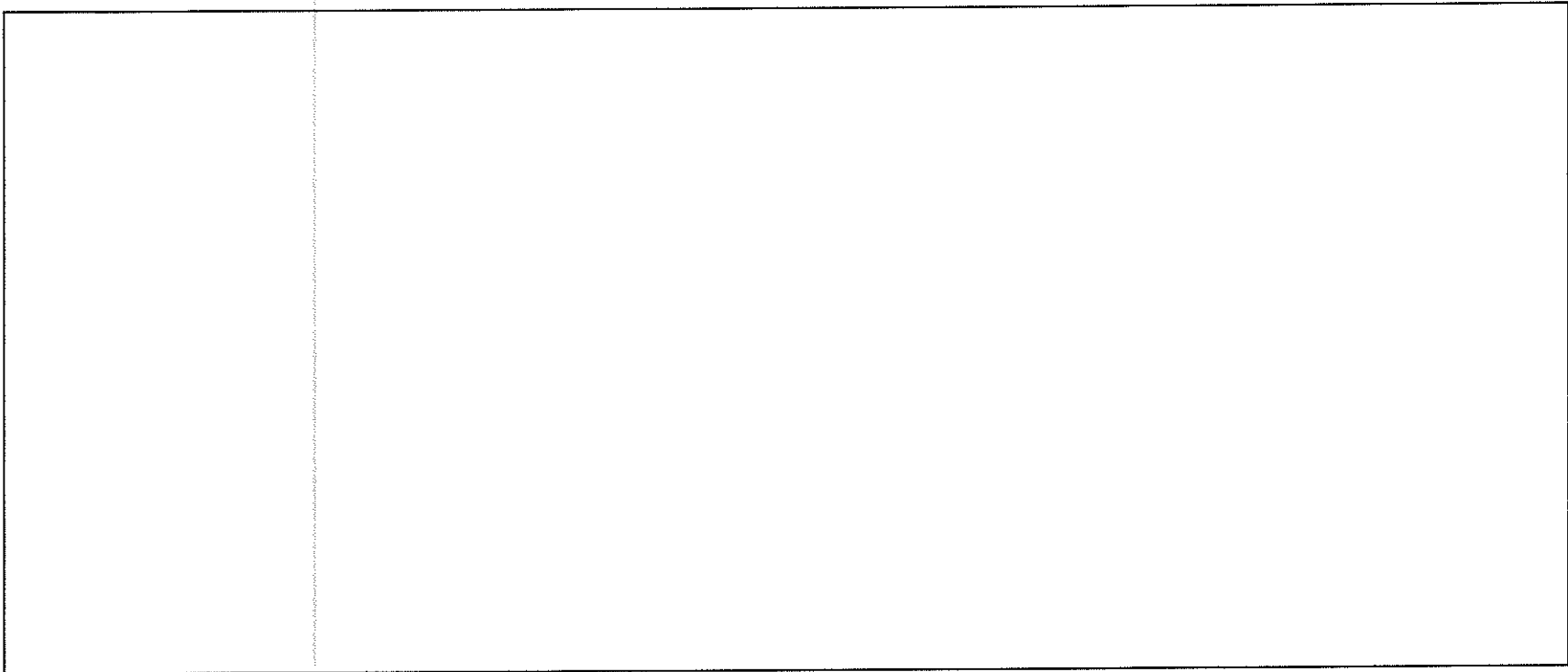


Name: _____ Date: _____ Period: _____

Assignment: Two point perspective cityscape

Objective: Use two vanishing points, draw a cityscape in two point perspective - place 5 buildings in the landscape, and layer the buildings. Include a horizon line. Create a strong sense of space and depth.

PLEASE USE YOUR RULER!



Value Worksheet

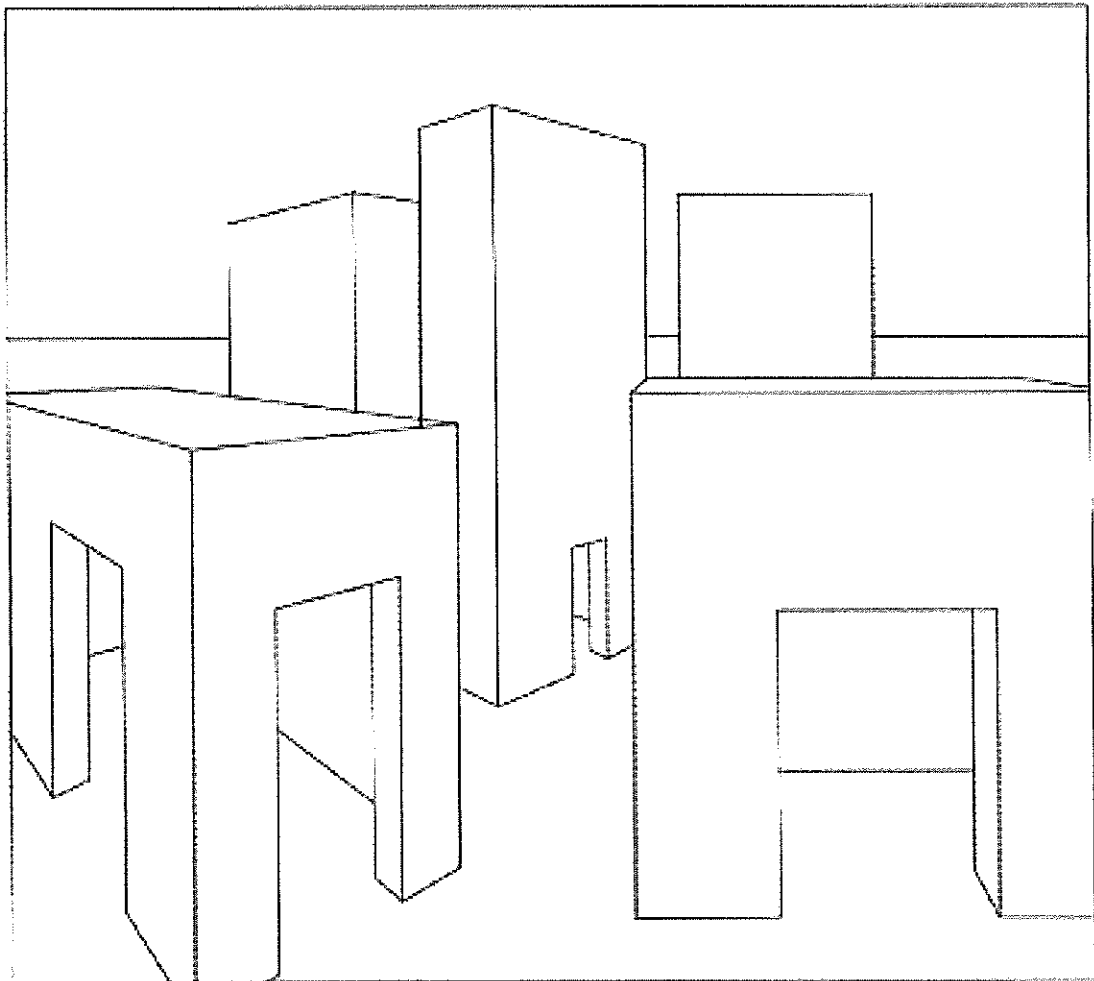
Name: _____ Period: _____ Date: _____

Use the contour drawing below to create a convincing sense of 3 dimensionality.

- One clear, consistent light source.
- Strong use of tints for the sides facing the light source.
- Slightly faded values for the sides not facing the light. Dark and shadowy sides for interiors, sides facing away from the light, and cast shadows.
- Each outline has been filled with color from edge to edge, no distracting outlines or gaps.
- Contrast is greatest next to an edge and transitions to a slightly darker or lighter value as it crosses the shape
- Yes, you must also complete the background, it should go from a light value at the horizon line to a more saturated atmosphere.

You must use ONE set of complementary colors and you may also use black sparingly.

Red/Green Purple/Yellow Orange/Blue



One Point & Two Point Perspective: A formula to show space and depth through the use of line, vanishing points, and horizon line.

<i>Old Cities</i>					
Print Student Name:		Today's Date:		Class Period:	
	4	3	2	1	0
<i>Perspective</i>	One pt or two pt perspective is utilized to create a strong sense of space and depth- distinct vanishing points and horizon line	One pt or two pt perspective give a sense of space and depth- includes vanishing points and horizon line	One pt or two pt perspective is attempted- included horizon line, used the vanishing pts. Most of the time	Did not completely understand how to use the vanishing points- included a horizon line	No attempt to try one pt or two pt perspective
<i>Value Transition</i>	Contrast is greatest next to an edge- values change crossing each surface. Mixed complimentary colors to achieve many neutralized colors.	Contrast is evident at edges- definite value changes on each surface- mixed complimentary to achieve neutralized colors.	Attempted to show contrast at edges, value changes, and mixing of complimentary colors to achieve many variations	Not much contrast, value change or variations in the mixing of complimentary colors	Did not attempt to show value or mix complimentary colors
<i>Architectural Elements</i>	Included many unique architectural elements and textures to create an imaginative space	Included many architectural elements and textures to create an inventive space	Included some architectural elements and textures	Attempted to include architectural elements and textures	Did not try to include original architectural elements and textures
<i>Presentation</i>	Overall Presentation- no smudges or pencil marks, the drawing hasn't been wrinkled	Presentation is good with a few areas that could have been cleaned up	Presentation is ok, could have given a bit more attention to cleanup and taking care of the artwork	Overall presentation is lacking with lots of areas that could have been cleaned up- not taken care of	The drawing is trashed, wrinkled, ripped etc. did not remove pencil marks, many smudges
Total of 16 possible points					

REQUIRED

Critique your artwork by describing the work, techniques used to create it, and explaining why it is or is not successful. What do you feel are your areas of greatest strength and weakness? What would you do differently next time? Please spend time to think about this critique. Up to 10 points is possible for this typed self-evaluation.

Resources

Betti, C., & Sale, T. (1997). *Drawing: A contemporary approach*. Fort Worth, TX:

Harcourt Brace College Publishers.

Commission on Student Learning (1999) *Washington State essential academic learning requirements*. Olympia, WA: Office of Superintendent of Public

Instruction.

Hume, H. D. (1990). *A survival kit for the secondary art teacher*. West Nyak, NY: The

Center for Applied Research in Education.

Klaustermeire, D. (1997). *Art projects by design: A guide for the classroom*.

Englewood, CO: Libraries Unlimited, Inc.

Tansey, R. G., & Kleiner, F. S. (1996). *Gardner's art through the ages: Tenth edition*.

Orlando, FL: Harcourt Brace College Publishers.

Chapter Five

Summary, Conclusions, and Recommendations

Summary

The purpose of this project was to construct an interconnected foundational art curriculum that would promote teaching a curriculum in which each lesson built upon the previous lesson. Students would then be able to generate a schema. The curriculum focuses on teaching the elements and principles of design which are the foundational building blocks of all artwork. Another important facet in this curriculum is the inclusion of student-involved classroom assessment. Incorporating this form of assessment in an art class will give students ownership in the classroom because the students have helped create the criteria by which their work will be judged. This curriculum also supports the use of Discipline-Based Art Education concepts which provide students with a well rounded art curriculum.

Conclusions

In order for this curriculum to produce positive results art educators must understand the four things that were addressed and supported in the Review of Literature. First they must understand why it is important to teach the foundational elements and principles of design. Second, they must understand why it is important to organize a curriculum so that there is continuity, sequence, and integration. Third, why it is important to include

student involved classroom assessment, and finally why it is important to include DBAE concepts in an art curriculum.

Including all of these components in a beginning drawing course will give students the ability to express themselves better through their artwork.

It will also give them the ability to have discussions about artwork and ultimately give them the ability to use the knowledge that they have gained in other aspects of their life outside of the classroom.

Recommendations

An important part in developing an interconnected foundational art curriculum is organizing the lessons so there are connections and progression from one lesson to the next. The details and guidelines for creating an interconnected curriculum can be applied to all art curriculums. A key part in developing a dynamic interconnected curriculum is the art educator's role in emphasizing to the students the connections from lesson to lesson.

Another significant component in this interconnected foundational art curriculum is its inclusion of student-involved classroom assessment. Providing students with an opportunity to take part in developing the assessment process gives students ownership in the classroom. An intrinsic motivator is created when students have some form of ownership in the classroom.

Implementing an interconnected foundational art curriculum will provide teachers with a well organized set of lessons that build off of each

other. This curriculum will also provide students with the foundational knowledge and vocabulary necessary for future classes in art. The foundational knowledge this curriculum provides will also be useful to students who do not plan on pursuing art as a career because everyone at some point becomes a consumer of art.

References

- Betti, C., & Sale, T. (1997). *Drawing: A contemporary approach*. Fort Worth, TX: Harcourt Brace College Publishers.
- Brandt, R. (1987, December). On discipline-based art education: A conversation with Elliot Eisner. *Educational Leadership*, 45, 6.
- Dobbs, S. M. (1992). *The DBAE handbook: An overview of discipline-based art education*. Santa Monica, CA: The J. Paul Getty Trust.
- Hiller, P. (2002, September). Covering art's bases [Electronic version]. *Arts and Activities*, 132, 37-39.
- Instructional Resources Unit Curriculum and Instruction Branch
Saskatchewan Education. (1996, September). *Planning guide: Planning in the visual art strand*. Retrieved May 24, 2003, from http://www.sasked.gov.sk.ca/docs/artsed/g10arts_ed/g10plvaae.html
- Klaustermeire, D. (1997). *Art projects by design: A guide for the classroom*. Englewood, CO: Libraries Unlimited, Inc.
- Kobdish, A. (2000, November). The poetic landscape [Electronic version]. *Artist's Magazine*, 17, 39-42.
- Lovett, J. (1999). *Design and colour*. Retrieved May 26, 2003, from <http://www.johnlovett.com/test.htm>
- Roukes, N. (1988). *Design synectics: Stimulating creativity in design*. Worcester, MASS: Davis Publications, Inc.

Silverman, R. (1989, May). A rationale for discipline-based art education.

NASSP Bulletin, 73, 16-22.

Stiggins, R. (November, 1999). Assessment, student confidence, and school

success. *Phi Delta Kappan*, 81, 191-198.

Stonehill, B. (1998, September). *The online visual literacy project* (Pomona

College, Claremont, CA). Abstract retrieved May 26, 2003, from

[http://www.pomona.edu/Academics/courserelated/classprojects/](http://www.pomona.edu/Academics/courserelated/classprojects/Visual-lit/intor.html)

[Visual-lit/intor.html](http://www.pomona.edu/Academics/courserelated/classprojects/Visual-lit/intor.html)

Turner, T. (1999, Nov/Dec). Columbus. *Dialogue*, 22, 27-28.

Tyler, R. (1969). *Basic principles of curriculum and instruction*. Chicago: The

University of Chicago Press. (original work published 1949)

Wurst, D. (Winter 1998/99). Planning your lessons to be brain friendly

[Electronic version]. *Learning*, 27, 12-17.

Zuccarelli, F. (1999, August). Take control of the landscape [Electronic

version]. *Artist's Magazine*, 16, 44-48.