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DISCIPLINE-BASED ART EDUCATION FOR PRESERVICE ELEMENTARY  
TEACHERS

*The University of Arizona*

M.A. 1985

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**DISCIPLINE-BASED ART EDUCATION FOR PRESERVICE ELEMENTARY  
TEACHERS**

**by**

**Sally Ann Myers**

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**A Thesis Submitted to the Faculty of the  
DEPARTMENT OF ART  
In Partial Fulfillment of the Requirements  
For the Degree of  
MASTERS OF ARTS  
WITH A MAJOR IN ART EDUCATION  
In the Graduate College  
THE UNIVERSITY OF ARIZONA**

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STATEMENT BY THE AUTHOR

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## ABSTRACT

This thesis describes the development of a discipline-based curriculum for a preservice elementary teachers' introductory art course. It includes a rationale for the discipline-based approach and the compilation of systematic, sequential activities used in the pilot course.

The SWRL Elementary Art Program, a discipline-based curriculum written for the elementary level, is used as a model for sequence and evaluation with content decisions based on guidelines that were derived from writings in art education including those of Lanier, Eisner, Greer, and Rush. The scope is designed to match elementary classroom teachers' needs for implementing discipline-based art lessons.

This pilot has been tested with a small convenience sample. After further tests and refinements, it could serve as a basis for a standard art methods curriculum for preservice elementary teachers.

## INTRODUCTION

The curriculum described in this thesis is intended to fill a need in training preservice elementary teachers to recognize and teach discipline-based art lessons in their classrooms. Some factors that must be examined in order to establish a need for such a curriculum are the purpose for art education as a part of the general curriculum at the elementary level, some reasons for a discipline-based approach, an idea of the content for discipline-based curriculum for elementary schools and the content of a preservice curriculum that could adequately prepare elementary teachers.

At the state government level, the need for art education in the elementary school has been established in Arizona, the result of which has been the recent addition (1984) of a Visual Arts Sequenced Curriculum Guide to be used by classroom teachers throughout the state. Rush (1984), one of the authors of the curriculum guide, writes that art education must start at the elementary level since "children without art education . . . grow up to be artistically unskilled adults, rather than to be artists or persons who are knowledgeable about art" (p. 3). The educational philosopher, Broudy (1983), makes the point

that "there are some school learnings that no member of the school population can afford to miss" (p. 224), and among these are "aesthetic education . . . as cultivation of our sensitivity to images of feeling" (p. 225). Art educator and author, Chapman (1978), wrote that "art education can acquaint children with more subtle forms of feeling and more precise images of the human spirit than they are likely to discover on their own. Through instruction in art, the child can acquire the know-how to explore the deeper meanings of visual forms" (p. 5).

Johansen (1982) names some components for making preservice art courses "as rich and effective as possible" which seem compatible with the discipline-based view. He names three components for content and structure: "1. the basics of art and art education . . . 2. perceiving and talking about art qualities . . . 3. program planning, teaching strategies, and field experience" (p. 20).

As a need is established to teach the discipline of art, a curriculum and adequate training to implement it must be examined. Since in two-thirds of the states art at the elementary level is generally taught by classroom teachers (Mills and Thomson, 1981), the implementation cannot be left to the art specialist. Eisner (1985) reminds us of the definition of the school curriculum, that is, to "define what students will have an opportunity to learn" and the effect of these opportunities to

"influence the character of their mental life" (p. 66). Thus the elementary teacher's task to show some of "the highest levels of human achievement in our culture, the fine arts . . . . in less than three percent of the instructional time per week" (p. 66) is one that requires clear instruction at the preservice level.

There is more pressure for teacher evaluation as part of the accountability movement (Stodolsky, 1984) so that "the press for minimal competency standards has been applied to both student achievement and teacher performance" ( p. 11). With this emphasis on accountability it is important that elementary teachers understand a discipline-based approach so that "by incorporating identifiable art content into structured lessons and subsequently assessing its acquisition, teachers can recognize the effects of their own and others' teaching" (Rush, 1984, p. 4). Hoepfner (1984) has stated that "the basics have enjoyed this kind of accountability at almost all levels, the relative lack of systematic content and sequence in art instruction at the elementary grades accounts for the paucity of useful devices to assess achievement in art" (p. 251).

Due to the amount of material preservice teachers are required to cover in their four-year course of study for certification, their art methods instruction generally

as one semester. This course has two goals. It must show effective methods for teaching and evaluating art as well as teaching some concepts from the content of the art discipline. In most cases the methods are unlike those that the students experienced in their own elementary school years since most have encountered only "a developmental rationale for changes in children's artistic expression [that] depends upon a concept of innate artistic talent, which will unfold as children mature and will keep on doing so until they become adults" in which the teacher's role is "to supply their students with materials and opportunities for creative expression" (Rush, 1984, p. 3). Or as DiBlasio (1984) writes, they were taught in a "Romantic mindset" in which art "became a barely structured 'fun time' . . . somehow magically self-instructing; . . . to give free reign to the 'creative spontaneity' resident in each student" (p. 2) and "as occasional instructional aids to learning in other (quote) 'serious' subjects" (p. 3). Art as a discipline with teachable concepts must be defined and taught in a concrete way for the preservice teachers who, by and large, "have [been] taught so little so inconsistently for so long, . . . have few expectations for children's art abilities" (Rush, 1984, p. 14). On the premise that "the axiom, 'Teachers teach in the manner in which they are taught'" (Templeton, 1980, p. 30), and Fenstermacher and

Berliner's (1983) contention that "staff development is more likely to be successful if the provider models what he or she is urging the recipient to do as a classroom teacher" (p. 71) then the need for a discipline-based art curriculum for preservice elementary teachers is clear.

Some of the terms mentioned in this paper require definitions. Discipline-based art education is a label coined by Greer for an approach to teaching art. This approach contains a sequential, systematic instruction in art that incorporates the "end-in-view" role models of the art discipline: art critic, aesthetician, art historian, and artist. "Discipline-based art education should produce educated adults who are knowledgeable about art and its production and responsive to the aesthetic properties of works of art and other objects" (Greer, 1984, p. 212).

Curriculum refers to the written compilation of the sequence of art activities for Art 430, a course for preservice elementary teachers. This compilation was written for use by graduate student teaching assistants at the University of Arizona and presupposes that the user will have an extensive art background. This written curriculum does not include the content of the lectures on art education theory and practice.

Preservice means a full semester course of study for elementary teachers who have not begun their teaching

careers. This preservice curriculum assumes no previous art training in "either examining art, reading and talking about art, or using art materials" (Rush, 1984). It assumes the age and maturation level of college juniors or seniors.

## REVIEW OF THE LITERATURE

In 1968 the National Education Association published a statement called "The Essentials of a Quality School Art Program." This statement included general objectives for a program along with a rationale for art programs in the school. The general philosophy set forth in these guidelines is congruent with those adopted for the curriculum discussed in this thesis. The step that is missing is the one of curriculum preparation, testing and documentation that the thesis represents.

The general guideline approach to preservice art education for elementary teachers seems to prevail. Colbert (1984,) suggests that "art educators working in higher education should . . . make certain elementary art methods courses include more than art making activities to use with children. Visual arts education for elementary . . . educators should include theories of children's artistic and aesthetic development, curriculum planning, and activities for both art making and art responding activities" (p.31). With these guidelines, the question remains of how to cover all the material and still attend to content.

Johansen (1982) suggests we upgrade the art component of elementary teacher education by "taking a close look at the quality of the courses offered in this area. Only by making these as rich and effective as possible can they have a positive effect on art instruction for future elementary students" (p.20). The assumption of this emphasis on richness and effectiveness implies additional art content drawn from areas other than studio.

Recently Michael F. Andrews wrote on Designing an Arts Education Course for Elementary Teachers (1982). He offers the following as a primary purpose, "to allow for such experiences, . . . for the development of one's ability to experience his world at the level of sensuous immediacy, without the mediation of abstract and conceptual thought. What is to be gained by the learner must not be . . . packaged in concepts waiting to be acquired, but the ability to grasp the world in concrete, sensuous meaning. The learner actually becomes the embodiment of the world and the world becomes the embodiment of him. He becomes self-actualized, fulfilled and self-realized" (p.19). Statements like the one above are characteristic of a creative and experiential approach to art education. It is difficult to interpret Andrews' generalizations as a guide for specific curriculum.

Written preservice art education programs are few. In 1982, Guy Hubbard published Art For Elementary Classrooms specifically "to help prepare future classroom teachers to be responsible for the art education of elementary school children" (p. xiii). He addresses the problem of the preservice teachers' lack of art training by including a chapter called "Picture making and other two-dimensional art." The book is largely devoted to a comprehensive organization for lessons with instructional objectives, and clearly states a format for writing an art lesson. The sample lessons, intended for elementary classrooms, are criterion-referenced and organized according to a loose sequence. The subjects for the projects presented in the lessons cover a broad range including holidays, drawing to music, and birthdays. While the instructional objectives are thorough, the connections to art, especially to aesthetics and art criticism, remain understated.

The general approach to curriculum in art education seems to be by writing curriculum guidelines for an elementary art program that assumes no preservice training of the teacher. Two publications currently available have a discipline-based philosophy.

Approaches to Art in Education by Laura Chapman (1978), states a curriculum framework with three major goals: "personal fulfillment through art, appreciation of

the artistic heritage, and awareness of art in society" (pp. 19-20), then gives approaches for reaching each of these goals. She names specific ideas for projects for each of these approaches.

The SWRL Elementary Art Program (Greer, 1984) is a discipline-based program for elementary classrooms. It is sequenced simple to complex, naive to sophisticated, and contains the features of art history, art criticism, studio art, and aesthetics. It systematically presents information that incorporates skills, with knowledge and modes of inquiry in each of these four components. (Rush, 1984) The SWRL Elementary Art Program was chosen as a model for the preservice art education curriculum presented in this paper though, with minor changes, either SWRL or Chapman could have been used.

## A DISCIPLINE-BASED COURSE CURRICULUM

Curriculum content decisions were based on writing in art education concerning curriculum, including Lanier (1984), Eisner (1979), Greer (1982), and Rush (1984). As a discipline-based curriculum the first consideration for content is "to identify art content that will best present the knowledges and skills calculated to enhance our negotiation of objects we see aesthetically" (Lanier, 1984, p. 232). As to sequence, Lanier suggests moving from the familiar to the unfamiliar, Rush and Greer (1984) stress simple to complex and naive to sophisticated.

This curriculum seeks to use those guidelines in all aspects of the discipline: production, art criticism, aesthetics, and art history. Production begins by cutting and pasting one value on another, then moves to line drawing, drawing by adding value, drawing shape with value, and finally adding color. The sequence within the production units builds simple to complex skills with evaluation criteria that becomes less specific as the students acquire an ability to apply the concepts they learn. Aesthetics and art criticism are approached by using the Aesthetic Scanning model (Broudy, 1977) along with glossaries and vocabulary sheets from The Aesthetic

Eye (1977) to build a language for the students' responses both to their own work and the exemplars. The students develop an understanding of the art history context by seeing exemplars from specific categories for painting styles and by offering brief explanations of the ideas and concepts of the styles. Their work in aesthetic scanning gives them new insight into the exemplars and the categories.

Using the SWRL Elementary Art Program (Greer, 1982) as a model, the curriculum uses a series of exemplars to point out specific features that illustrate the art concepts that are the focus of the lesson as well as to "help build a background knowledge of art" (Rush, 1984, p. 10). Exemplars are chosen that show the concept as it is used in mature artists' work in several ways in order to provide "different kinds of content" (Eisner, 1979, p. 119). Whenever possible, these exemplars are chosen from art of this century and especially recent work since it comes from "the learners' own environment" (Lanier, 1984, p. 233). They are also chosen from American art when possible in order to "be meaningful" (Eisner, 1979, p. 119) and "to be centered on artifacts well within the cultural milieu of the learners" (Lanier, 1984, p. 233).

This curriculum was derived from teaching a course with two textbooks: Art Fundamentals (Ockvirk, Bone,

Stinson & Wigg, 1981) and The Arts We See (Lanier, 1983). It was used with a convenience sampling of five sections of approximately 18 students each as a pilot for further refinement and study.

## COMPONENTS OF A CLASS

### Chronological Sequence of a Week of Classes (two class meetings a week - two hour class)

#### MONDAY

- 10:00 Lecture
- 10:30 Evaluation. Hang the students' work and evaluate according to the criteria. Critical discussion of the work using the aesthetic scanning format.
- 10:50 Fifteen minute drawing lesson
- 11:05 Break
- 11:10 Show painting style slides
- 11:25 Discuss lesson concepts, show exemplars, explain production activity. Students work on production activity until class is dismissed at 11:50

#### WEDNESDAY

- 10:00 Lecture
- 10:45 Fifteen minute drawing lesson.
- 11:00 Break
- 11:05 Painting style slides (same as Monday)
- 11:10 Show slides of exemplars again, questions on the production activity. Students work on the production activity until class is dismissed at 11:50.

### Lecture

The thirty to forty-five minute lecture covers art education theory and practice. The content of the lecture includes the components of a discipline-based lesson and aesthetic scanning. A lecturing format is used more in the first third of the semester since the students are new to teaching art in a discipline-based way. As the students become familiar with the format of a DBAE lesson plan, the time is sometimes used to have small group discussions to decide on a concept for a lesson and formulate a plan that includes possible exemplars for the components: aesthetics, art history, art criticism, and studio. These plans are then presented to the class for feedback and discussion.

The instructor for Art 430 models a discipline-based approach to teaching and often points out how the students' art projects are taught in a discipline-based way. The lecture portion of the class is a good time to restate the concept for the projects the students complete for class, and label the components as they are presented in class as a part of the projects. As the students make the connection between their progress in the classroom art activities and the components of a discipline-based program, they see the results of systematic instruction.

During this class time students learn aesthetic scanning. They scan mature artists' work in the art museum and reproductions as well as their own completed projects. This helps them to connect the ideas of aesthetics, criticism and studio art. By scanning their own work the students recognize the sensory, formal and expressive properties they have chosen which helps them recognize these properties in art work they encounter. Through practice with printed handouts they develop a vocabulary for talking about these properties.

#### Evaluation

After each studio project is completed, it is evaluated in class. The standard procedure follows:

1. Display the students' work.
2. Refer to the specific slides and the introductory lecture to point out the choices the students have made to unify their compositions. Clearly relate these to the concept of the lesson.
3. Refer to the criteria to give suggestions for improvements.
4. All work can be changed as a result of the evaluation discussion and handed in during the next class meeting.

#### Other Suggestions on Evaluation

1. Choose three or four projects to aesthetically scan as a class.
2. Use small groups to evaluate student projects and assign grades based on the criteria. Have the groups explain their evaluation to the class. This can be done in combination with the scanning technique.
3. Ask the class for different criteria that could be used. This can be based on the more successful projects.
4. Ask for ideas for applying this concept and/or problem in an elementary classroom. What could be simplified or changed? What other similar project could be used to demonstrate and apply the concepts?
5. After the students are introduced to SWRL, ask for SWRL activities that are designed to apply these concepts.

#### Painting Style Slides

As a result of a presentation by Dr. Michael Day for the participants in the Getty Summer Institute for Educators in the Visual Arts (1984), I began to use a method to show the students an approach to recognizing the distinctions made by art historians to categorize art styles. During every class I show the students a series of 10 slides that are representative of five different

painting styles. I choose these from a total of nine recognized painting styles (Janson, 1977): naturalism, impressionism, expressionism, cubism, surrealism, op art, pop art, abstract expressionism, photo-realism. Whenever possible, I use selections from artists represented in the University of Arizona art museum permanent collection, since the students seem to feel more comfortable in that new setting when a connection to the work they encounter is already established. The class must understand, however, that this is a small sample of styles and categories chosen to give them some insight into the basic concepts and visual characteristics that identify each style.

Since only five minutes of class time is allotted to this exercise, I cover one or two concepts in a class meeting. I intend this time to be a relaxed way to learn about art history, so a few well timed statements are in order.

I show the first series of five slides in chronological order as much as possible given the style overlap in some cases and tell the class the name of the style periods. The next series of five slides is in random order. For these, the students call out the name of the style. I can easily sense by listening to their response which styles are most confusing. After the first week of classes, I use these clues from their responses to

choose one style then briefly explain the basic elements of the concepts of that style.

As the students develop a vocabulary for talking about art from aesthetic scanning practice, they feel more comfortable asking questions about the styles they find confusing. In these discussions I can show the differences in styles quickly by using the slides as exemplars. After four to six class meetings, the students notice and state similarities in the styles based on their perceptions of the work presented.

As a part of the final exam I choose ten slides from those that we have discussed during the semester for the students to identify according to style.

### Daily Drawing Lessons

#### Rationale

I noticed while teaching an Art 430 class that the unit generating the most fear and least success was line drawing. If it is true as Kimon Nicolaides states in The Natural Way to Draw, that "the impulse to draw is as natural as the impulse to talk" (p. xiii) this response seemed inconsistent with nature. In seeking an explanation I found that Rush (1984) points out "most adult Americans, when asked to draw a man or woman, produce figures that look in many respects as though they were drawn by pre-adolescent children" (p. 7). She goes

on to say that "these drawings look the way they do because drawing artistically is a skill that must be learned, that is, practiced" (p. 7). It was clear then that if the students were to improve their drawing ability they must "undergo the same kind of systematic, sequenced learning experiences as those found in discipline-based art programs for children" (p. 9) accompanied by daily practice.

I made the decision that the drawing practice would be a worthwhile addition to the curriculum despite the loss of class time. Day (1983) agreed that drawing skills are "of considerable use to teachers" (p. 42). The students obviously could not acquire the basic drawing skills they needed during the two week drawing unit presented as part of the curriculum and since I must cover a certain amount of material during the semester, I could not expand the time spent on the drawing unit per se. I decided to teach a short daily drawing lesson during each class meeting that would underscore the DBAE principles of teaching art in a sequential way using small steps. During each two hour class meeting, I spend fifteen minutes on a drawing lesson based on two books, Drawing on the Right Side of the Brain by Betty Edwards, and The Natural Way to Draw by Kimon Nicolaides.

The structure of this lesson is the same as the other activities in the class: explain the concept, draw

it from several exemplars if it is a generalization, have the students use the concept in a short project; and evaluate it according to a given set of criteria. The differences in the two class activities are the shortened time spent on each drawing activity and no graded evaluation of the drawings. Instead of a graded evaluation, I collect the drawing journals three times during the semester to check for progress, evidence of an understanding of the concepts, and any special problems, then write a comment.

The students do all their drawings in their journals, 5 X 7 inch pads of drawing paper, one drawing during each class meeting, then two more on their own time; a total of six each week. So, they learn a concept, apply it to my choice of subject matter in class, then apply it to their own choice of subjects. The sequence builds one skill on another and most are successful in their assignments. This, along with their own collection of drawings showing their progress motivates the students.

## SEQUENTIAL CURRICULUM FOR FORM

### Form Problem One

#### Expected Outcomes

Students who successfully complete the task will demonstrate an ability to apply the following concepts:

1. Shapes and proportions of the format shape directly affect the unity of the work.
2. Negative and positive shapes are equally important.
3. The format shape and proportion affect the shape and size of the applied shape.
4. A certain amount of unity can be predicted by using shapes similar to the format shape.
5. Compositions can be balanced symmetrically and asymmetrically.

#### Points to Cover in the Introductory Lecture and Slides

1. One of the first decisions artists make is the size and shape of the format.
2. Shapes that contribute to the principle of unity with variety can be chosen to use inside the format shape. A way to achieve this is to vary the placement of the shapes.
3. All parts must contribute to the whole.
4. In order to decide on placement of the shapes,

consider 2 parts: the parts that are covered by the shapes and the parts that are not.

5. Achieving implied balance. Shapes are arranged in relation to the center of the format. One way to achieve balance is symmetrical or formal. In this the shapes are arranged so that they form a mirror image around a center line as in human bodies. Another way to achieve implied balance is asymmetrical or informal. In this the weight of the shapes appear to be balanced though they are not restricted to being equidistant from the center line. Asymmetrical balance tends to give a broader range of negative and positive space to work with since one side of the work does not dictate the other side.
6. Another consideration in the placement of shapes is repetition. This depends again on the placement of the shapes and especially the distance between similar shapes.
7. These decisions are based on setting up a hierarchy of shapes, that is, making some shapes more important than others.
8. All shapes and space contribute to the whole, the contrast of the less emphasized with the more emphasized is the idea of unity with variety. Some ways to make one area more emphasized is to make it

different from the rest by making it more complex, simpler, darker, lighter, or by arranging that area to have more or less negative space.

#### Slides

Point out the following in all the slides:  
positive, negative space; unity with variety; dominance; the relationship of the format shape to the shapes used within it.

Rhythm, repetition, movement

Van Gogh, V.            Irises    DUPT

Itten, J.                Variation 3

Economy

Picasso, P.            The Lovers    SPPT

Picasso, P.            Portrait of Madame Picasso

Balance - symmetrical

O'Keefe, G.            Gate to Adobe Church    USPT

Balance - asymmetrical

Rothko, M.            Mauve, green, red    USPT

Newman, B.            Jericho    USPT

Mondrian, P.            Composition 1    DUPT

#### Student Assignment

Students cut out shapes from small rectangles and squares then use the cut out shapes and the outside shape that forms a negative of the shape in a composition.

Their work will be asymmetrically balanced, show good use

of negative space, show an area of dominance.

#### Production

1. Each student will need two sheets of construction paper the same size, 9 X 12, one light, one dark
2. Cut the dark sheet of construction paper into at least five rectangular or square pieces.
3. Fold each of these in half.
4. Start at the fold and cut a rectangle or a square from each of the five cut pieces and unfold both the square and the cut frame edge.
5. This gives the student a symmetrical shape and its negative.
6. Arrange the negative shapes and the positive shapes on the lighter paper.

#### Evaluation Criteria

1. Asymmetrical balance is used.
2. The negative and positive space is used to make a unified composition.
3. There is an area of emphasis.
4. All the cut shapes are rectangles or squares.
5. At least seven shapes are used and at least three of these are the negative frame of the cut out shapes.
6. Dark shapes are applied to a light background.
7. At least one shape is cut by the edge of the format.
8. Craftsmanship: All shapes are glued with no excess

glue showing. All edges are cleanly cut.

### Form Problem Two

#### Expected Outcomes

Students who successfully complete the task will demonstrate an ability to apply the following concepts:

1. Format shape directly affects the choice of shapes and placement in a composition.
2. Design principles can be applied to all format shapes. Negative and positive shape relationships are important in all format shapes. Heirarchy and dominance are important considerations even when using different elements in different format shapes.

#### Points to Cover in the Lecture and Slides

1. Consider how the unity is affected by changes in the format shape.
2. The shapes used inside a format shape must change to ensure unity.

#### Slides

Noland, K.	Lapse USPT
Noland, K.	Edgeways
Stella, F.	Singerli Variation I USPT
Stella, F.	Effingham I
Youngerman, J.	Roundabout USPT

### Student Assignment

The students use rectangles, squares, triangles in a long, rectangular frame shape. They apply their knowledge of design elements and principles to a new frame shape by making more choices in selecting the shapes. They cut the shapes any size and use them in any combination to expand their experience using these shapes in a less controlled situation.

1. The students choose two values of construction paper; one light, one dark.
2. The lighter paper is cut to 5 X 12 inches. The darker is cut into any combination of triangles, rectangles, or squares.
3. The students arrange and glue the shapes on the lighter rectangular format.
4. The arrangement uses good negative and positive shape relationships, dominance, unity with variety.

### Evaluation Criteria

1. At least one shape breaks the boundary of the format.
2. Dark colors are applied to light.
3. One area is dominant.
4. The applied shapes are rectangles, triangles, and/or squares.
5. The negative and positive space relationships relate to the unity of the composition.

### Form Problem Three

#### Expected Outcomes

Students who successfully complete the task will demonstrate an ability to apply the following concepts.

1. Faster and slower movement can be implied in two-dimensional work.
2. Simple and/or complex rhythm can be implied in a composition.
3. Hierarchy and dominance are important considerations for organizing a composition.
4. Rhythm and repetition can be the basis for an asymmetrical composition.

#### Points to Cover in the Lecture and Slides

1. Negative space is important in this composition since that along with the change in size are the features that give an implied feeling of speed and movement.
2. Implied speed and movement can be controlled by organizing negative space and varying the size of the repeated shapes.

#### Slides

Point out in the slides how placement of the shapes, including overlapping affects the implied speed of the shapes. Compare the relative static quality of Andy Warhol's 100 Campbell's Soup Cans to the different speeds

represented in Burchfield's Song of the Katydid. Have the students point out the differences. Call their attention to the differences in the kind of shapes used in the slides and the use of rhythm. Ask the students to show the use of hierarchy and dominance in two dissimilar slides.

Ernst, M.	La Paralis	GEPT
Louis, M.	Sigma	USPT
Lohse, R. P.	Rhythmical Progression	USPT
Krupka, F.	Compliment	GEPT
Frankenthaler, H.	Flood	USPT
Warhol, A.	100 Campbell Soup Cans	USPT
Eddy, D.	GV 1980	USPT
Burchfield, C.	Song of the Katydid	USPT
Burchfield, C.	The Insect Chorus	

#### Student Assignment

The students will cut rectangles and/or squares from a dark value construction paper then arrange them on a light background to imply varying speeds using the design principles of rhythm and repetition. The compositions will show a clear area of dominance.

Note: They often like to associate a word like flow with this problem.

### Production

1. The students will choose two sheets of construction paper, 9 X 12 inches; one light, one dark.
2. They choose and cut varying sized squares and/or rectangles then glue them to the dark paper.
3. The arrangement will form a pattern of repetition and rhythm that implies a change in speed.
4. They arrange the shapes to show an area of dominance and good negative and positive space relationships.

### Evaluation Criteria

1. Dark will be applied to light.
2. At least nine shapes are used.
3. At least two shapes will be cut off by the edge of the format.
4. The implied speed of the composition must accelerate at least once and decelerate at least once.
5. The shapes touch at least two edges of the paper.
6. There is an area of dominance.
7. The composition will hang horizontally.

### Form Problem Four

### Expected Outcomes

Students who successfully complete the task demonstrate an ability to apply the following concepts:

1. Unity can be achieved with images in a large range of sizes by using similiar shapes.
2. Asymmetrical balance can be used in a vertical composition with a large range of sizes.
3. The elements and principles of negative and positive space, heirarchy and dominance are important in a composition.

#### Points to Cover in the Lecture and Slides

Point out the use of asymmetrical balance. Have the students point out the heirarchy of elements and the use of negative and positive space.

#### Slides

Kelly, E.	Untitled 1960	USPT
Arp, H.	Untitled 1915	GEPT
D'Archangelo, A.	Constellation #11	USPT
Mondrian, P.	IA 1930	DUPT

#### Student Assignment

1. The students choose a dark and light value construction paper, one sheet of 9 X 12 inch light, dark as needed.
2. The students cut out geometric shapes, squares, rectangles, triangles, and/or circles from the darker paper according to their own preference.

3. The students arrange and glue the shapes on the lighter paper by applying the design elements and principles they have learned.

#### Evaluation Criteria

1. The darker value is applied to the lighter value paper.
2. The composition hangs vertically.
3. At least five shapes are used.
4. At least one shape is cut off by the format shape.
5. At least three shapes touch.
6. The negative space adds to the positive shapes in the composition.
7. There is a clear area of dominance.
8. Craftsmanship - All shapes will be glued flat with no glue showing, all edges are clean and straight.

#### Form Problem Five

#### Expected Outcomes

Students who successfully complete the task demonstrate an ability to apply the following concepts:

1. An irregularly shaped object can be arranged in a composition using good negative and positive space relationships, rhythm, repetition, asymmetrical balance, and dominance.
2. Simplifying and flattening shapes abstracts them.

3. An irregularly shaped object can be used as a source for a repeated motif.

#### Points to Cover in the Lecture and Slides

1. Everyday objects can be used for sources for imagery if they are taken out of their usual environment.
2. A simple way to abstract a shape is to simplify and flatten it.
3. The design elements and principles the students have learned can be applied to irregularly shaped objects.
4. An important element in this exercise is rhythm since the pace of the composition is important.

#### Student Assignment

1. The students will use a square black sheet of construction paper as the format. As a source for their repeated motif, they choose a kitchen tool or everyday object. They will flatten and simplify the shape by using the general outline then one or two interior shapes cut out as simplified details. The students arrange these shapes on a dark background in an asymmetrical composition using their knowledge of design elements and principles.

#### Evaluation Criteria

1. The format is a 9 X 9 inch square.
2. The repeated shape is derived from a tool or everyday object.

3. White shapes are applied to a black background.
4. At least one shape is cut off by the format.
5. There is an area of dominance.
6. At least two of the shapes touch and one overlap.
7. The composition uses asymmetrical balance, good negative and positive space relationships.

## SEQUENTIAL CURRICULUM FOR LINE

### Points to Cover in the Introductory Lecture

1. Direction--lines have predictable emotional qualities that depend on the direction of the line. Horizontal is calm, serene, stable. Vertical is poise, aspiration. Diagonal is agitation, motion. Direction can be implied. A line can have different directions within a larger overall direction. Direction depends on placement within the format shape (location). Emotional qualities depend on placement and direction.
2. Character--lines have different expressive qualities. This depends on the tool used to make the line. These differences can be as large as a chalk line and a pen line or as subtle as hard and soft pencils. The expressive character of the line may be more important than an accurate portrayal of the object being drawn. Portraying the expressive character may use fewer lines than realistically portraying the actual object.
3. Line and other art elements: (a) value--line can be used to make different values. Several methods follow: putting more or less pressure on the pencil; crosshatching the lines; using thick and thin lines; using groups of lines with organized spaces between

them. In this last method rhythm and repetition are important since the spaces between the lines give the value. (b) Texture--line can portray different textures. This can be controlled by the tool used to make the line. Some of these are finger, brush, pencil, and ink pen. The arrangement of the line contributes to the texture. (c) Shape--different values and textures can define the edge of a shape as well as a single line. (d) Space and line--line can create a feeling of implied space. This can be done by using contrasting values which can give a plastic quality, the illusion of a third dimension on a two dimensional surface. A contour line can also give an illusion of space by using an expressive continuous line to separate an area or object from its surroundings. A flowing line used to decorate a surface that is not intended to depict a spatial quality is called a calligraphic line.

#### Slices

Direction, Diagonal

Feninger, L.            Manhattan Skyscrapers, USPT

Implied Direction

Diagonal

Feninger, L.            Manhattan, 1955, USPT

## Curved

Riley, B.                   Untitled 1965, ENPT

## Horizontal

Delacroix, E.               The walls of Tangier 1832, FRPT

## Texture

Van Gogh, V.               Haystacks in Provence Arles

Seurat, G.                  The Artist's Mother, FRPT

## Contour Line

Brooks, R.                  The Sorrows of Departure, USDR

Brooks, R.                  We Weep and We Weep Alone, USDR

Matiasse, H.               Woman at Table 1944, FRDR

Burchfield, C.             Tree and Tree Stump, USDR

## Calligraphic Line

Davis, S.                  Composition #5, 1934 USDR

## Expressive Quality of Line and Different Media

Burchfield, C.             Sunrise, USDR

Sheeler, C.                Rocks at Steichen's, USDR

Hokusai                    Jude, JAPT

Picasso, P.                Dancers, 1925 SPPT

Smith, D.                  1965, U.S. Drawing, USDR

## Value

Sheeler, C.                Feline Felicity, USDR

Bruegal, P. elder         Marine Landscape, FLDR

Richards, B.              Ferns Swamp 1974, USDR

**Space and line**

Seurat, G.	Trees on the Bank of the Seine 1884, FRDR
Rembrandt	Elephant, DUDR
Rembrandt	Farmstead with Pigeon Loft, DUDR

**Line Problem One****Expected Outcomes**

Students who successfully complete the task demonstrate an ability to apply the following concepts:

1. Hierarchy can be applied to line drawing.
2. Negative and positive space relationships can be applied to a contour line drawing.
3. Several methods can be used to portray space and darker areas in a line drawing.
4. The point of view and line quality contribute to the expressive quality of a line drawing.

**Points to Cover in the Lecture and Slides**

1. Review the concept of separating space - object from background, not outlining.
2. Review the concept of implied line as it applies to placing their packs on the format and point of view.
3. Review the emotional qualities of lines, vertical, horizontal, diagonal.

4. Review the methods for changing values: repeated single lines, more pressure on the pencil, crosshatching.

#### Slides

Point out the placement of the image in relation to the format and if it is cut off by the format shape. Point out the area of emphasis and the heirarchy. Point out any repeated lines used and their place in the heirarchy.

Da Vinci, L.	Old Man Thinking, ITDR
Rousseau, T.	The Forest in Winter at Sunset, FRDR
Picasso, P.	Italian Peasants, 1919, SPPT
Picasso, P.	Three Ballerinas, 1919, SPPT
Bruegal, P.	Man with a Staff, FLDR

#### Student Assignment

1. The students make a contour drawing of a backpack in lead pencil.
2. They choose a point of view for their drawing that expresses a feeling.
3. They choose a dominant area and develop a heirarchy.
4. They use only line for changes in value: more pressure, parallel lines, crosshatching.
5. They set up their packs in class, then do a modified contour drawing in which they will look at the pack

eighty per cent of the drawing time and look at the drawing only to correct proportions.

6. Encourage them to make a decision about a dominant area before they begin.

Note: They have done blind contour drawings in their small notebooks so are familiar with the term contour.

#### Evaluation Criteria

1. The format is at least 12 X 14 inches.
2. The drawn image touches the edge of the format at least once.
3. The image is recognizable as a pack or purse.
4. The image is drawn with lines only.
5. The placement on the format shows good use of positive /negative space and expressive qualities of diagonal, horizontal, vertical lines, and shows an area of dominance.

#### Line Problem Two

#### Expected Outcomes

Students who successfully complete the task demonstrate an ability to apply the following concepts:

1. Lines have predictable expressive qualities.
2. Abstract line drawings can express a recognizable emotional quality. This quality can be applied to more objective work.

3. There is a relationship between line value, line direction, line quality and predictable emotional responses.
4. These qualities can be generalized to other abstract work the students encounter.

#### Points to Cover in the Lecture and Slides

Note: Do not talk about these until the exercise has been completed.

1. Lines can express emotion even when they do not depict an object.
2. Review the expressive qualities of line: direction, value, thick-thin.
3. Review the way line placement affects its emotional quality.
4. These qualities can be applied to other, more objective work by using implied direction, darker or lighter values, heirarchy, placement.

#### Student Assignment

1. Before class begins cut small slips of paper (1 X 1/2 inch), for each student in the class. Choose four emotion words, i.e. hate, joy, anger, peace, and write one on each slip.
2. Tell the students to choose a slip of paper then keep their word a secret.

3. Give the students small rectangular sheets of paper (9 X 7 inches).
4. The students will make a nonobjective drawing using a lead pencil and line that they feel depicts the word on their slip of paper.
5. When these are complete, approximately ten minutes, the students put them up for display.
6. Have one student sort a few of the drawings into a natural division that he or she sees. Continue this sorting until all drawings are in a category group. Ask the class for feedback on the categories.
7. Choose a category and have the students whose drawings are not represented in that category guess the word it represents. Continue until all the categories have been revealed.

#### Evaluation Criteria

1. The drawing is non-objective.
2. The drawing is made with pencil line only.
3. The drawing depicts the student's idea of the emotion word on the slip of paper.

NOTE: These drawings are not usually graded, they are intended as an exercise to show the expressive quality of line.

### Line Problem Three

#### Expected Outcomes

Students who successfully complete the task demonstrate an ability to apply the following concepts:

1. Images have an identifiable gesture.
2. These gestures are depicted in the exemplars and can be identified.

#### Points to Cover in the Lecture and Slides

1. Gesture drawing is concerned with the inner weight and movement of the form. This is different from the contour drawing the class has been studying.
2. An expressive drawing uses both the gesture and the contour of the image.
3. People are a good subject for gesture drawing because the students can sense the weight distribution and motion. All subjects have gesture.
4. In gesture drawing it is important to ignore the surface at first and concentrate on the weight and movement. These drawings will probably look less like the subjects than their previous drawings.
5. All the information the students need to do the drawing is in the subject. Remind them to draw exactly what they see.

### Slides

Point out the gesture depicted in the drawings. Ask for explanations for the weight distribution. Point out that the surface of the depicted image seems less important than the gesture because of a lack of detail.

Daumier, H.	Clown	FRDR
Daumier, H.	Boy Running,	FRDR
Daumier, H.	Rider,	FRDR
Delacroix, .E	Chasse du Lion a l'affut,	FRDR
Millet, F.	Washerwoman,	FRDR
Poussin, N.	Horseman in Flight,	FRDR
Matisse, Henri	Study for Christ on the Cross for Notre Dame du Rosaire,	FRDR

### Student Assignment

1. Students use small newsprint pads for these drawings with one or two drawings to a page.
2. Demonstrate gesture drawing by first assuming a pose then depicting it as a gesture drawing on the chalkboard.
3. Each student will do a one minute pose of any gesture he or she chooses. The other students will depict the gesture in a drawing.
4. Remind the students to use their entire lower arm to make the drawings. Encourage them to work as freely and large as possible.

5. The students can use small pieces of crayon, chalk, pencil.
6. Point out that these are not finished drawings with all the considerations that that entails.

Note: The students will be stiff at this at first. This is designed to give them a feel for the gesture.

#### Evaluation Criteria

1. Drawings are done quickly with any available medium: chalk, pencil, crayon.
2. All the student poses are drawn on newsprint paper.
3. Drawings accurately portray the weight distribution and basic gesture of the subject.

Note: These are not considered finished drawings and are not graded. They are informally checked during class while the instructor circulates among the students and offers suggestions.

#### Line Problem Four

#### Expected Outcomes

Students who complete successful drawings demonstrate an ability to apply the following concepts:

1. Lines can depict weight and volume.
2. This concept can be generalized this to other subject matter in later exercises.

3. The plastic quality, weight and volume, can be identified as it is depicted with line in exemplars.

#### Points to Cover in the Lecture and Slides

1. Depicting weight and volume on a 2 dimensional surface refers to a plastic quality of line.
2. There are different methods for achieving this. The one the students will study uses a spiral as a basic shape to depict volume.
3. This is one way to imply a feeling of space and portray light and shadow in a line drawing.

#### Demonstration

1. Have the students follow along on their practice paper as you do this.
2. Demonstrate a spiral on the chalkboard. Keep the lines of the spiral closely spaced and even.
3. Do a spiral that is an even horizontal, a vertical, a horizontal that begins wide then narrows, a vertical that begins wide then narrows, an even curve, a wider to narrow curve.
4. Draw one that starts wide then narrows to a point. Draw over the lines on this spiral. Following the curvature of the spiral lines go over the lines to darken the lower third of the spiral along its entire length.

5. Draw another that starts wide then narrows to a point. Follow the procedure in step four to darken the top third instead of the bottom. Do another spiral and darken a part of the length of the top third and the bottom third.
6. Practice this a few times on curved and vertical spirals. Make sure you consistently follow one side of the spiral lines.

#### Student Assignment

1. Students use this technique to portray green chile peppers. Their drawings depict weight and volume.
2. Students lightly draw a spiral in the general shape of their chile.
3. Students draw over the spiral to show the irregularities of the chiles.
4. Students use their large drawing paper 12 X 18 inches.
5. Students apply their knowledge of negative and positive space to decide on placement of their chiles on the format.
6. The results are submitted as finished drawings at the end of the class meeting.

#### Evaluation Criteria

1. The drawing is placed on the format using good negative/positive space relationships.

2. The green chile depicted is recognizable as a particular chile.
3. The green chile is based on a spiral shape and portrays the plastic quality of volume and weight.
4. The drawing is in pencil.

## SEQUENTIAL CURRICULUM FOR SHAPE

### Points to Cover in the Introductory Lecture

1. Affinity to shapes is predictable. Shapes can be divided into geometric and biomorphic categories. Geometric shapes are based on exact mathematical laws of geometry. These include rectilinear shapes; those that have straight lines for edges. Biomorphic shapes resemble live organisms. These two categories have predictable expressive qualities:  
geometric--rigid, brittle, perfect, stable;  
biomorphic--rounded, natural, flexible.
2. Shapes have edges. The edges can be designated one from another by contrasts of color, value, texture, or an outline. The edges can be soft and blurry or hard and clear. Outlining shapes tends to isolate them but if all the shapes are outlined the composition can seem chaotic.
3. Shapes can be arranged to show an illusion of space on a two-dimensional surface. There are several methods for making these arrangements: overlapping, transparency, interpenetration, inclined planes, disproportionate scale, color, value contrast, relative perspective and linear perspective.

4. Linear perspective is a mechanical trick not an honest statement of the actual shape. It is based on the idea that you can mechanically determine your field of vision. The horizontal line you draw on the format represents the point where your vision converges with the curvature of the earth. It is called the horizon line. To find the sides of the field of vision put your arms out to your sides perpendicular to your body then bring them forward toward the center until you can see them. Draw an imaginary line between your outstretched fingertips and the horizon line. The enclosed space is considered to be your field of vision.
5. Shapes can be arranged to depict different amounts of space. Two of these are called deep space and shallow space.
6. Some shapes are recognizable as representing objects that have volume and should take up space, often these are overlapped to show a quality called intuitive space.
7. Negative space is important. Think of it as the organized pauses between shapes, then use these to provide the hierarchy in your composition.
8. Sometimes shapes are not depicted realistically. The artist could be using the shapes to control the

viewers' attention, to express a quality, to make changes for unity, variety, and balance.

### Slides

Use two slide projectors. Point out the shape of the format, the implied three-dimensions, plastic quality of the modeled shapes in all appropriate slides.

biomorphic

geometric

O'Keefe, G. Red Canna, USPT

Hopper, E.

The City, USPT

linear perspective

aerial perspective

Nichols, D. Company for Supper, USPT

Sisley, A. St Mames,

FRPT

Eddy, D. Silver Shoes, USPT

Signac, P. The Seine

at Herblay, FRPT

intuitive space

decorative shapes

Denis, M. April, 1892, FRPT

Matisse, H.

The Parakeet, FRPT

Feininger, L. Lady in Mauve, 1922

Matisse, H.

The Mermaid, FRPT

deep space

shallow space

Matisse, H. Still Life in

Matisse, H. Anemones

the Studio

Burko, D. Canyon River View

Marin, J.

Movement #2, USPT

forming an edge

soft edge

Louis, M. Floral, 1959, USPT

hard edge

Indiana, R.

The X-5, 1963, USPT

balance

Picasso, P. Bottle, Guitar & Pipe

Leger, F.

1912

Three Women 1921

painting style shapes

Surrealist

Cubist

Tanguy, Y. At Risk of the Sun, 1947

Gris, J.

Grapes, 1913, SPPT

Dali, S. Inventions of the

Picasso, P., 1909

Monsters SPPT

Woman with Pears

### Shape Problem One

#### Expected Outcomes

Students who complete successful drawings will demonstrate an ability to apply the following concepts:

1. Simplifying and flattening shapes abstracts them.
2. Different values can be portrayed with pencil and applied for a specific expressive effect.
3. Real life shapes can be organized for unity with variety by choosing only those shapes that contribute to the expressive quality of the work. This might include changing the location of the shapes.

4. Elements and principles of design can be applied to shape problems.

Points to Cover in the Lecture and Slides

1. Artists sometimes change shapes by simplifying and flattening them to give an expressive quality to their work. This includes leaving out details and shading.
2. The decision to change a shape should be based on your idea of heirarchy and unity with variety.

Slides

Note: Use 2 slide projectors

These are pairs of slides showing an actual scene and an artist's rendering of it. Point out in the pairs of slides how the artist has changed the actual scene. Speculate on the reason.

O'Keefe, G.

Rancho Church 1929

Sheeler, C.

Barn Abstraction

Picasso, P.

Houses on the Hill 1909

Strand, P. USPH

Rancho de Taos Church

Sheeler, C.

Buck's County Barn

Picasso, P.

Photo of Horta

Point out in these slides the simplification and flattening of the shapes.

Cezanne, P. The House with Cracked Walls, 1892, FRPT

Demuth, C. Horses 1916,

Demuth, C Sails 1919, USPT

O'Keefe, G. Patio with Black Door, USPT  
Sheeler, C. Offices, 1922, USPT  
Matisse, H. Jardin Marocain 1912, FRPT  
Feninger, L. Blue Skyscrapers, 1937, USPT

#### Student Assignment

The students choose a magazine photograph as a reference for their subject matter. On their large drawing paper they block in the general proportions of the photograph then use at least five flat values to depict the shapes they choose. Their drawing uses the same general format shape and is recognizable as an abstraction of the photograph. They use the design principles they have learned to organize their drawings.

1. Have the students choose a photograph.
2. Demonstrate turning the photograph upside down then blocking in the general proportions.
3. Remind the students that they can decide how much of the photographed image to use.
4. Have the students depict the shapes in the photograph in pencil values. Encourage the students to build up the shapes instead of outlining.

#### Evaluation Criteria

1. The drawings contain at least six different areas or shapes.

2. The approximate placement of the shapes should remain constant with the original photograph.
3. The drawings show at least five different values.
4. At least two shapes are cut by the format shape.
5. At least three-fourths of the page is covered.
6. The minimum dimensions are 12 X 14 inches.

Note: That is a large format for this drawing. If lack of time is a consideration, then small drawings (8 X 10) work well as a format size; however, the students seem to be prouder of their large drawings.

### Shape Problem Two

#### Expected Outcomes

Students who successfully complete the task will demonstrate an ability to apply these concepts:

1. Linear perspective can be used in abstract compositions using geometric shapes.
2. One point and two point perspective have mechanical rules that must be followed.
3. Linear perspective can be used to depict three-dimensional space on a two-dimensional surface.

#### Points to Cover in the Lecture and Slides

1. Review the definition of linear perspective.
2. Explain the placement of the horizon line on the format.

3. Explain axis and vanishing points.
4. Demonstrate one point perspective on the chalkboard using a cube as an example of a shape.
5. Demonstrate two point perspective on the chalkboard using a rectangle as a examples of a shape.
6. Show how a composition using rhythm and repetition might be arranged and demonstrate how to rough in the implied line and shapes.

Note: Cover one point perspective and complete the activity, then begin two point perspective.

#### Slides

1. Point out which are one point and two point perspective. Point out the axis and have the students tell the location of the vanishing point(s) and horizon line. Contrast the artists who have used linear perspective with the earlier artist, Gallego, and the oriental art. Connect this idea with Lanier's lens: how we have learned to see.

Estes, R.	Paris Street Scene, 1972, USPT
Estes, R.	Subway 1969, USPT
Canaletto	Piazza San Marco, ITPT
Eddy, D.	M. Raphael Silverware 1944, USPT
Estes, R.	B.& O. 1975, USPT
Hogue, A.	Avalanche by Wind 1944, USPT

Gallego                      The Temptation, ITPT  
Escher, M.                  Doric Columns, 1945, DUGR  
Escher, M.                  High and Low, 1947, DUGR

#### Student Assignment

The students use linear perspective to design and draw two compositions based on using the elements of rhythm and repetition to depict faster and slower motion on a two-dimensional format. They establish a horizon line and vanishing point(s). They organize squares and rectangles with implied three dimensions to show movement. For this they need to remember two previous problems: the form problem (3) using these elements and the flat shape problem.

#### Evaluation Criteria

1. At least seven shapes are used.
2. At least one shape is above the horizon line, at least one below, and at least one starts below and extends above the line. At least two of the shapes overlap.
3. The shapes are arranged to show rhythm and repetition and imply motion. The implied motion appears faster in at least one area and slower in at least one area.

4. The composition using one point perspective is designed to hang vertically. The two point perspective is designed to hang horizontally.
5. There is an area of dominance.
6. At least three flat values are used.

#### Alternative Assignment

The students design and draw two compositions using linear perspective: one using one point; one using two point. The students choose any shape and at least three flat values. They show only the shapes they choose, not the lines from the shapes to the vanishing points or the horizon line.

#### Evaluation Criteria

##### One point perspective

1. At least two objects are shown above eye level.  
At least three objects shown below eye level. At least one depicted resting on the ground plane but projecting above eye level.
2. Use at least three flat values.
3. Have a clear area of dominance.

##### Two point perspective

1. Have two vanishing points at the edges of the horizontal format.

2. Use at least five shapes. One taller than the rest. Two overlapping.
3. Have a clear area of dominance.
4. Use at least three flat values.

## SEQUENTIAL CURRICULUM FOR COLOR

### Points to Cover in the Lecture and Slides

1. Color has a vocabulary. Some of these words are:  
hue, value, intensity, analogous, triad,  
complementary, split-complement, simultaneous  
contrast, neutralized color, local color, subjective  
color.
2. Color is expressive. These qualities are predictable  
according to the color relationships artists use.
3. These color relationships have been diagrammed  
according to a theory. One of the most widely known  
is the color wheel.
4. A color's location on the color wheel determines its  
relationship with other colors. Some of these  
relationships are complements, analogous, split  
complements, triads. By choosing a relationship an  
artist can predict an expressive quality in the work.
5. Another color relationship exists between warm and  
cool colors. Warm colors seem to advance and cool  
seem to recede. This can be used to imply space in a  
two dimensional format. In this way a receding shape  
can have the same value as an advancing shape. This  
can be used to organize shapes in a heirarchy and/or



## Outlined in Neutral

Roualt, C. Circus Trio, 1924,

FRPT

## Monochromatic

Reihardt, Ad Abstract Painting,

1952, USPT

Ryder, A. P. Grazing Horse,

1914, USPT

## Triad

Fish, J. Goldfish Fantasy, 1970

USPT

## Key Color

Bailey, W. Manfoni Still Life

1978

Hartley, M. Mount Katahdin, ME

1939, USPT

Burchfield, C. After the Ice

Storm

## Local &amp; Subjective Color

Homer, W. Street Corner,

Santiago, Cuba, 1885

Picasso, P. The

Sculptor, 1931

## Complementary

Nesbitt, L. Manhattan

Bridge, 1975, USPT

Johns, J. Device

Circle, 1960, USPT

## Analogous

Flack, A. Strawberry

Tart, USPT

Fish, J. Glasses, 1974

Flack, A. Rich Art

1972

Dove, A. Red Sun 1946,

USPT

Nolde, E. Pentacost,

GEPT

Warm Advancing, Cool Receding

Cezanne, P. Quarry and Mont. San Victoire, 1900, FRPT	Cezanne, P. L'Estaque: Village and Sea, 1883
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Dove, A. That Red One 1944 Balance	Rothko, Mark #18, 1952
---------------------------------------	------------------------

Albers, J. Homage to the Square Red Brass, USPT	Dove, A. Partly Cloudy 1941
--	--------------------------------

Subjective Color, Symbolic Color

Marsh, R. Monday Night at the Metropolitan 1936	Kirchner, E. Portrait of the Sculptor, 1923
--	--

Shahn, B. The Red Stairway 1944, USPT	Burchfield, C. November Evening
--	------------------------------------

Note: Another way to cover this material is a film on color. Two are available through media services. Titles: Color; Discovering Color

### Color Problem One

#### Expected Outcomes

Students who complete a successful project will demonstrate an ability to apply the following concepts:

1. Adding increasing amounts of black or white to a color changes its value in a direct proportion to the amount added.

2. Adding a color's complement changes the intensity of that color. An equal amount of each color will result in a grey.
3. Adding a key color to a color spectrum changes the intensity of each color and gives a common color relationship.
4. Repeated small patterns can be used as decorative elements. The affect of the repeated patterns change according to the amount of contrast between the hue, value, and intensity of the colors used.
5. A large range of marks can be made with a small brush. These can be planned and reproduced in a pattern.
6. The affect of an applied pattern changes according to the amount of contrast in the hue, value and intensity of the colors.

#### Points to Cover in the Lecture and Slides

Cover the following points in addition to those covered in the expected outcomes.

1. The source for repeated patterns can be alphabets from other cultures, numbers, and/or symbols.
2. The organization of decorative repeated patterns depends on rhythm and repetition.
3. The results of the color mixtures are predictable and can be applied for specific expressive qualities.

4. Applying paint. The paint will be applied by building up the shape not by outlining then filling in the space. This is known as a painterly method.

#### Slides

Matiasse, H.	The Bees
Krushnick, N.	1964, USPT
Komodou, W.	You Know Where You Are At, USPT
Kosloff, J.	Striped Cathedral, USPT
Kosloff, J.	Longing, 1977
Nishapur	Stucco Ornament, Persia, ISPEAR
Veramin	Persia Masjid-i-Jami, ISPEAR
Rayy	Stucco Relief, ISPEAR

#### Student Assignment

This is a two part assignment.

Part 1: The students design and paint a composition that consists of three circles (or shapes of their choice) of at least seven concentric bands. Each circle demonstrates a different color mixing relationship: one circle will show a value scale based on one hue; one circle will show intensity by using the mixture of two complements; one circle will show the results of mixing an equal amount of a key color to seven hues.

Part 2: The students mix and apply colors as small repeating patterns of surface decoration on the three circles. The colors used in these patterns use the same

color mixing concepts as the larger circles. The organization of the application is different in the each circle. In the value circle the pattern is applied so that the darkest value in the pattern is applied to the lightest band of the larger shape. In the intensity circle each complement is applied to its opposite. In the key color circle the complement of the key color is mixed with all the other hues then applied.

#### Evaluation Criteria

1. Each circle contains at least seven concentric bands.
2. Each circle is the result of one color mixing concept: value, intensity, key color.
3. At least two of the circles is cut off by the format shape.
4. One circle is larger.
5. The decorative pattern is applied according to the color mixing concepts of value, intensity, and key color. A different repeated pattern is used on each band.

#### Color Problem Two

#### Expected Outcomes

Students who successfully complete the task will demonstrate an ability to apply these concepts:

1. Color can be mixed and applied according to a prearranged color scheme.
2. Color and shape have predictable expressive qualities.
3. Colors can be mixed for a specific color scheme.
4. Dominance and heirarchy can be applied to organizing color and shape problems.
5. Rhythm and repetition can be used to organize a color and shape problem.

#### Points to Cover in the Lecture and Slides

1. Review geometric and biomorphic shapes. Point out the expressive qualities of the shapes.
2. Point out the design possibilities inherent in the shapes. Shapes can be organized according to realistic images. Example: rectangles can be arranged to resemble building facades.
3. Review the color relationships of complementary, split-complementary, analagous, monochromatic, triad.
4. Review methods of mixing colors to change value and intensity.
5. Review the painterly method of applying paint.
6. Review ways of defining edges of shapes: lines, color, value, hard and soft edges.

#### Slides

#### Triangles

Noland, K.

Magenta Haze, USPT

Noland, K.           Blue Horizon  
 Noland, K.           Prime Course  
 Biomorphic  
 Louis, M.            Tet 1958 USPT  
 Frankenthaler, H.   Flood 1967 USPT  
 O'Keefe, G.         Red Canna 1933 USPT  
 O'Keefe, G.         Sunflower for Maggie USPT  
 Dove, A.            Golden Sunlight USPT  
 Soft Edge shapes  
 Louis, M.            Linked Columns II USPT  
 Rothko, M.         Blue over Orange USPT  
 Rothko, M.         Red and Pink on Pink  
 Rectangles  
 Bolotowsky, I.      Dark Diamond 1971  
 Hopper, E.         Early Sunday Morning 1930  
 Hofmann, H.         Lust and Delight USPT  
 Demuth, C.         Business USPT  
 Demuth, C.         Modern Conveniences

#### Student Assignment

Students organize three compositions each of which uses one of three shape families: rectangles, triangles, biomorphic. They mix the colors and apply them according to a predetermined color scheme they choose from this list: complements, split complements, analogous, monochromatic, triad. These compositions use the

principles of dominance, heirarchy, rhythm, repetition, and negative and positive space. The students apply their knowledge of design by making more decisions toward organizing these compositions.

#### Evaluation Criteria

1. At least five shapes are used in each piece.
2. At least seven tints, shades, or hues are used in each piece.
3. At least three shapes overlap.
4. The format is square, at least 10 X 10.
5. Each square uses only one shape family: rectangle, triangle, biomorphic.
6. Each square uses a predetermined color combination chosen from the list. If a triad color scheme is chosen it will be secondary or intermediate.

#### Color Problem Three

#### Expected Outcomes

Students who successfully complete the task will demonstrate an ability to apply the following concepts:

1. Colors values can be mixed and applied to imply light and shade.
2. Certain color and shape combinations can have predictable qualities.

3. Surrealistic shapes and colors are not restricted to the use of local color.
4. Real life shapes can be depicted as geometric and/or biomorphic shapes.
5. Space in a landscape can be depicted through the use of overlapping and a horizon line.

#### Points to Cover in the Lecture and Slides

1. Landscapes depict space. Space can be depicted through the use of overlapping and a horizon line as well as linear perspective.
2. Surrealism uses shapes from fantasy or the subconscious. Shapes in surrealistic landscapes do not necessarily depict real objects or local color.
3. Surrealism uses design elements and principles.
4. Value changes can be used to depict light and shadow in a shape. This can be done by adding measured amounts of either black or white to a hue in an ascending proportion. A light source location must be designated in order to apply values that depict light and shade. The lightest value will be used on the area of the shape that would logically be located in the direct path of the light source. The other values will be applied in order of light to dark according to the location of the lightest value.

## Slides

Miro, J.	Person Throwing a Stone at a Bird 1926 SPPT
de Cirico, G.	The Delights of a Poet 1913 ITPT
Dali, S.	The Persistence of Memory 1931 SPPT
Tanguy, Y.	Le Temps Egaux FRPT

## Student Assignment

Students design and paint a small (8 X 8) surrealist landscape using complementary colors for the foreground and background. Either the foreground or background must show gradation in values. At least five shapes are used and out of these at least two are geometric and one biomorphic. The geometric shapes use values of the colors to depict light and shade, so the students decide on one light source for all the shapes.

1. Have the students practice using gradation.
2. Review the location of the horizon line according to the desired point of view and overlapping.
3. Review adding black or white to change color value.
4. Have the students lightly block in their shapes in their approximate location on the format shape.
5. Have the students decide on a light source.

6. Have the students work in a painterly manner by building up shapes with the paint.

#### Evaluation Criteria

1. The entire page is painted.
2. At least five shapes are represented: at least two geometric; at least one biomorphic.
3. The geometric shapes show gradation in value, at least four tints or shades. These are depicted to imply one light source.
4. The background and foreground uses complementary colors. One of these areas uses five values of the color.
5. One shape is larger.
6. At least three shapes overlap.
7. The composition depicts a surrealist landscape.

#### Final Project

#### Expected Outcomes

Students who complete a successful painting will demonstrate their ability to apply the following concepts:

1. Previous exercises and ideas for projects can be used as reference for more refined work.
2. Black and white projects can be used as a source for work in color.

3. Color properties and design principles can be applied to any image.

Points to cover in the lecture and slides

1. By extracting the concept used in previous design problems the students can apply it to the images they choose.
2. Artists sometimes work on a single idea, concept or image for years as they refine it.
3. Design elements and principles as well as color relationships can be used on a wide variety of images to organize a composition that has an expressive quality.
4. Contrast in value and intensity is important for unity with variety.

Slides

Monet, C.	Haystacks	FRPT
Monet, C.	Rouen Cathedral	FRPT
Mondrian, P.	Tree,	DUPT

Previous work completed during the semester.

Point out the concepts used in each of the projects to date. Ask for possible ways to use the concepts on other images. Point out the use of contrast and the heirarchy.

Student Assignment

Students will design and paint a composition that is based on a project completed earlier in the semester.

This will be large, at least 12 X 18 inches, and will use one color scheme. This will show their understanding of the use of design elements and principles as organizing devices. They will choose the image and the concept. They will turn in a rough and explain their idea before they begin their finished work.

#### Evaluation Criteria

1. The painting is at least 12 X 18 inches and no larger than 21 X 22 inches.
2. The painting shows good use of unity with variety.
3. The painting is based on a previous project completed during the semester.
4. The painting uses a specific color scheme.
5. The painting is reasonably close to the rough sketch turned in before the start of the project.

## SEQUENTIAL CURRICULUM FOR THE 15-MINUTE DRAWING LESSONS

### Format of the Lessons

Each drawing activity has two parts, an in class assignment and an outside class assignment. These will be listed in that order with the notation A preceding the numbered in class assignment and B preceding the outside class assignment. These directly follow the concept statement for the lesson.

### Short Introduction to Drawing

Notation in two dimensions of a three-dimensional object; all drawing depends on the same skills, whatever the subject: faces, houses, pets, planets.

### Activity 1: Pre-instruction Drawings

- A1. Draw a picture of a person without looking at anyone.
- A2. Draw a picture of someone's head--do not look at a photograph.
- B1. Draw a picture of your own hand by looking at it.
- B2. Draw a picture of a chair by looking at a real chair.

### Activity 2: Beginning Art Instruction

Concept: It is important to overcome the fear of beginning a drawing.

- A1. With a soft pencil draw a free, bold line near the edges of the paper, go all around the four edges, rounding the corners, leaving the pencil on the paper. Cross the paper with vertical then horizontal lines. Cross back over some lines, darken them for emphasis.
- B1. Make the same kind of overall pattern with other shapes.
- B2. Do this once with diagonals.
- B3. Do this once with circles or diamonds.

### Activity 3: Making a Mirror Image of Your Own Lines

Concept: Learning to draw depends on using the information you see in the object you are drawing.

You can begin to train yourself to do this by making mirror images of your own drawn lines. In this way you must depend on the relationship of the lines and angles you see.

- A1. **Vases and Faces:** Start at the top of the format and draw a profile of an imaginary person's head facing center. This should extend to the bottom of the format. Draw horizontal lines at the top and bottom of your profile. Start at the top and draw the profile in reverse (facing the other profile). Use the first line as a guide; checking relationships between the lines, curves, and format shape.

- B1. Draw a monster face--draw the profile of the oddest face you can imagine. Follow in class activity directions.
- B2. After the monster face/vase is completed, choose the vase or the face and darken that portion of your drawing with pencil or crayon.

#### Activity 4: Drawing by Copying a Drawing

Concept: Drawing from the information in objects requires ongoing attention and practice.

You can draw complex subjects by using this concept. A way to train yourself to do this is to turn a drawing of a complex subject upside down then copy it.

- A1. The students are shown a slide of a Picasso line drawing projected upside down. They copy the drawing by using the angles and shapes made by the lines and their relationships. They begin at the top, then copy each line moving from line to line like a jigsaw puzzle. When they are finished they may turn the drawing upright.
- B1. Distribute a copy of a drawing. The students will copy the drawing using the same technique as the in class drawing.

#### Activity 5: Drawing from Real Objects

Concept: You can apply the technique of using the information in the object to drawing three-dimensional

objects. A way to begin is to rule out looking at the paper and look only at the object.

A1. Blind contour drawing. Explain a contour: where the edge of one object meets another. Give examples and have the class imagine a child's jigsaw puzzle with six pieces. The pieces go together to form a picture of a sailboat on a lake. Each piece is shaped like the form. Have them assemble the pieces in their imagination. See the edges as a single line which is called a contour. Have them look at their own hands. Close one eye and think of your hand and the air around it as an edge with the fingernail and two areas of skin sharing an edge to form a wrinkle all fitting together like the jigsaw puzzle. The students will make a blind contour drawing of their own hands. To ensure that they will not look at the drawing, they face all the way around to the opposite direction facing the hand they will draw. Focus your eyes on some part of your hand and perceive an edge. Move your pencil point at a slow pace as you move your eyes along that edge. You may draw outside or inside contours or move from one to the other. Match the movement of the pencil exactly with your eye movement. Do not pause, continue at a slow, even pace.

- B1. Draw two objects using the blind contour method.  
Choose one organic object and one man-made object.

#### Activity 6: Drawing to Achieve Proportion

Concept: Drawing proportion is achieved by checking the drawing against the real object.

Once you have learned to concentrate on the information in an object you are drawing, you can render the object closer to its actual appearance if you occasionally check your drawing to correct proportions.

- A1. Explain that the only difference in this drawing and the blind contour drawing is that you will look at your drawing about 10% of the time to correct proportions. The students will draw their hand again after arranging it in a complex position. They draw slowly without moving either their heads or their hands. Before they begin to draw, have them imagine a vertical and a horizontal line next to their hand, then look for an angle between the line and the hand and imagine that angle on the paper. Look closely at the space between the fingers until they can see the shape this makes. Have them draw, very slowly, the inside and outside contours. Warn them against drawing the complete outside contour then filling in the rest. Remind them to concentrate on the relationships of the parts, angles and lines. Remind

them to record on the paper only what they see.

- B1. Draw an ordinary household object. Draw a crumpled paper bag. Use the modified contour drawing method.

#### Activity 7: Drawing Positive and Negative Space

Concept: Negative and positive space are equally important for defining an edge.

- A1. Explain that if you draw the negative spaces you will have a drawing of the positive space. Have the students draw an object, a simple outline of any abstract shape or form they want. Be sure that the form touches the edges of the format in at least two places. Have them go over the shapes made by the spaces in the drawing; include the edges of the paper as part of these shapes. Color in the negative spaces with a pencil or crayon. Cut out the negative spaces. Pick them up and look at them, then glue them to another sheet of paper with the positive shapes.
- B1. Find two magazine photographs, cut out the positive shape and reassemble only the negative space by gluing it on a sheet of paper.

#### Activity 8: Achieving a Positive Image from Negative Space

Concept: Negative and/or positive space can be the basis for an image.

Even in complex photographs you can draw the negative space to make a drawing of the positive shape.

A1. Find a large photograph of a complex pose of a person in an environment. Display this photograph upside down for your demonstration. Draw a format shape on the chalkboard or use paper and begin at the top of the photograph, first identifying then drawing the negative shapes. The students copy their own photographs (in this case taken from a fashion magazine) by turning them upside down then drawing the negative shapes.

B1. The students find their own photographs and repeat the process.

#### Activity 9: Selecting a Drawing Space Arrangement with a Viewfinder

Concept: Negative and positive shapes are equally important in organizing a drawing.

A way to see this relationship is to construct a viewfinder, then use it to frame and isolate the subject of your drawing.

- A1. Construct a viewfinder. Cut thin cardboard rectangles the same size as the drawing pads. Draw diagonal lines with a straight edge from opposite corners. In the center of the paper draw a small rectangle by connecting horizontal and vertical lines--this rectangle should be about 1" X 1 1/4". Cut the rectangle out of the center with a mat knife. Compare the shape of the opening with the shape of the format, the two shapes should be the same.
- B1. Use the viewfinder to look at a chair. Frame the chair so that it touches at least two edges. Concentrate on the negative spaces until you can see them as a shape. Imagine the chair has disappeared and left the negative space.

Activity 10: Selecting Real Object Space Arrangements with a Viewfinder

Concept: Negative space is equally as important as positive space when composing a drawing from a real life object.

Using the method of drawing the negative space can help your ability to transfer a three-dimensional object you see to a two-dimensional drawing.

- A1. The students use their viewfinders to frame an inanimate object. They draw the object using the following steps: (a) select an object; (b) frame

the object in your viewfinder; (c) look at the object as if you were memorizing it; (d) look at the paper and imagine the form on the paper--use the edges of the viewfinder as if they were the edges of the paper; (e) draw only the negative spaces exactly as you see them. Use the edges of the viewfinder as vertical and horizontal lines by which to judge the angles and length of the lines.

- B1. Use this method to draw the negative spaces of a plant.
- B2. Use this method to draw the negative spaces of an ordinary household object.

#### Activity 11: Using Negative and Positive Space by Copying a Drawing

Concept: Negative and positive spaces are equally important in composing a drawing.

The method of drawing negative space to define the edge of positive space can be used to make drawing problems like foreshortening simpler.

- A1. Review negative and positive space. Photocopy a drawing using foreshortening for the class to use as reference. Have the students turn the drawing upside down then sight it through their viewfinders. Have them draw the negative shapes in the drawing then turn the drawing upright and fill in the details.

- B1. This assignment requires a longer time period so the students begin in class then finish outside of class.

Activity 12: Drawing a Gesture

Concept: Line drawing involves identifying and using the gesture of the object portrayed.

Though gesture drawing is less concerned with the surface of the object portrayed, it still depends on getting the information directly from the object.

- A1. Demonstrate a gesture then draw it on the chalkboard.

Have five students model gestures one at a time for the other students to draw. Encourage the students to use large motions with their pencils for these drawings.

- B1. Have the students do three gesture drawings.

Activity 13: Drawing a Sequence of Gestures

Concept: Gesture can sometimes mean subtle changes of one or two body parts.

A way to discover this is to draw the entire continuum for one motion by drawing each change on top of the last drawing.

- A1. Choose a model and suggest a pose of throwing a ball.

Have the model make the throw in three poses--stopping the motion. The class will draw the model by making a gesture drawing of the first pose then drawing the second gesture on top of the first

and so on with the third.

- B1. Repeat this exercise with a posed model or by observing a person in motion. Do three different drawings, three poses each.

#### Activity 14: Drawing by Sighting Angles

Concept: Depicting space in a drawing requires seeing the angles and sizes of the objects in relation to the verticals and horizontals of the format shape.

A way to do this is to sight these sizes and angles by using your pencil as a vertical or horizontal reference.

- A1. Choose a large photograph and display it near a chalkboard on which you have drawn a format shape different in size from the photograph. Demonstrate how the vertical lines of the format shape can be used to analyze the angles of the photograph. Draw these on your format. Do this with the horizontal angles. To determine sizes, measure the sizes of the objects against the pencil then use that size relationship within its format to place it in the proper size relationship within your format size. Cut out photographs of room interiors for the students to draw using this sighting technique. Each student will choose one photograph to draw. The students can simplify the photograph by drawing only

the bigger objects, omitting flowers and other decorative objects.

- B1. These drawings require more time. Have the students complete the drawings.

#### Activity 15: Drawing Real-life Objects Using a Grid

Concept: Relative perspective can be used for depicting distance in two-dimensional drawing from real-life objects.

A way to explain the concept of sighting relative angles and sizes to students is to have them draw a real-life scene on a transparent grid.

- A1. Explain the concept and the activity then have the students do it in their out-of-class time. Draw a one inch grid on the chalkboard. Explain how to do this with markers on plastic wrap taped to a window. Tell the students that they will look through the grid and draw exactly what they see. Then they will take the plastic wrap off the window and lay it down on a light surface. After drawing a one inch grid on a piece of drawing paper, they will transfer the image from the plastic wrap to the paper by reproducing the lines in each square of the grid. When this is complete the students will return to the scene they drew and check their sighting skills against the drawing and the scene.

B1. The students will do the activity explained in class.

**Activity 16: Drawing Real-life Objects Using Sighting**

**Concept:** Relative perspective can be used when drawing real-life objects without the extra step of making a grid.

A1. Review the concepts used in relative perspective, sighting angles and sizes. Have the students draw a still life that uses three objects placed behind each other to show distance.

B1. The students will draw a corner of any room using a real corner of a room for reference. Suggest to the students that they choose a more complex corner such as the corner of a kitchen counter. Remind them to use sighting and suggest they use their viewfinders to frame the corner they choose.

**Activity 17: Applying Relative Perspective**

**Concept:** Relative perspective and size can be applied to drawing people.

A way to draw people is to sight the angles and relative sizes with your pencil and record the distances with lines.

A1. Draw an oval on the paper.

A2. Use the pencil to measure your own head and the relationship of the features of the face. Measure the distance from the inside corner of your eye to

- the bottom of your chin and compare that distance with the one from the top of your head to your eye.
- A3. Compare those distances on the photographed heads. The eye is about half the distance from the top of the head to the chin. Practice this until you can see it without measuring.
- A4. Notice that the eye level is almost never less than half, nearer to the top of the skull than the chin.
- A5. Draw the line on the oval that represents the eye level line. Draw in the central axis line.
- B1. Draw two ovals then draw in the axis and the eye level line by measuring the line on the photographed heads.

#### Activity 18: Applying Sighting to Drawing Faces

Concept: Human faces have predictable proportions.

Proportions in a full face view can be identified and depicted in line drawing by using relative sighting.

- A1. Draw an oval with a central axis line.
- A2. Use a photograph of a head. Sight and draw these proportions:
- eye level, eye level and chin;
  - end of nose;
  - center line of the mouth;

distance between your eyes, compare the distance with one eye, divide the eye into fifths--mark the center of the eye;

draw a line from the inside corners of the eyes to the chin--mark the edges of the nostrils;

draw a line from the center of the pupil of the eyes--mark the corners of the mouth;

draw a line across the eye level--mark the tops of the ears;

mark a line across the bottoms of the ears;

measure the jaw and the neck, make lines for the neck.

B1. Repeat this exercise with your own face by using a mirror.

#### Activity 19: Applying Sighting to Drawing Tilted Faces

Concept: Human heads have predictable proportions.

The proportions when seen full face do not change even though the head is tilted.

A1. Repeat activity 18 with a photograph of a tilted head.

B1. Repeat activity 18 using your own head in a tilted position.

**Activity 20: Drawing Profiles Using Sighting**

**Concept:** Human heads have predictable proportions.

Proportions of heads in profile can be identified and drawn using relative sighting.

- A1. Use a photograph of a head in profile.
- A2. Draw a profile blank. This is an elongated egg shape that can be drawn by showing the shape and having the class draw the negative shapes around the shape.
- A3. Measure the length from the inside corner of your eye to the bottom of your chin. That measurement is equal to the distance from the outside corner of your eye to the back of the ear. Mark that on the blank. You can see this as an equal-sided triangle, ear to eye to chin.
- A4. Hold the pencil horizontally under the ear, mark the line from there to between the nose and mouth.
- A5. Hold the pencil horizontally under the ear, mark the line from there to the place where the skull and neck connect.
- A6. Mark the location of the nose, mouth and eyes.
- B1. Repeat the exercise using your own face and a mirror.

## COURSE EVALUATION

This discipline-based curriculum was tested with a convenience sample of Art 430 (Visual Art for Elementary Teachers) classes in the art department of the University of Arizona in the 1983-84 school year, with a total of 80 students. To provide initial evaluation data for the validation and/or revision of the curriculum several measures were devised and used to assess the classes.

As an overall measure of the studio art skills portion of the course, in which the students apply art concepts by producing projects, an informal pretest and posttest was made. The pretest was a preinstruction drawing completed during the first day of class and the students' final class project was the posttest. As might be expected from the research findings in this area, the initial drawings were almost all child-like. That is, they reflected an ability level of about 10 years old. After the instructional sequence the final results confirmed Rush's (1984) contention and reflected an achievement level that in many instances was the equivalent of beginning college level art students. Selected examples of the student products were displayed in the College of Education and were well received. The

dramatic differences in these two products show a new level of understanding for applying art concepts.

As a measure of the students' increasing written and verbal skills for describing art, a written aesthetic scanning test was conducted in a similar way to the art skills. The students were asked to write a paper on a selected art reproduction the first day of class. Two more written descriptions of paintings were required during the semester. These sample writings were submitted to informal analysis for overall presentation of the expressive character of the writing and a word count of descriptors that indicated an understanding of the metaphoric meaning of the work. In the final descriptions the difference in vocabulary and organized perceptions are clearly more descriptive of the works. In most cases the results were as dramatic as with the increasing studio skills.

In addition to the measures reported above the students were asked to make anonymous evaluations of the class, using an instructor-developed form, to consider how the course would apply to their teaching careers, then to make suggestions for changes. The overall rating of the course was high and comments were positive for application, while most suggestions were concerned with logistical aspects of presentations.

To evaluate the reliability and validity of the class projects each activity was reviewed by comparing the criteria and concept to the completed student products. Each project must make a clear connection to the concept and 80% of the class must succeed according to the criteria 80% of the time. Any project that did not meet these requirements was examined and changed.

With further refinements the overall curriculum could be useful as a step toward developing a preservice standardized course for art method instruction.

#### Suggestions for Refinements

Though the sequence of the projects and the sequence within the projects seems effective, further refinement in the curriculum should attend to the following areas:

1. while most of the student projects are within the time frame of an undergraduate schedule, some seem to require more time than can logically be expected. These should be simplified and changed to require a more realistic time investment.

2. the exemplars used for the projects should include a broader range of media; that is sculpture, crafts, and photography. This extension could broaden the students' ideas about art media without confusing them if the exemplars were carefully chosen and their connection

to the concept made clear.

3. the art history component should have more development. There is a need for the presentation of selected background information about the works that will build a basic framework for art periods and styles. The limited amount of time and material that can be presented within a one-semester course makes the selection of exemplars and the material to accompany them critical.

4. the first set of activities (form) might be made more attractive by designing products to catch the interest of the students. They are more likely to make the connection between their own projects and art concepts when they are pleased with their results, that is, they judge them to be beautiful.

5. an activity that involved written preparation for a visit to an art museum could be included. This would further point out the serious aspect of art study along with the possibilities for different approaches to a class trip.

#### Further Study

While the evaluation data are limited in both scope and depth some inferences can be drawn for further use and refinement of the resulting curriculum. The results of the pilot implementation suggest that this curriculum should be tested as the guide for different

instructors with different groups of Art 430 students. Testing in this manner would allow for intergroup comparisons to control for teacher effects as well as providing further commonsense validation for the general approach in the curriculum. Evaluations should be made more formal and resulting data subjected to statistical analyses to ensure the validity of the intergroup comparisons.

#### Conclusion

With widespread use of a discipline-based curriculum in university preservice education, we can expect an increase in the quality of art education in the elementary schools. The potential increase will affect outcomes for both the teachers and the learners.

Teacher outcomes include specific role models on which to base their art projects, criterion-referenced evaluations, art program accountability, and a sequential curriculum with progressive art skill levels that will help establish new norms. Through a background in discipline-based study the teachers can implement classroom art activities that are solidly connected to the discipline and include its four components: art history, art criticism, aesthetics, and art production. This increase in art content with criterion-referenced evaluation will provide clear points from which to assess

the art program accountability. Because of the systematic sequencing, teachers in the upper grades could pace their programs to take advantage of the more advanced art training that they can logically expect students to have just as in the other disciplines such as math and science. With this sequence, new norms can be established so that teachers can base their expectations of children's art performance on art learning instead of untutored "fun time" activities. Through this new approach, the art program could prove to be a valuable part of the general elementary school curriculum, and enable teachers to provide the art instruction needed to produce the most art learning.

The learners in the discipline-based elementary art programs should be building a basis of stored images for a life of sophisticated art appreciation using all four role models of the discipline. More than making fun projects, their training will include learning about artistic perception, a vocabulary to enhance their appreciation, along with the background knowledge required to make artistic judgments. Aesthetic images they acquire through systematic instruction with exemplars can be used as a resource, as Broudy (1984) says, to extend, clarify and order feelings. Finally, without losing their idea of personal expression and choice in appreciating and producing art, they can have and expect a high level of

achievement in art through their knowledge of the  
discipline.

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