ABSTRACT
        Images express meaning through particular
configurations of visual concepts. A distinguishing feature of
discipline based art education is the use of visual imagery to
transmit meaning to students. Discipline based art education
incorporates concepts and skills from aesthetics, art criticism, art
history, and art production and presents a unique approach to
teaching art. This paper describes discipline based art education's:
(1) conceptual focus; (2) structure; and (3) emphasis on students'
manipulation of art materials to form visual images. Six elementary
school discipline based art education lessons are suggested and
briefly described. Four are developed into lesson plans that include:
(1) the topic; (2) the grade level; (3) learning objectives; (4) a
visual analysis of related vocabulary words and images; (5) art
production materials, demonstrations, activities and evaluation; and
(6) suggestions for a critical and historical evaluation of related
art works and artists. The importance of this instructional sequence
is described, along with a rationale for teaching discipline based
art education to elementary school students. Fifteen references are
included. (Author/JHP)

Evaluating Visual Concept Learning According to Within-Class

Similarities Among Students' Art Images

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Running Head: VISUAL SIMILARITIES AMONG ART IMAGES

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Abstract

Images express meaning through configurations of visual concepts. Tutored images display two kinds of visual concepts: those designated as the lesson content, and additional concepts that form a context for them. A discipline-based art lesson has three components: visual analysis, art production, and critical/historical analysis. Consistency of visual conceptual content throughout all three lesson components constititues systematic studio art instruction; variety of contextual concepts defines individual problem solutions.

Evaluating Visual Concept Learning According to Within-Class

Similarities Among Students' Art Images

Because art conveys meaning, student artwork made as a result
of instruction may be considered a concept-expressing activity; the
visual concepts expressed are those designated by the teacher as
lesson content. To become artists students need to learn, as well as
manipulative skills, certain visual concepts (also called aesthetic
properties) whose dimensions may be specified in terms of a number of
qualifying attributes (see Figure 1, Slide 2). Visual concepts are
the lines, colors, shapes, textures, and other discrete features that
combine by means of balance, rhythm, contrast, emphasis, and other
compositional devices to express moods, dynamic states, or ideas
through an art medium.

Images express meaning through particular configurations of
visual concepts called by Broudy sensory, formal, expressive, and
technical aesthetic properties (Hewett & Rush, 1987). A
distinguishing feature of discipline-based art education, which
separates it from art instruction that is non-discipline-based, is the
incorporation of this language of visual imagery. We value the visual
arts because their imagery transmits meaning of human import; imagery
is central to thought and culture (Broudy 1972, 1979, in press a,b).

When students manipulate materials in order to create images
that express to others certain ideas, moods, and dynamic states, they

parallel the processes used by adult artists. Teaching students to read and manipulate images for purposes of understanding and producing expression departs from longstanding practice in art education. Traditional studio art instruction emphasizes the technical mastery of art media; the connection between media and expression is too often left to each student's untutored exploration.

Discipline-based instruction in the visual arts incorporates concepts and skills from four branches of knowledge: aesthetics, art criticism, art history, and art production (Greer, 1984). Moreover discipline-based art education (DBAE), because of its emphasis on the nature of imagery, focused concept learning, and group instruction, presents a new approach to teaching studio art. The nature of this approach can be observed by examining the similarities among tutored images made by students in the same art class.

The Nature of Conceptual Focus

A focused studio art lesson presents information intrinsic to artistic imagery that is conceptually consistent from beginning to end. Students' tutored images display two kinds of visual concepts: those taught in the lesson, whose relevant attributes are specified by the teacher--lesson content, as it were--and additional visual concepts that form a context within which the designated concepts are displayed. The number and kinds of contextual concepts that exist in any tutored art image are irrelevant to the lesson objectives.

All students are asked to learn the concepts that form the lesson content. The dimensions or qualifying attributes of a lesson's

conceptual content are chosen by the teacher, and all students demonstrate their acquisition by using them in artworks. Varying the contextual properties of a tutored image, by selecting their qualifying attributes, may be left to the discretion of each student without changing the lesson content.

Tutored images therefore become individual solutions to a common artistic problem when students incorporate designated (the same) visual concepts and media techniques into undesignated (varied) visual contexts. To ensure that students retain and strengthen acquired concepts, a second or more lessons should allow students to repeat the concepts within visual and media contexts that differ from the context used in the first lesson. This concept generalization or transfer of learning produces tutored imagery with more variation.

In a discipline-based lesson, real-world and art images used to define aesthetic properties interlock conceptually with images students make in response, as well as with contemporary or historical images in the world of adult art. Lesson content derives from the subject, not the learner. The referent for the activity of making artistic images is the artist, and the referent for the images themselves is art. The studio art production component of discipline-based art education for children and adults emphasizes creating images, rather than manipulating media, as the hub around which instruction revolves.

Lesson Structure

Each discipline-based studio art lesson has three segments:

Visual Analysis, Art Production, and Critical and Historical Analysis (see plans for discipline-based art lessons in Figures 2, 3, 4, 5). (1) Many concepts taught in art are visual; while labels for these concepts are verbal, their meaning must be established by showing students visual images. Demonstration of learning must also be in a visual mode.

During Visual Analysis, students learn verbal and visual art vocabulary by analyzing real-world or art images for their aesthetic properties (visual concepts). During Art Production, students construct images that contain the same properties or concepts; upon completion, they identify these properties or concepts in their own images and in images made by other students. During Critical Analysis, students identify the same properties or concepts in images made by adult artists; during Historical Analysis, they learn cultural and historical contexts for these same art objects.

Conceptual consistency provides the focus within a discipline-based art lesson. Learning objectives in the example lessons presented here are stated in behavioral terms; behaviors are designed to demonstrate acquisition of the visual concepts being taught (see Figures 2, 3, 4, 5, Learning Objectives). On completing the lesson, each student should be able to identify certain features of images, such as lines, shapes, space, and so on; use art materials to make various kinds and qualities of of line, shape, and space to produce contrast, movement, rhythm, and so on, in order to that express a mood, dynamic state, or idea; and point out these concepts

or lack of them in art made by a variety of artists.

Further elaboration of concepts to be taught in the lesson occurs in Visual Analysis by presenting Vocabulary Words and Vocabulary Images; in Art Production during the teacher's Demonstration and the Evaluation of Artwork upon its completion; and during Critical/Historical Analysis while examining Art Images (see Figures 2, 3, 4, 5). Non-discipline-based art lessons may have similar lesson components, but lack consistent concept presentation in all three. Unless visual concepts are identified by name, pointed out to students with reference to visual images, displayed by students during art production, evaluated during a subsequent critique, and discovered within images from the world of art, an art activity cannot qualify as a discipline-based lesson.

Similarities and Differences in Tutored Images

During the Art Production portion of a discipline-based lesson, students manipulate art materials to make a visual image; this tutored image contains concepts specified by the teacher during Visual Analysis. Within the Art Production segment of the lesson, additional vocabulary words and vocabulary images related to the manipulation of the art materials, as well as skill development, may become secondary lesson objectives. The teacher delivers these additional concepts by demonstrating the art materials and techniques to be used, in the course of making one or more images that contain the aesthetic properties presented during the preceding Visual Analysis lesson component (see Figures 2, 3, 4, 5, Demonstration).

During the media demonstration the teacher also restates all of the primary lesson objectives, which define the artistic problem to be solved, as discrete sensory, formal, expressive, and technical features to be incorporated into children's artworks. The teacher presents these visual features as a list of Evaluation Criteria that specify the aesthetic dimensions of the image to be completed (see Figures 2, 3, 4, 5, Evaluation of Artwork). Discipline-based art teachers evaluate students' completed artworks on the basis of their congruence with each of these explicit criteria.

In the visual arts, visual concepts taught to children are the same as those taught to adults. The rate of their presentation and their complexity may vary according to students' ages and corresponding abilities to comprehend them, but focused instruction improves concept acquisition for all art learners. The following images used to illustrate visual concept learning were made by American and Australian children and adults who were students in classes where making visual imagery was a component of the art instruction.

Lesson One: How I Brush My Teeth

In teaching visual art concepts, visual variety for its own sake, either in imagery or technique, has no instructional value (Slides 3-7). This is a grade one art lesson for Austrialian primary school children in which variations in size, figure placement color, shape, and other aesthetic properties appear. Learned concepts appear in children's artwork as similarites among all student artworks

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produced in the same class. In these artworks, the concepts taught
can be derived from noting the similarities. The concepts here are
literary--the similarities are found in the subject matter, tooth
brushing--rather than artistic. Variety or differences among children
along dimensions toward which instruction is aimed indicates either no
instruction, lack of concept acquisition, or premature concept
generalization.

Lesson Two: What is a Tree?

        This is a discipline-based Kindergarten art lesson for
Australian primary school children (Slides 8-12). Visual concepts
appear as similarities of aesthetic properties among artworks by
different students in the same class. Although these example lessons
are named according to their subject matter, the art concepts that
they teach--size, figure placement color, shape, and other aesthetic
properties--are independent of subject. Visual similarities planned
for by the teacher are a sign of the teacher's success.

Lesson Three: Inventing a Landscape

        This is a second grade art activity completed by American
adults who are students in a university class for preservice
elementary education classroom teachers (see Figure 2, Slides 13-17).
It is the first of two lessons using torn an cut paper, and it
combines two Block Two art activities from the SWRL Elementary Art
Program (1982). In art, students learn the same concepts at many
levels. This lesson's conceptual content is as unfamiliar to these
adults as to seven year olds.

In the landscape lesson, like the preceding one, the concepts taught can be inferred from noting visual similarities among the images, in addition to similarities in subject matter. The concepts taught describe landscape—foreground, middle ground, background—and geometric shapes—circle, triangle, square, half-circle, rectangle. There is a good deal of similarity among artworks.

Visual similarities due to concept display are unrelated to rote learning (repetition for its own sake) because they lead to concept generalization, although teachers unfamiliar with the nature of children's imagery produced by instruction may misinterpret them as such. There are also visual differences: size, shapes of mountains and clouds, placement of clouds and ponds. Students can be taught to exaggerate the differences, but they are irrelevant to the objectives of the lesson.

Lesson Four: Imagining a Candy Land

This artwork is the product of a second-grade lesson that builds upon the previous images shown (see Figure 3, Slides 18-22). It also combines two Block two torn and cut paper activities, and was completed by the same students who made the first invented landscape. The change that you see in these images demonstrates generalization of concept learning. The concepts taught during the first lesson are placed in different contexts within the second, which produces more visual variety within the images even though the concepts of foreground, middle ground, background, and geometric shapes remain the same.

Lesson Five: Shoes. This is an eighth grade contour drawing lesson completed by American elementary shool teachers and principals who were participants in the 1984 Getty Institute for Educators on the Visal Arts (see Figure 4, Slides 23-27). The number of concepts taught to eighth graders in Lesson Five is similar to the number taught to second graders in Lesson Four. All of the shoe images display the same six evaluation criteria (designated concepts, whose attributes are specified by the teacher) and are similar in these respects.

The images appear different from one another, however. When an artistic problem containing some visual concepts to be expressed by everyone in a group also contains some areas in which differences in visual concepts can occur, as a result of individual artistic choices, problem solutions vary among students. All of the images differ along the undesignated dimensions whose attributes were unspecified in the lesson: kind of shoe, placement on the page, ratio of thick to thin, soft to hard lines, small to large shapes, epxressive quality, and others.

Lesson Six: Leaves and Twigs

This is another eighth grade contour drawing lesson that teaches the same concepts as the preceding shoe lesson through different imagery (see Figure 5, Slides 28-32). It was completed by preservice primary teachers studying at the Western Australian College of Advanced Education. All of these leaf-twig images display the same six evaluation criteria as the shoe lesson (designated concepts, whose

qualifying attributes are specified by the teacher) and are similar in these respects.

These drawings look different from the drawings in Lesson Five because of the different subject matter, which does not change the instructional content--visual concepts--at all. For diversity of this kind to occur, it must be planned by the teacher. As students learn to evaluate their own images and those of classmates against a clear standard during the Art Production segment of the lesson, moreover, they are also learning basic rules of art criticism.

Slides 33-38 are drawings made by Australian fifth grade children. Their teacher was one of the College students who participated in Lesson Five. The lesson content and instructions are the same as when it was taught to adults.

Interlocking Images

Images made in the three components of an art class with focused but comprehensive instruction (Visual Analysis, Art Production, Critical/Historical Analysis) interlock in the sense that all display the same concepts in different contexts. The opportunity to view the same concepts in a variety of images gives students the opportunity to generalize concepts in other ways than just by using them to make images of their own; recognizing them in other artistic contexts becomes another guarantee against rote learning.

Slides 40 to 54 are from Lessons Two through Six. There are three slides for each lesson, one for Visual Analysis, one for Art Production, and one for Critical/Historical Analysis. They give brief

examples of the interlocking images in the lessons demonstrated above.

Art produced in a focused or discipline-based classroom situation is rarely an end in itself; students, like professional artists, learn to appreciate the larger frame of reference within which their efforts lie. The critical/historical analysis component teaches children to perceive similarities and differences between their own artwork and adult images from two different points of view, art criticism and art history. Further analysis of aesthetic, historical, and cultural aspects of real art (its concepts, techniques, and social contexts) will build the background knowledge that eventually will distinguish these children as artistically educated adults.

Evaluation of Artwork

Completed artworks in a discipline-based lesson always are displayed and scanned by the entire class to allow students to determine for themselves the extent to which they have attained lesson objectives stated in the Evaluation Criteria (see Figures 2, 3, 4, 5). In a class of 20 or more, completed visual images generally fall into three categories, all of which students learn to recognize as well as the teacher: images that meet the objectives, images that don't, and images that go beyond them by generalizing or introducing new concepts (presenting unusual or unexpected outcomes). When conceptual content is clear, evaluation criteria are clear; when criteria are clear, students can take responsibility for meeting (or not meeting) them. Further, "success" rewards effort, and "failure" embodies the option

of remedy.

The visual arts, like all disciplines, contain standard conventions to be mastered before productive innovation or originality can occur. Teachers in a discipline-based art program produce visible changes in students' artistic behavior by engaging them in systematic art activities. System in this sense refers both to lessons containing interlocking imagery or visual concepts, and to several of these lessons placed in rational order within a unit, a series of units, and across grade levels. A K-12 art curriculum is a plan for instruction that systematically sequences artistic concepts (Rush, 1986, 1987 in press).

Some Art Production objectives are simple, and some are complex. Tutored images produced by high shool students or by adults in studio art classes look more varied than those of first graders because adults employ more, and more complex, visual concepts, but the principle of distinguishing between designated lesson objectives and undesignated contextual dimensions remains the same. The more concepts children or adults manipulate, the nore diverse their images will appear; also, diversity within undesignated conceptual dimensions of an image is itself a concept that must be taught and practiced.

Educational Importance

A frequent criticism of discipline-based art education by art specialists is that excessive similarities occur among artworks of children within classes in which visual learning objectives are specified. Some art specialists construe these similarities as

evidence of rote learning, or copying for its own sake. Many art educators have long held that copying is detrimental to the development of children's creative abilities.

Expression in adult art, and therefore in the art production component of any discipline-based lesson, depends upon an available vocabulary of visual concepts. Putting imagic literacy at the center of studio art instruction not only shifts the emphasis from learning media skills to learning visual concepts, but shifts it from the parts of an image to its whole, from an elements-and-principles approach to a discussion of meaning. Discipline-based art educators, in other words, not only teach students the visual equivalent of spelling and sentence structure but, in addition, relate these components to the broader context of meaningful writing.

When teachers expect their students to acquire specific visual concepts, and to display those designated concepts in subsequent artwork, those students' artworks may be called tutored images. All · tutored images produced during the same conceptually focused lesson therefore will contain the same visual concepts. They will look similar along these dimensions, even when made by different students, and these similarities are distinct from copying.

Copying is reproduction of the image in toto. Concept acquisition is learning a principle that may be applied in diverse . contexts, so that image variation as well as concept reproduction occurs. The kind of focused lesson described here allows for concept generalization in three different ways: (a) presentation of the

concepts within different imagic contexts (Visual Analysis, Art
Production, Critical/Historical Analysis) within each lesson itself;
(b) encouraging variation of the conceptually irrelevant (contextual)
dimensions within students' tutored images; (c) allowing students to
generalize concepts (apply the same concepts in different images,
using different media) in subsequent lessons.

Teachers who structure lessons around visual concepts should
encourage differences among children along dimensons of the images
that are unrelated to lesson objectives. Variety is itself a concept
to be learned. The ability to generate alternatives has long been
viewed as a major component of creative behavior.

The controversy over what kinds of visual characteristics
children's schooled images should display is the most important issue
in art education today because it reveals unarticulated differences
between professional attitudes toward adult and child art. Although
children are not artists in the adult sense because they are
cognitively immature, both adult art and children's artwork depend
upon sensory, formal, expressive, and technical properties to convey
aesthetic content or meaning (Rush, 1984). Both adult art and child
art can be regarded from an aesthetic point of view; many artists
admire images made by children because of their direct, ingenuous
solutions to graphic problems they themselves face (Winner, 1986). .

From the discipline-based point of view, which looks to the
adult-artist model of making art, style is an artistic variable like
subject matter and medium and children may be expected to incorporate

a variety of styles in their tutored images. From the school art
point of view (Efland, 1976), based on the child-artist model, style
is an aesthetic invariable. Children's images couched in a different
style are considered unartistic (Wilson, 1974). The contrast between
these two belief systems seems to underlie the current criticism of
the discipline-based SWRL Elementary Art Program (1982), for example.

Any aesthetic value the school art syle may have for adults
does not justify its instructional utility. Production of tutored
images is designed to lead toward informed adult practice in studio
art. Making art is a complex, adult activity that can provide us with
models for our expectations of its immature counterpart: all images
produced by children in the course of discipline-based instruction
need not be considered art, just as all images produced by adult
artists need not be considered finished works.

Art educators often justify the educational utility of making
art by calling the classroom production of artworks problem solving;
that is, an exercise in sophisticated modes of thinking (Eisner,
1987). (2) A problem is a question proposed for solution; problems by
definition have parameters. Unless art teachers can demonstrate
specific conceptual content in their lessons, they cannot call the
maniupulation of art materials problems , and they are unlikely to
produce changes in children other than those accounted for simply .
through the process of growing up (Feldman, 1980).

Although we know that some students have more aptitude than
others for certain tasks, we expect everyone in our society to read,

write, and compute at a minimal level and provide them with

instruction designed to enable them to do so. With formal art

education, adults and children can understand more sophisticated

images and produce more knowledgeable artwork. With informal art

education, children most probably reach maturity as imagic illiterates

who have little adult opportunity for remediation.

Lack of skill may look expressionistic to a naive eye, but it

is quite different. Teachers can and should provide children and

adults with aesthetic and technical concepts and skills that allow

them to employ artistic alternatives. Once students have added those

concepts and skills to their artistic repertoire, teachers should

encourage them to use their full artistic vocabulary in making

artworks with expressive intent.

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Footnotes

1. For a detailed description of the components of a
discipline-based lesson see Rush, J. C. (1987, in press),
"Interlocking Images: The Conceptual Core of a Discipline-Based Art
Lesson," Studies in Art Education.

2. Mistaking system for mechanistic or reductionistic
approaches to curriculum may occur among art educators who value the
productive novelty characteristic of the school art style (Eisner,
1987). The school art dictum that all artistic solutions to problems
should be arrived at independently by individual learners
misrepresents the nature of concept learning, whether the concepts are
visual or not. When children "create a surface of color that will
provide a sense of visual vibration" (p. 26), as part of a tutored
image, 30 different solutions to the problem (visual vibration) are
unacceptable; children may use 30 different colors in every solution,
creating 30 unique images, but any two colors in juxtaposition must
vibrate.

Figure Caption

Figure 1. Dimensions of imagery: Children's artwork and the

aesthetic mode.

Figure 2. Lesson Three: Inventing a Landscape. Plan for a

discipline-based art lesson.

Figure 3. Lesson Four: Imagining a Candy Land. Plan for a

discipline-based art lesson.

Figure 4. Lesson Five: Shoes. Plan for a discipline-based art

lesson.

Figure 5. Lesson Six: Leaves and Twigs. Plan for a

discipline-based art lesson.

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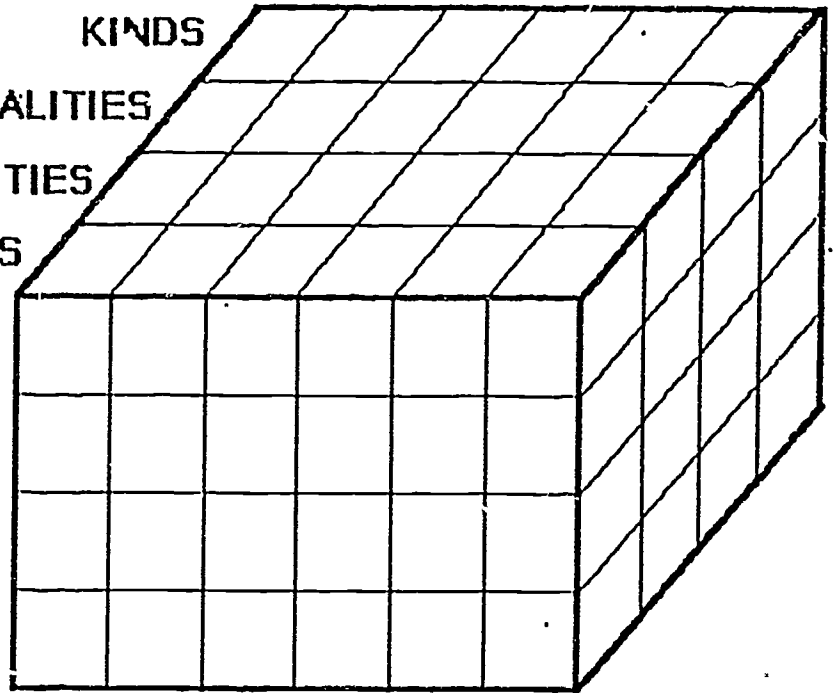ATTRIBUTES

KINDS

QUALITIES

SIMILARITIES

DIFFERENCES

AESTHETIC
PROPERTIES

SENSORY

FORMAL

EXPRESSIVE

TECHNICAL

NATURE

BUILT ENVIRONMENT

POPULAR ART

PRACTICAL ART

FINE ART

CHILDREN'S ART

KINDS OF IMAGES

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TOPIC: TORN AND CUT PAPER--INVENTING A LANDSCAPE

GRADE: Second Grade/Adult   **DATE:** March, 1987   **TIME/PLACE:** Art 430

OVERVIEW (TEACHER'S INTENTION): Children/adults will tear and cut colored paper to compose an imaginary landscape with irregular and geometric shapes.

LEARNING OBJECTIVES:

VISUAL ANALYSIS	ART PRODUCTION	CRITICAL/HISTORICAL ANALYSIS

. On completing this lesson each child/adult will be able to

VISUAL ANALYSIS	ART PRODUCTION	CRITICAL/HISTORICAL ANALYSIS
Identify a landscape's Foreground, middle-ground, background	Use paper to make Torn shapes Cut shapes	Identify art concepts in landscapes by Tao-Chi
Irregular shapes	Irregualr shapes	Altdorfer
Geometric shapes	Geometric shapes	Lorrain
Proportion	Use scissors well	Gauguin
Overlapping	Paste securely	Rousseau

VISUAL ANALYSIS:

VOCABULARY WORDS: (see Demonstration, below)

Landscape	Tear	Space
Foreground	Cut	Depth
Middle ground	Paste	Horizon
Background	Secure	Details
Shapes	Proportion	Repetition
Irregular	One-third	Variation
Geometric	Two-thirds	
Ornamental		

VOCABULARY IMAGES:

Photographs of landscapes, showing fore-, middle, and background; grass, mountains, lakes, and clouds.
Photographs of topiary art, trees trimmed into ornamental (geometric) shapes.

ART PRODUCTION:

MATERIALS:

Blue, brown, green, white construction paper
Scissors, crayons   Paste, paper towels

DEMONSTRATION: The teacher uses materials described above to

1. Review pasting techniques; review cutting rounded irregular shapes.
2. Tear brown sheet of paper lengthwise to look like mountains; paste onto light blue paper that represents sky.
3. Tear slowly toward yourself with one hand; use other hand as anchor.
4. Tear green paper lenghwise to represent grass; cut out white clouds and blue lake; paste onto paper.
5. Draw circles, triangles, rectangles, and half-circles in varying sizes on green and brown paper; cut out.
6. Make trees by overlapping geometric shapes; arrange on picture; paste down.

CLASS ACTIVITY:

Children/adults use prescribed art materials (see Materials, above) to make an image that will display the characteristics listed in Evaluation of Artwork (see below).

EVALUATION OF ARTWORK:

Each child/adult makes an image of a landscape that will contain

1. Torn shapes form recognizable mountain peaks and grassy ground.
2. Mountains cover about two-thirds the height of the picture; grass covers between one-third and one-fourth the height of the picture.
3. Clouds and water are rounded irregular shapes.
4. Tree shapes are recognizable circles, triangles, rectangles, and half-circles; treetops overlap tree trunks.
5. Trees have been distributed throughout ground area.
6. All shapes are securely pasted.

CRITICAL/HISTORICAL ANALYSIS:

ART IMAGES:

Landscapes by Tao-Chi, Altdorfer, Lorrain, Gauguin, Rousseau.

ART INFORMATION:

1. Artists' names, countries, titles of works, dates, media (see above).
2. Artists' career information, source of ideas, expressive properties of art work.

Note: This lesson is adapted from the SWRL Elementary Art Program (1982), Block 2, Unit 3, Activities 1 and 2. The lesson plan format is adapted from a form used at Western Australian College of Advanced Education, Mount Lawley, W.A., Australia, 1985.

TOPIC: TORN AND CUT PAPER--IMAGINING A CANDY LAND

GRADE: Second Grade/Adult   DATE: March, 1987 TIME/PLACE: Art 430

OVERVIEW (TEACHER'S INTENTION):   Children/adults will tear and cut
colored paper to compose an imaginary landscape with candy-like
colors and irregular and geometric shapes.

LEARNING OBJECTIVES:

VISUAL ANALYSIS	ART PRODUCTION	CRITICAL/HISTORICAL ANALYSIS
On completing this lesson each child/adult will be able to		
Identify a landscape's	Use paper to make	Identify art concepts
Foreground, middle-	Torn shapes	in nine cut paper
ground, background	Cut shapes	composit ns by
Irregular shapes	Iregualr shapes	Matisse and
Geometric shapes	Geometric shapes	six imaginary
Proportion	Use scissors well	landscapes by
Overlapping	Paste securely	Jawlensky

VISUAL ANALYSIS:

VOCABULARY WORDS: (see Demonstration, below)

Landscape	Tear	Space
Foreground	Cut	Depth
Middle ground	Paste	Horizon
Background	Secure	Details
Shapes	Proportion	Repetition
Irregular	One-third	Variation
Geometric	Two-thirds	
Ornamental		

VOCABULARY IMAGES:

Photographs showing many kinds of candies of various shapes, colors,

and textures.

ART PRODUCTION:

MATERIALS:

Assorted colors of 6 x 9" construction paper
Scissors, crayons
Paste, paper towels

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DEMONSTRATION: The teacher uses materials described above to

1. Review tearing and pasting techniques; review cutting rounded irregular shapes and geometric shapes; begin imaginary landscape.
2. Demonstrate with cut paper how to make a "marshmallow mushroom" and "gumdrop" and "candy corn" flowers.
3. Add imaginative details with crayon; paste onto picture.
4. Demonstrate by drawing on the chalk board how to make other vegetation by imagining other "sweets" and their shapes and colors.
5. Draw and cut out a half-circle with a curve cut into the straight side to make a "cookie moon" with a bite taken out of it; paste down.

CLASS ACTIVITY:

Children/adults use prescribed art materials (see Materials, above) to make an image that will display the characteristics listed in Evaluation of Artwork (see below).

EVALUATION OF ARTWORK:

Each child/adult makes an image of a landscape that will contain

1. Torn shapes form recognizable mountain peaks and grassy ground.
2. Mountains cover about two-thirds the height of the picture; grass covers between one-third and one-fourth the height of the picture.
3. Clouds and water are rounded irregular shapes.
4. Tree and flower shapes are recognizable circles, triangles, rectangles, and half-circles.
5. Trees and flowers have been distributed throughout ground area.
6. Treetops and flower petals overlap trunks and stems; all shapes are securely pasted.

CRITICAL/HISTORICAL ANALYSIS:

ART IMAGES:

Nine cut paper compositions by Matisse and six imaginary landscapes by Jawlensky.

ART INFORMATION:

1. Artists' names, countries, titles of works, dates, media.
2. Artists' career information, source of ideas, expressive properties of art work.

Note: This lesson is adapted from the SWRL Elementary Art Program (1982), Block 2, Unit 3, Activities 3 and 4. The lesson plan format is adapted from a form used at Western Australian College of Advanced Education, Mount Lawley, W.A., Australia, 1985.

TOPIC: DESCRIBING SHAPE WITH LINE--CONTOUR DRAWING, SHOES

GRADE: Eighth/Adult   DATE: July, 1984   TIME/PLACE: Getty Institute

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OVERVIEW (TEACHER'S INTENTION): Participants will make a contour
    drawing of a shoe in pencil on 9 x 12" smooth white drawing
    paper.

LEARNING OBJECTIVES:

VISUAL ANALYSIS   ART PRODUCTION   CRITICAL/HISTORICAL ANALYSIS

On completing this lesson each child/participant will be able to

Identify	Use pencil to make	Identify art concepts	
Contours	Contour lines	in line drawings by	
Lines	Kinds of lines	Matisse	Van Der Werff
Shapes	Qualities of lines	Kuhn	Passrotti
Overlapping	Expressive lines	Kanemitsu	Unknonwn Artist
Proportion	Overlapping shapes	Landacre	Redon
Space	Large, medium, and	Picasso	Salvioni
	small shapes		

VISUAL ANALYSIS:

VOCABULARY WORDS: (see Demonstration section, below)

Contour	Line	Shape	Space
Edge	Short-long, etc.	Positive-negative	Shallow
External	Thick-thin, etc.	Overlapping	
Internal	Straight-rigid, etc.	Proportion	Contrast

VOCABULARY IMAGES: (see Figure 4, images A-E)

Line Drawing
Photographs of shoes
Contour line drawing by Lachaise
Diagram of overlapping shapes

ART PRODUCTION:

MATERIALS:

6 B drawing pencils
9 x 12" smooth white drawing paper
Erasers

DEMONSTRATION:

The teacher uses the materials described above to demonstrate ways to produce the following visual concepts:

1. Kinds of lines: short-long, curved-straight, broken-continuous.
2. Qualities of lines: thick-thin, hard-soft, clean-fuzzy.
3. Expressive lines: straight-rigid, diagonal-exciting, horizontal-restful, vertical-dignified, undulating-energetic.
4. Line describing an edge: external contour (outline).
5. Line describing an internal edge: internal contour.
6. Overlapping lines and shapes.

The teacher presents the criteria upon with the completed artwork will be evaluated, listed in Evaluation of Artwork section below.

CLASS ACTIVITY:

Children/participants use prescribed art materials to make an image that will display the characteristics listed in the Evaluation of Artwork section below.

EVALUATION OF ARTWORK: (see Figure 4, images F-J)

Each child/participant makes a drawing that will

1. Depict contours (edges) of a shoe by means of line.
2. Touch at least two edges of the paper.
3. Have thick and thin, soft and hard lines.
4. Have three kinds of shapes: small, medium, and large.
5. Have overlapping shapes.
6. Express the character of the shoe represented.

CRITICAL/HISTORICAL ANALYSIS:

ART IMAGES: Line drawings by Matisse, Kuhn, Kanemitsu, Landacre, Picasso (see Figure 4, images K-O).

Line and wash drawings by Van Der Werff, Passrotti, Unknown 17th c. artist, Redon, Salvioni (see Figure 4, images P-T).

ART INFORMATION: Names of artists, their countries and lifespans; titles of drawings, dates, media, sizes.

Additional visual analysis concepts in preparation for a following lesson on creating volume (U-Y).

Note: This lesson plan format is adapted from a form used at Western Australian College of Advanced Education, Mount Lawley, W.A., Australia, 1985.

TOPIC: DESCRIBING SHAPE WITH LINE--CONTOUR DRAWING, LEAVES AND TWIGS

GRADE: Eighth/Adult   DATE: September, 1985 TIME/PLACE: W.A.C.A.E.

OVERVIEW (TEACHER'S INTENTION):   Children/adults will make a contour
    drawing of leaves and twigs in pencil on 9 x 12" smooth white
    drawing paper.

LEARNING OBJECTIVES:

VISUAL ANALYSIS   ART PRODUCTION   CRITICAL/HISTORICAL ANALYSIS

On completing this lesson each child/adult will be able to

Identify	Use pencil to make	Identify art concepts
Contours	Contour lines	in line drawings by
Lines	Kinds of lines	Matisse Van Der Werff
Shapes	Qualities of lines	Kuhn Passrotti
Overlapping	Expressive lines	Kanemitsu Unknonwn Artist
Proportion	Overlapping shapes	Landacre Redon
Space	Large, medium, and	Picasso Salvioni
	small shapes	

VISUAL ANALYSIS:

VOCABULARY WORDS: (see Demonstration section, below)

Contour	Line	Shape	Space
Edge	Short-long, etc.	Positive-negative	Shallow
External	Thick-thin, etc.	Overlapping	
Internal	Straight-rigid, etc.	Proportion	Contrast

VOCABULARY IMAGES: (see Figure 4, images A-E)

Line Drawing   Contour line drawing by Lachaise
Photographs of leaves and twigs   Diagram of overlapping shapes

ART PRODUCTION:

MATERIALS:

6 B drawing pencils
9 x 12" smooth white drawing paper
Erasers

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DEMONSTRATION:

The teacher uses the materials described above to demonstrate ways
to produce the following visual concepts:

1. Kinds of lines: short-long, curved-straight, broken-continuous.
2. Qualities of lines: thick-thin, hard-soft, clean-fuzzy.
3. Expressive lines: straight-rigid, diagonal-exciting,
    horizontal-restful, vertical-dignified, undulating-energetic.
4. Line describing an edge: external contour (outline).
5. Line describing an internal edge: internal contour.
6. Overlapping lines and shapes.

The teacher presents the criteria upon with the completed artwork
will be evaluated, listed in Evaluation of Artwork section below.

CLASS ACTIVITY:

Children/adults use prescribed art materials to make an image that
will display the characteristics listed in the Evaluation of Artwork
section below.

EVALUATION OF ARTWORK: (see Figure 4, images F-J)

Each child/adult makes a drawing that will

1. Depict contours (edges) of a shoe by means of line.
2. Touch at least two edges of the paper.
3. Have thick and thin, soft and hard lines.
4. Have three kinds of shapes: small, medium, and large.
5. Have overlapping shapes.
6. Express the character of the leaves and twigs represented.

CRITICAL/HISTORICAL ANALYSIS:

ART IMAGES: Line drawings by Matisse, Kuhn, Kanemitsu, Landacre,
              Picasso (see Figure 4, images K-O).

              Line and wash drawings by Van Der Werff, Passrotti,
              Unknown 17th c. artist, Redon, Salvioni (see Figure
              4, images P-T).

ART INFORMATION: Names of artists, their countries and lifespans;
                   titles of drawings, dates, media, sizes.

                   Additional visual analysis concepts in preparation
                   for a following lesson on creating volume (U-Y).

Note: This lesson is adapted from the SWRL Elementary Art Program
        (1982), Block 8, Unit 1, Activity 1. The lesson plan format
        is adapted from a form used at Western Australian College of
        Advanced Education, Mount Lawley, W.A., Australia, 1985.