DOCUMENT RESUME .

ED 358 030 SO 023 136

AUTHOR May, Wanda T.
TITLE Making Art at a Glance: A Critique of "Discover Art." Elementary Subjects Center Series No. 90.
INSTITUTION Center for the Learning and Teaching of Elementary Subjects, East Lansing, MI.
SPONS AGENCY Office of Educational Research and Improvement (ED), Washington, DC.
PUB DATE Feb 93
CONTRACT G0087C0226
NOTE 162p.
PUB TYPE Book/Product Reviews (072)

EDRS PRICE MF01/PC07 Plus Postage.
DESCRIPTORS *Art Education; Content Analysis; Elementary Education; *Elementary School Curriculum; Textbook Content; *Textbook Evaluation; Textbook Research; Textbook Standards
IDENTIFIERS *Discover Art (Textbook Series)

ABSTRACT

This report presents a detailed analysis of "Discover Art," an elementary textbook series by Laura Chapman. The study was guided by a large set of framing questions requiring a detailed examination of the series' goals, rationale, and structure; content selection, organization, and emphasis; the coherence of content explication in the student text; suggestions made to teacher-users about the kinds of teaching, learning, and classroom discourse that should occur; the nature of the activities and assignments provided and/or suggested in the text lessons and ancillary materials; and the purposes and nature of assessment and evaluation of student learning that were provided or recommended. Because of textbook adoption policies and the support of national reform initiatives in art education, responsive publishers who dominate the textbook market in art can have a strong influence on what kind of art students have an opportunity to learn--and not. This influence exists even when, historically, textbooks have been less common instructional tools in elementary schools curricula than crayons or clay. Despite a concerted attempt on the author's part to treat the three goals of creating art, looking at art, and living with art equitably, thematically, and in increasingly complex ways over six grade levels, "Discover Art" emphasizes whole-group art production, the formal analysis of design elements, and much redundancy and repetition in the subjects that students are asked to view, think about, and express over the years. There is little attention to developing students' depth or understanding or art/artists in diverse cultural contexts and to art criticism. Despite these overall limitations, there are several worthwhile features and activities in "Discover Art" that other subject-area authors might find informative and useful. (Contains 50 references.) (Author/AA)

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Series No. 90

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Center for the Learning and Teaching of Elementary Subjects

Institute for Research on Teaching

College of Education

Michigan State University

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Published by

The Center for the Learning and Teaching of Elementary Subjects
Institute for Research on Teaching
252 Erickson Hall
Michigan State University
East Lansing, Michigan 48824-1034

February 1993

This work is sponsored in part by the Center for the Learning and Teaching of Elementary Subjects, Institute for Research on Teaching, Michigan State University. The Center for the Learning and Teaching of Elementary Subjects is funded primarily by the Office of Educational Research and Improvement, U.S. Department of Education. The opinions expressed in this publication do not necessarily reflect the position, policy, or endorsement of the Office or Department (Cooperative Agreement No. G0087C0226).

Center for the Learning and Teaching of Elementary Subjects

The Center for the Learning and Teaching of Elementary Subjects was awarded to Michigan State University in 1987 after a nationwide competition. Funded by the Office of Educational Research and Improvement, U.S. Department of Education, the Elementary Subjects Center is a major project housed in the Institute for Research on Teaching (IRT). The program focuses on conceptual understanding, higher order thinking, and problem solving in elementary school teaching of mathematics, science, social studies, literature, and the arts. Center researchers are identifying exemplary curriculum, instruction, and evaluation practices in the teaching of these school subjects; studying these practices to build new hypotheses about how the effectiveness of elementary schools can be improved; testing these hypotheses through school-based research; and making specific recommendations for the improvement of school policies, instructional materials, assessment procedures, and teaching practices. Research questions include, What content should be taught when teaching these subjects for understanding and use of knowledge? How do teachers concentrate their teaching to use their limited resources best? and In what ways is good teaching subject matter-specific?

The work is designed to unfold in three phases, beginning with literature review and interview studies designed to elicit and synthesize the points of view of various stakeholders (representatives of the underlying academic disciplines, intellectual leaders and organizations concerned with curriculum and instruction in school subjects, classroom teachers, state- and district-level policymakers) concerning ideal curriculum, instruction, and evaluation practices in these five content areas at the elementary level. Phase II involves interview and observation methods designed to describe current practice, and in particular, best practice as observed in the classrooms of teachers believed to be outstanding. Phase II also involves analysis of curricula (both widely used curriculum series and distinctive curricula developed with special emphasis on conceptual understanding and higher order applications), as another approach to gathering information about current practices. In Phase III, models of ideal practice will be developed, based on what has been learned and synthesized from the first two phases, and will be tested through classroom intervention studies.

The findings of Center research are published by the IRT in the Elementary Subjects Center Series. Information about the Center is included in the IRT Communication Quarterly (a newsletter for practitioners) and in lists and catalogs of IRT publications. For more information, to receive a list or catalog, or to be placed on the IRT mailing list to receive the newsletter, please write to the Editor, Institute for Research on Teaching, 252 Erickson Hall, Michigan State University, East Lansing, Michigan 48824-1034.

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Abstract

This report presents a detailed analysis of *Discover Art,* an elementary art textbook series by Laura Chapman (Worcester, MA: Davis Publications, 1985). This is not a superficial content analysis or "word/picture count" as many textbook critiques go. The study was guided by a large set of framing questions requiring a detailed examination of the series' goals, rationale, and structure; content selection, organization, and emphasis; the coherence of content explication in the student text; suggestions made to teacher-users about the kinds of teaching, learning, and classroom discourse that should occur; the nature of the activities and assignments provided and/or suggested in the text lessons and ancillary materials; and the purposes and nature of assessment and evaluation of student learning that were provided or recommended.

Because of textbook adoption policies and the support of national reform initiatives in art education, responsive publishers who dominate the textbook market in art can have a strong influence on what kind of art students have an opportunity to learn--and not. This influence exists even when, historically, textbooks have been less common instructional tools in elementary school curricula than crayons or clay. Despite a concerted attempt on the author's part to treat the three goals of creating art, looking at art, and living with art equitably, thematically, and in increasingly complex ways over six grade levels, *Discover Art* emphasizes whole-group art production, the formal analysis of design elements, and much redundancy and repetition in the subjects that students are asked to view, think about, and express over the years. There is little attention to developing students' depth of understanding of art/artists in diverse cultural contexts and to art criticism. Despite these overall limitations, there are several worthwhile features and activities in *Discover Art* that other subject-area authors might find informative and useful.

MAKING ART AT A GLANCE: A CRITIQUE OF *DISCOVER ART*

Wanda T. May[1]

The research program of the Center for the Learning and Teaching of Elementary Subjects involves examining elementary-level teaching and learning in the arts (visual arts and music), mathematics, science, social studies, and literature. Of particular interest to researchers is the improvement of teaching these subjects to enhance students' depth of understanding and meaningful applications in everyday life. Phase I of this work encompassed extensive literature reviews, surveys, and interviews of expert opinion in these various subjects concerning (a) what knowledge is most worthwhile to emphasize in each subject area, how to teach it, and how to evaluate student learning; and (b) how to conceptualize and assess students' abilities to think critically and/or creatively about this content and apply their knowledge within problem-solving and decision-making contexts. See May (1989) for an extended literature review on arts education; May (1990a) for cases of art teachers' curriculum deliberations; May (in press-a) for a few expert art educators' opinions concerning ideal art curricula; and May (1990b) for expert music educators' opinions.

Phase II studies describe current practice, including analyses of state- and district-level policies and curriculum guides, analyses of commercial curriculum material (including this report), and analyses of enacted curricula observed in selected classrooms of exemplary teachers in the elementary subject areas cited above. Phase III of the Center's work is devoted to improvement-oriented studies and/or syntheses of findings from earlier phases of our work where concerns for practice are further developed and elaborated.

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Our analyses of commercial curriculum material were guided by a common set of framing questions used across each subject area (see Appendix). Discussion of the curriculum selected and methods of analysis are presented in detail under the section, "Selection of Curriculum Materials and Methods of Analysis," following an introduction of critiques of textbooks. These framing questions were designed to produce a comprehensive, detailed analysis of curriculum material in each subject area which would consider not only the content of the student text but the larger set of curriculum materials that might be used by a teacher (ancillary materials such as worksheets, tests, etc.). While we did not study implementation or textbook use, we examined how this material, in and of itself, might help or hinder teachers in crafting meaningful lessons.

In sum, the analysis that follows extends far beyond a traditional "content analysis" or cursory critique. The framing questions examine the stated goals and intended outcomes of the curriculum, the stated rationale as to why the curriculum is organized the way it is, choices related to content selection and representation, the substance and coherence of the content presented and explained to teachers and students, suggestions made to the teacher about questions to ask students and the kinds of classroom discourse apt to occur if the text were used faithfully by the teacher as expository or authoritative text with little adaptation, the nature of the activities and assignments provided for students or recommended to teachers, and how students' learning would be evaluated.

Goals in Visual Arts Education Related to Curriculum Content

In 1986, the National Art Education Association (NAEA) identified several goals for visual arts education in schools and the kinds of structures that would best support a quality art program. Unfortunately, these goals read more like a

political mandate to schools and art educators, and it takes considerable effort to link these "goals" to tangible student outcomes. For example, according to NAEA (1986) one such goal for a quality art program is:

> All elementary and secondary schools shall require students to complete a sequential program of art instruction that integrates the study of art production, aesthetics, art criticism, and art history. (p. 8)

The NAEA (1986) document does explicate some succinct curricular and instructional examples, particularly under the first goal above. For example, four content areas are discussed: art production, aesthetics, art criticism, and art history. Under *art production* is the following statement: "Without the art object, there aren't many ways to study art" (p. 12). In a sequential curriculum, each art making activity should be tied to the next for further application and develop more complex, sophisticated understandings over time. Whatever the approach or focus, art production should not exist only for itself or be limited to developing facility in manipulating media. Rather,

> learning should focus first on ideas that the students begin to encounter and then on discovering how they can best be integrated with all that they have already learned about art. (p. 12)

Thoughtful questioning and teacher-student discourse can provide the basis for developing the knowledge and skills necessary for more sophisticated approaches to the integration of history, criticism, and aesthetics into the production of art objects (p. 15). In sum, according to NAEA (1986), art production

> places enormous expectations on students' ability to observe, discriminate, remember, interpret, make decisions, solve problems, compare and make value judgments, extrapolate findings to other situations, and apply known information to new settings.
>
> These are educational expectations of a very high order. They are the outcome of a quality art education. (p. 15)

NAEA (1986) defines what the study of *aesthetics* entails (grounded in philosophy) and why it is important to include in a quality art program:

> [Aesthetics] attempts to provide structures for interpreting the meaning of beauty. It deals with complicated ideas about the relationship and response of human beings both to nature and to the objects they make. It is a means of analyzing and interpreting some of the deepest . . . of feelings. (p. 15)

And further, aesthetics introduces students to:

> ideas about how they respond to works of art and to beauty found in nature; [it] give[s] students an opportunity to explore the differences between nature and art and [to] think about how time affects response. (p. 17)

Thus, aesthetics in an art curriculum should help students explore why there are individual differences in the kind, quality, strength, and importance of human response to visual images. The study of aesthetics is important to a quality art program because it "causes students to question, weigh evidence and information, examine intuitive reactions, and come to tentative conclusions about their experiences" (p. 17).

NAEA (1986) defines *art criticism* as "the evaluation of art's effectiveness, worth, and success in generating significant responses" (p. 17). The role of art criticism as a component of a quality art program is to "provide students with opportunities to learn how to arrive at reasoned judgments based on sufficient and appropriate criteria" (p. 17). In art criticism, students learn how to look at works of art and make comparisons between them so they can judge quality, impact, purpose, and value. Further, art criticism is the result of

> careful, sensitive looking and thoughtful interpretation and comparison based on increasing knowledge of works of art. Practice doing this should begin when children are very young so that it becomes their habitual way of arriving at judgments about the value and intent of visual images. (p. 18)

The last component of a quality art program according to NAEA (1986) is the study of *art history*. In sum, "there can be no significant study of any area of human activity that does not include attention to what has been done in the past" (p. 19). If education is dedicated to understanding what human beings can do to make their own lives and the lives of others better, then "lessons learned from the past are invaluable in achieving this understanding" (p. 19). NAEA suggests that students of all ages need to see and explore how people have expressed ideas and recorded experiences if they are to understand the "visual wonders" that have been created. The study of art history provides "a rich source of inspiration for the present and a way of discovering the roots of today's art" (p. 19). But, this isn't possible if the past isn't known and understood by students.

Finally, a quality art program cannot treat the above components in isolation. Art production, aesthetics, art criticism, and art history should be combined to reinforce, explain, clarify, or enrich each area of study. NAEA (1986) suggests that these components or disciplinary areas must be "united" or integrated in order to "provide complete understanding of art and its value to each individual" (p. 21). Specific ways to integrate cannot be prescribed. Rather, NAEA suggests that it is the primary role and responsibility of skillful and knowledgeable art educators to figure out how best to make curricular and pedagogical decisions that will lead to this unity or integration.

While no single textbook series or set of commercial materials can reasonably help students achieve all of the above outcomes, curriculum materials are published and used as an important tool for teaching and learning art. This is particularly the case for materials developed for use by elementary classroom teachers who may have little expertise or confidence in teaching art, and who, as a result, may rely more heavily and uncritically on the "expertise" of commercial materials and textbook authors than would art specialists.

Whether used by classroom teachers or specialists, we must acknowledge that curriculum is more than a program or materials used. Curriculum is what students have an opportunity to learn (and not). These opportunities--and the nature, number, and quality of these opportunities--are created by teachers' disciplinary knowledge, pedagogical knowledge and skills, dispositions toward art, and their selection and organization of art content and experiences in the real structures and sociopolitical context of schools. Also, we must acknowledge that teachers are professionals who, while they may have long-term goals and objectives, make curricular decisions on a daily and short-term basis, responsive to the needs and interests of students in a particular context. Thus, we would expect to see differences in how individual teachers interpret, adapt, and use identical curriculum materials. I do not view teachers as technicians who must faithfully implement others' conceptions of curriculum or subject matter. However, materials need to be conceived and designed by authors in such a way that teachers can make reasonably informed curricular and pedagogical decisions.

Given the above caveats, an analysis of textbooks or curriculum materials is an analysis of only one of the important tools or dimensions of teaching and learning subject matter. However, some interesting questions follow: As professional discourse and "authoritative" text, what do the authors and publishers claim about the goals, structure, content, and activities in these materials, and how well are these claims supported throughout the text and/or series (internal logic and consistency)? If a textbook series or particular materials were used blindly and uncritically by the teacher and students, what about art is apt to be taught and learned? What goals in art education are more likely to be emphasized or omitted? What are students apt to understand as "art" as a result of encountering and using this material over a period of time? And, if

we were concerned that students should develop more in-depth, meaningful, appreciative, and critical understanding of art (as opposed to fragmented, routinized production), would this material help the teacher and students achieve such a goal? The above kinds of issues and questions guided Center researchers in the development of a common set of framing questions used in the analyses of commercial curriculum material in several subject areas.

Because the central research focus of the Center is developing students' understanding, critical thinking, and meaningful applications in specific subject areas, the framing questions attended explicitly to these dimensions of learning. After in-depth literature reviews related to cognition, creative and critical thinking (May, 1989), subject-specific research on teaching and learning for understanding, and others' critiques of existing commercial materials, the Center identified the following features of curriculum materials that we considered would be "ideal" in working toward the goal of teaching for understanding:

1. balancing breadth with depth by addressing limited content, but developing it sufficiently to ensure conceptual understanding;

2. organizing the content around a limited number of powerful ideas (basic understandings and principles rooted in the disciplines);

3. emphasizing the relationships between powerful ideas, both by contrasting along common dimensions and integrating across dimensions, so as to produce understanding that is more coherent and cohesive;

4. providing students not only with direct instruction, but also with opportunities to actively process information, construct meaning, and reflect upon their learning; and

5. fostering problem solving and other higher order thinking skills in the context of knowledge application; thus, the focus is less on thinking processes per se, and more on how to make use of previously acquired knowledge in new or multiple contexts.

The Center's notions about teaching for understanding and critical thinking extend beyond narrowly defined developmental schemes (Piaget), linear or step-wise hierarchies (Bloom's taxonomy or Gagné), or generic thinking-skills programs divorced from subject-matter content. Developing understanding of a subject is a thoughtful, reflexive endeavor involving propositional, procedural, and conditional knowledge embedded in a social context of discipline-based inquiry and discourse, multiple encounters with a limited number of powerful ideas in a subject, and opportunities to explore one's developing understanding of a subject by linking and applying this knowledge and one's experiences in a variety of ways.

Meaningful understanding involves more complex, critical thinking than merely recalling facts or comprehending. For example, students may learn what warm and cool colors are, but the more important question is *why* should they learn this, and what can they do or appreciate better with this kind of knowledge? How is understanding color related to other "big ideas" or fundamental ways of knowing and experiencing art? Thus, when Center researchers use terms such as "higher order thinking" or "applications," we mean to imply this sort of complex, conceptual, socially situated web of understanding rather than some abstract notch on a hierarchical ladder. Finally, we cannot attend to students' active construction of meaning or developing knowledge in subject areas and ignore the power and significance of developing positive dispositions toward learning art in a supportive social context.

What's Wrong with Art Textbooks? A Synthesis of Criticism

In visual arts, there seems to be a paucity of analyses and critiques of commercial curriculum materials, particularly elementary textbook series. For most elementary teachers, it is unlikely that a graded textbook series is central to

their planning of art activities. However, with increased attention given to art education and school improvement over the past decade, and given the increase in published commercial materials available in visual arts, the most widely adopted curriculum material used in elementary art today now may be the graded textbook series.

Despite the generation of new commercial materials, we still have little knowledge about how this material is actually used in art instruction or elementary classrooms. For example, in several case studies conducted by the Center (May, 1990a; May, in press-b) and by others (Stake, Bresler, & Mabry, 1991), the only time that art texts were used was by one or two elementary art specialists as a resource or occasional planning reference. Typically, textbooks were not available to students, and had these been, the specialists suggested they would not use them in art class. When I taught elementary art, I found using textbooks in art or music classes a hassle, too time-consuming to pass out and retrieve every 50 minutes, and too passive an approach to teaching and learning art or music. Other arts specialists may feel likewise. To my knowledge, none of the classroom teachers in the school settings of several of the case studies above (May, 1990a; in press-b) used commercial materials.

My art program was not simply about making art, which seemed to be the primary thing emphasized in the textbook series available to me at the time. Like many art teachers, I suspect, I selectively developed ideas from textbooks, other curriculum materials, art education books and research articles, a dusty district curriculum guide, and personal materials and collections to create an elementary art program, units, and lessons. I developed instructional materials and units of my own design (e.g., overheads, slides, prints, postcards, study guides, activity sheets, games, learning centers) and from a variety of sources, including original art created by myself, other adults, and former elementary

students. I drew upon many things to create an art curriculum: my genuine interest in making and looking at art, favorite and unfamiliar media and artworks, knowledge of my students, familiarity with available commercial materials at the time, a not-so-helpful district curriculum guide, and my pedagogical preferences and strengths. These were used as a flexible guideline for determining what concepts and experiences I thought were not only interesting but appropriate to present at each grade level in my particular school.

Therefore, without research on the *use* of art textbooks in classrooms, critiquing what is or is not in them appears to be a moot exercise. However, thousands of texts are created, produced, and then adopted and purchased by school districts, implying that these materials apparently are being used in some manner by teachers and/or students. We just do not have an adequate understanding of the materials being used in art classes or regular classrooms, whether art is taught by specialists or classroom teachers.

There is an excellent comparative analysis of some major curriculum projects and materials that predate disipline-based art education [DBAE] (Getty Center for Education in the Arts, 1985). Efland (1987) provides a historical account of their development, similarities, and differences. Efland claims that different sets of goals were pursued by the curriculum "antecedents" to DBAE because "no common conception of the role of the arts within general education guided these developments" (p. 87). The organizing centers of art curriculum seem to waffle between a "contextualist" type of goal and an "essentialist" one. The first goal focuses on problem-centered themes in a broad social context; art is viewed as one of many important disciplines in the humanities and as a unique vantage point from which to survey the wider concerns of life. The latter goal focuses more on art for art's sake, the study of art objects, and the formal elements of design.

Efland compared the interests, characterstics, and potential effects of the following influential curriculum projects: (a) CEMREL (Central Midwestern Regional Educational Laboratory, 1970); (b) the NIT [originally called the National Center for School and College Television] (Barkan & Chapman, 1967); (c) Chapman's Curriculum Planning Model (Chapman, 1969) and subsequent art methods text, *Approaches to Art in Education* (Chapman, 1978); (d) *Art: Meaning, Method, and Media,* an elementary textbook series (Hubbard & Rouse, 1981); (e) the Kettering Project (Eisner, 1969); (f) SWRL [Southwest Regional Educational Laboratory] (Greer, Smith, & Allen, 1973; also, see Clark, 1984 and SWRL, 1976); and (g) The Aesthetic Eye Project (Hine, Clark, Greer, & Silverman, 1976; also, see Broudy, 1972).

Efland (1987) compared the above curricula across several dimensions. For one, he noted that the sequence was fairly prescribed or fixed in the Hubbard and Rouse, Kettering, and SWRL projects. Whereas in the CEMREL, NIT, Chapman, and the Aesthetic Eye curricula, the sequence (therefore, teacher planning) was variable or modular. Only Hubbard and Rouse and the Kettering Project field-tested lessons. The judgment of curriculum experts was used primarily to design the NIT, Kettering, and SWRL projects. Teachers' judgments were used in developing and implementing CEMREL, Chapman's guidelines, and the Aesthetic Eye projects. See Table 1 for Efland's analysis of the primary content focus of these materials.

Criticisms of Textbooks in General

What have we learned from intensive analyses and critiques of textbooks in general, across subject areas? Textbooks in other subject areas have been and continue to be subjected to an array of research questions. Squire (1988) outlines these research interests into the following categories: historical studies of

Table 1

Efland's (1987) Analysis of the Content Focus of Influential Art Curricula

	CEMREL	NIT	Chapman	Hubbard & Rouse	Ketter-ing	SWRL	Aesthetic Eye
Design elements	X			X	X	X	
Themes from problem-centered inquiries [or art in social context]			X				
Production skills dominant				X		X	
Criticism dominant							X
Balance among production, criticism and art history	X	X	X		X	X	

textbooks, readability studies, instructional design, visual design, evaluation of textbooks, the quality of instruction in texts, the uses of texbooks to study curriculum (changes in the disciplines over time), the uses of textbooks in the classroom, textual analysis, and the politics and process of textboo' selection.

Tyson-Bernstein (1989) cites the following generic problems of contemporary textbooks: (a) They contain more topics than could be treated respectfully. (b) The coverage of each topic, even the most important ones, are so superficial that the reader would have to already know a great deal about the subject in order to make sense of the material. (c) The writing often is wooden

and dry with monotonous prose and simple declarative statements of about the same length from elementary to junior-high level books. Few adjectives or vignettes enliven the text, and there are few counter examples to round out concepts and ideas. (d) Authors all too often do not provide the reader with a context that would make presented facts and ideas meaningful. (e) Information about minorities and women are tacked on rather conspicuously, rather than well integrated into the material. (f) An excessive amount of space in books is allocated to pictures and graphics, many of which appear to be unrelated to the text. Comparing recent books and those of a decade ago reveals an increase in the proportion of graphics and white space to text, compressing text coverage even more. Tyson-Bernstein (1989) also found additional problems unique to each discipline. For example, biology and life science texts were a rubble of facts because the organizing structure of modern biology--evolution--has been systematically removed from texts.

Teachers fit as prominently in textbook design, content selection, adoption, and use as do state and local policies. For example, Tyson-Bernstein (1989) suggests that studies show that the cosmetic features of textbooks strongly influence teacher preferences. So, "publishers...allocate disproportionate resources to packaging, cover designs, and pictures in order to sell their books" (p. 11). Jazzy layouts, vocabulary words in boldface type or bright color, pedagogical buzz words (such as "critical thinking skills") in large type, and conspicuous summaries at the end of chapters capture the attention of most teachers. Also, teachers increasingly favor textbook programs that have labor-saving extras such as workbooks, test packets, ditto masters, or posters, particularly when an adoption can mean getting some of these materials "free."

Rather than a narrowly defined "readability formula," the style of writing in textbooks seems to make a difference in student understanding. For example,

Graves and Slater (1986) demonstrated significant improvement in student understanding of text passages when these were rewritten by linguists, composition specialists, and professional writers from Time-Life. Thus, more emphasis on "assessing clarity of expression and felicity in presentation of ideas" in textbooks is needed (Squire, 1988, p. 134). In elementary art texts, there is little written text or explanation related to the concepts or art at hand. Most space is taken up by reproductions of art and how-to illustrations. Given current art texts and commercial materials, learning artistic concepts must be facilitated in ways other than by students' reading, typical of other subject-area textbooks.

The visual design of texts--or typology and illustration--has been studied, but not extensively. Most researchers in this area report that illustration can "facilitate or hinder comprehension, depending on the nature of the visual, its location, and the extent to which it is designed to direct readers to the instructional focus rather than detract from it" (Squire, 1988, p. 135). Visual design and illustration seem critical in art textbooks when there is so little explanatory text to read or to foster understanding. Samuels (1970) even suggested that color illustration can negatively impact children's learning to read at the primer level by drawing attention away from words. The same may or may not be true for art, depending on how well the study of art objects and reproductions depicted are facilitated by written text. Art is as much looking at, talking about, and making as it is about *reading* about art. Bryant, Brown, Silberberg, and Elliot (1980) found that humorous illustrations in texts have little effect on comprehension and a negative impact on plausibility.

Attention to the instructional uses of illustration are virtually unknown in the research literature. Again, visual material in textbooks may teach or confuse students, depending on how a teacher calls students' attention to this material in instructional discourse. Some studies (Houghton & Willows, 1987) suggest that

competition in the publishing world determines how many illustrations will be incorporated in a text and where they will be placed. Publishers' decisions most often rely on intuition, not on research. They ask if the illustrations capture interest, motivate discussion, or heighten student interest. In studies focused on teachers' reported instructional use of illustrations in texts, teachers were found to make few references to textbook illustrations in their teaching. However, such may not be the case for art textbook series because most of these texts introduce new lessons first by focusing on one or more art reproductions for analysis.

Studies in instructional design have attempted to create guidelines for developing more effective texts (Brezin, 1980; Hartley, 1985; Zahn, 1972). Others have explored the effectiveness of including instructional strategies such as questioning (Armbruster, 1987; McGraw & Grotelueshen, 1971), embedding headings and processing aids, metadiscourse and use of refutation (Hynd & Alvermann, 1986), teaching the main idea (Baumann, 1986), and coherence (Beck, McKeown & Omanson, 1984).

Objections to textbooks, from one perspective or another, have been voiced for decades. For example, in the late 1930s, book burning throughout the United States of a liberal social studies program was explored by its senior author, Harold Rugg (1941). In the 1960s, there was increased concern for equitable representation and fair depiction of minorities and females in textbooks (Afro-American, Native American, Hispanic, and Asian American). A comparison of contemporary texts and those published 30 years ago will demonstrate a positive response to this criticism. However, other than Curry's (1982) research, which noted more explicit attention to diversity in music textbooks over the years, I have found few critical studies of existing *art* curriculum materials in this vein. Critics of discipline-based art education (DBAE) have expressed concern that recent efforts in curriculum revision risk attending too much to white, male,

Western artworks and an elitist, alienating kind of aesthetics and social practice (Burton, Lederman, & London, 1988; Chalmers, 1992; Freedman, in press; Garber, 1990; Hamblen, 1985, 1990; Jackson, 1987).

The selections, content, and messages of art textbooks in terms of social and cultural equity are deceptively balanced if one relies solely on a cursory glance at the illustrations, an index of "countries" or "cultures" featured, and rhetorical discourse in the introduction about art as a "universal language" (May, Lantz & Rohr, 1990). Like most American social studies textbook series (Brophy, 1990), art texts may promote an arbitrary "expanding horizons" approach to understanding oneself in social relation to gender, community, ethnicity, and culture; nationalism in the form of patriotism and ethnocentricism rather than pluralism; and civic education of the most uncritical, uncontroversial sort. Another negligent feature of art texts may be how history or the historical, social, and political dimensions of art are glossed, fragmented, decontextualized, or arbitrarily juxtaposed in their presentation to the point of shallow treatment or distortion.

While the goals of art education imply a broad range of ways of knowing and "doing" art, art textbooks at the elementary level focus mostly on making art. One reason may be that there is an abiding belief that youngsters learn abstract concepts better by actively engaging in making art and manipulating concrete materials. Another reason for this focus may be the abiding belief that students will develop more positive dispositions and enjoy art more if they have opportunities to create art and express themselves. The most plausible reason for this focus, however, rests on a long history of shared expectations (by students, teachers, art teachers, parents, and policymakers) that art at the elementary level is about making art objects and not much else.

Whereas some disciplines may have considerable influence on changing the content and features of published, K-12 curriculum materials in their subjects as knowledge develops and interests or values shift, there also may be little revision reflected between discipline and school subjects or materials beyond a publisher's introductory rhetoric and the insertion of "new" pedagogical buzz words like "critical thinking" or "multicultural."

Is a commonly used, market-share, elementary art textbook series really any different than it was 15 or so years ago in content or instructional format and presentation as a result of applied research in the field of art education, teaching, and learning? While Harris's (1985) study of music textbooks suggests that changes in the music discipline were reflected in elementary textbooks over the years, we only know that interests proliferated. In art, for example, we might anticipate seeing more attention to the formal analysis of elements (line, shape, color) in natural forms or art forms of elements since the structure of the disciplines movement in the late 50s and 60s and increased attention to aesthetics. We are likely to see sustained attention to art production or making art because of abiding expectations and persistent political constraints (e.g., allocation of time to the study of art). In contemporary textbook series, we might anticipate seeing more attention to the social/cultural context of art objects and art criticism given the significant influence of DBAE over the past decade in the United States.

However, these inclusions present the same "mentioning" and breadth-over-depth problems identified in other subject-area textbooks. Surely, some things are more important to learn in art than others, but we have little guidance about *what* should be emphasized when the call is to "integrate" additional art content. Contemporary music methods texts used in educating preservice music teachers reflect few fundamental changes in pedagogical thought about teaching and learning. For example, college texts that superficially present Piaget, Gagné,

or Bloom's taxonomy as guidelines for pedagogical decisions and practice in arts instruction are severely dated given advances in educational psychology, particularly in the areas of cognition, socially constructed and situated learning, and the perceived braided confluence or interactive nature of creative and critical thinking (Dillon & Sternberg, 1986). Such omissions in music education also suggest a lack of variation or a restricted research focus and theoretical orientation in the arts discipline itself. The use of such examples in music methods books suggests that the field has nothing distinctive to offer novice and experienced teachers in terms of its own discipline, and that teaching/learning related specifically to music bears little relationship to theory(ies) developed in the arts, aesthetics, educational psychology, or the humanities writ large. Fortunately, visual arts has been less encapsulated than music education in its research and curriculum interests.

We can conclude from the above discussion that we know very little about the design, structure, or content of existing art textbooks because so few textbook studies have been conducted in art. Were we to explore research related to other subject areas and textbook analyses, we would find some valuable questions and frameworks for art educators, researchers, and teachers to think about and use in developing and assessing art curriculum materials. We also know very little about the actual use of art texts, or what sense teachers and students make of these materials, or what students actually learn about art as a result of using these materials.

Do most teachers (as I did) "pick and choose" from several sources, never pass out textbooks to students, nor teach specifically from these on a consistent basis? What substantive criteria--rather than favorite reproductions or media, flashy illustrations, or "free," time-saving resources--guide teachers' decisions to use, modify, or reject commercial materials? Are classroom teachers any more

reliant on art textbooks than specialists? We simply do not know. In most other disciplines, teachers often refer to the textbook as "the curriculum." One wonders if this also is true for those who teach art. If not a textbook series, then what *is* the art curriculum in most elementary classrooms? Fortunately, in visual arts we do have a growing body of empirical research to help us answer the question about what goes on in art classes. Little of this research cites the use of textbooks.

Selection of Curriculum Materials and Methods of Analysis

The Center's critiques of curriculum materials are derived from a comprehensive set of framing questions and subquestions involving the following general dimensions: (a) goals, (b) content selection, (c) content organization and sequencing, (d) content explication in the text, (e) likely teacher-student relationships and classroom discourse, (f) activities and assignments, (g) assessment and evaluation, and (h) directions to the teacher. (Specific questions under each of these categories and responses to these from the analysis will follow in this report. Also, see Appendix for the complete list of questions.)

The Center's critiques of commercial curriculum materials involved analyzing one or two of the most widely adopted, current textbook series in a given subject area (commonly used, or having a large market share among series publishers). We selected *Discover Art* (Chapman, 1985) as the commonly used visual arts text in the United States on this basis and because of the author's advisory association with the DBAE reform movement of the 1980s (Getty, 1985). The latter point also means that this series likely enjoys borad support from the National Art Education Association, give the organization's stated goals.

The textbook critiques also involved analyzing commercial materials identified by disciplinary scholars, textbook authors, and Center researchers as potentially "distinctive" in terms of emphasizing student understanding.

Contemporary examples of "distinctive" commercial materials are more prevalent in mathematics and science than in other subject areas. For example, social studies textbook series are more alike than different (Brophy, 1990), and few contemporary examples of distinctive commercial elementary curricula can be found in visual arts since the "first-phase" development of CEMREL (Central Midwestern Regional Educational Laboratory, 1970). At this point in the curriculum development of CEMREL, the "organizing centers" were problem-centered inquiries without a strong focus on skills or the elements and principles of design. Thus, contemporary art educators might perceive the ways in which the CEMREL curriculum eventually evolved to be as flawed as any textbook series might be on similar grounds (Efland, 1987; Hamblen, 1985).

After months of deliberation in the Center and developing the framing questions that would be applied to all curriculum materials, the resesarch assistant and I went our separate ways for several weeks to analyze *Discover Art* using identical framing questions. In the beginning, we worked reflexively through the entire series, looking back and forth at the author's claims, goals and objectives, and the concepts and content presented in the texts. We then examined the second- and fifth-grade levels in detail because we wanted to analyze representative primary and upper-elementary level texts. We also selected these two grade-level texts for microanalysis because all Center researchers in the other subject areas were doing likewise, and a comparative analysis in the future could prove interesting and informative.

The research assistant and I engaged in extensive concept mapping, trying to ascertain the scope, sequence, and linkages made within these two grade levels with respect to particular concepts and recommended activities to teachers for presenting these. For example, one theme we traced was "interpreting and judging works of art" under the goal, Looking at Art. As we worked through the

materials using the framing questions, we met frequently to compare notes, preliminary findings, and emergent questions.

As a team, Center researchers met often to refine the framing questions and compare preliminary findings and emergent questions across subject areas and materials. We explored the instructional design of the series, analyzed the lesson-plan structure, likely teacher-student discourse, and suggestions to the teacher in terms of background knowledge needed for teaching lessons, explication of content, student activities, and recommendations for evaluation, extension, and interdisciplinary applications. Thus, at each grade level, particularly grades 2 and 5, we examined the horizontal articulation of content, concepts, and activities in terms of scope, sequence, and balance.

After engaging in grade-level microanalysis, we subjected the entire series to intensive analysis with respect to the vertical articulation of concepts and activities by grade level. For example, we mapped Living with Art and other themes through grades 1-6 to see how the themes, indeed, were spiralled in complexity or multiple contexts for developing more sophisticated understanding and applications. Again, we examined the scope, sequence, and balance of the curriculum, however, this time in terms of grade-level articulation and the balance of goals which the textbook author implied existed equitably. Concerned about the multiple goals of art education, we also subjected to scrutiny the selection of art reproductions, their cultural origins, photos/illustrations depicting persons (adults or students), and suggested teacher explanations about these selections with respect to equity issues (e.g., race, ethnicity, gender, culture, social role). An analysis related to these critical dimensions in both art and music is located in a separate report (May, Lantz & Rohr, 1990). For a critique of an elementary music series, see May (1993).

Whereas most of the analyses were qualitative in character, we also subjected the materials to some quantitative analysis such as counting and comparing the number of lessons by goal, topic, two- or three-dimensional art forms, and so forth. Some of these analyses were formulated because of the textbook author's claims. For example, the author claimed that many of the concepts in the series were repeated more than once so that students could apply and "expand" their learning in multiple contexts. To assess such a claim requires counting the number of art objects or lessons identified and used more than once in a grade level or in the whole series and assessing how differently, in fact, the same ideas or materials were presented and used.

We combined conceptual frameworks and tools for analysis, for example, charting the nature of evaluations by grade level, number of these, concepts emphasized, skills stressed, and the nature of the tasks involved in these evaluations to get a more comprehensive picture of *Discover Art's* approach to evaluation and what students are asked to demonstrate as understanding on such items. We examined supporting illustrations (how-to; not the art reproductions) throughout the series for their ambiguity, clarity, consistency, and potential usefulness to students. Therefore, while common questions were used by all Center researchers, our particular curriculum materials, their unique features, authors' claims, and what we understood to be the broad goals in our respective disciplines provoked additional questions in our independent analyses by subject areas.

A Brief Overview of *Discover Art*

Discover Art (Chapman, 1985) is a grades 1-6 art textbook series published by Davis Publications and partially funded by the J. Paul Getty Trust (to support the numerous expensive color reproductions). *Discover Art Kindergarten* by Cynthia Colbert and Martha Taunton was produced separately, with Chapman

serving as consulting author. The kindergarten level does not include student texts but a teacher's resource book, 20 poster-size color reproductions (18" x 24"), 52 color reproductions on 5" x 7" cards, and two instructional posters.

The grades 1-6 series includes student textbooks and teacher editions per grade level. "Big Books" are available at the first and second grade levels, which are large-sized (34" x 22") versions of the grades 1 and 2 texts bound for easel display. Thus, student textbooks need not be used at all at the first and second grade levels. Also available are materials such as poster-sized art reproductions (22" x 28") with accompanying guides providing lesson plans and correlations to the texts. These are grouped into two sets, Levels 1-3 and 4-6. Five sets of filmstrips are available (Visual Sources for Learning) which include Man and Society, Forms from Nature, Man-Made World, Visual Themes, and A World of Change. There are no "test packets," activity masters, or worksheets.

The series is designed to be used by classroom teachers and art specialists who "wish to offer an art program that develops perceptual awareness, provides for creative art activity, includes art appreciation and builds awareness of art in everyday life" (p. iii). The basic framework of the series and its aims and objectives at each grade level are based on "an extensive analysis of the art and general curriculum guides issued by national, state, and district and local education agencies" (p. iii). All of the guides reviewed by the author included instructional and behavioral objectives for perceptual awareness, creating art, and art appreciation. Thus, *Discover Art* is built on this analysis with the intent that the series is well-matched to the general aims and content outlined in most local curriculum guides. The series also is said to reflect "the author's extensive theoretical and practical knowledge of curriculum development" (p. iii).

At each grade level, the texts are organized around three interrelated themes: (1) "Creating Art"; (2) "Looking at Art"; and (3) "Living with Art."

According to the author, aspects of these themes are developed within each grade level and spiralled vertically through the six years covered by the program. Further, "in almost every lesson, two or three of the major themes are related" and are not treated in isolation (p. iv).

Chapman (1985) stresses that the lessons and texts be used sequentially. At each grade level, there are 60 lessons with 8 to 10 introductory lessons on basic art concepts and skills that students will "master," use, and apply in the remaining lessons of the year. Chapman claims that these introductory lessons are varied at each grade level to avoid repetition, to expand student understanding, and to apply "the basics" learned previously in new ways. A "narrative" style scope and sequence chart is included in the grades 1, 2, and 3 texts for grades 1-3. A similar chart is included in the grades 4, 5, and 6 texts. Each chart articulates a small cluster of objectives by each of the three themes mentioned above.

The sequence of lessons within each grade level are said to have been "carefully planned to accommodate the interest spans, skills and abilities of the students, as well as seasonal topics and typical school holidays" (p. iv). Further, lessons are said to be varied to "sustain children's interest, yet organized so that concepts and skills introduced in one lesson can be reinforced and expanded upon in later lessons" (p. iv). Some of the 60 lessons within each grade level are organized into "short units of study based on a common topic such as color, painting or animals in art" (p. iv). Finally, the author claims that many lessons are "part of one or more learning strands (topically related lessons) which enhance students' understanding as they progress" from one grade level to the next (p. iv). Examples of such "topics" are visual elements (line, color), specific art forms (drawing, painting, sculpture), and subjects in art (human figure, landscapes). Other topics are identified in *lesson titles,* according to the author.

The substance and format of the teacher's text are clear, informative, succinct, and user-friendly. An introduction presents what art education is primarily concerned with, the purpose and need for such a textbook series, and how the series was developed and piloted. The goals and content (or the three interrelated themes) are explained, as are program features such as continuity and variety within and across grade levels. There is the narrative, scope and sequence chart with objectives for each of the three themes. There are suggestions for how to use the series and encouragement from the author about ways teachers can enhance or extend the program with ancillary materials, human resources, and collaboration with art specialists, parents, and community members with expertise in the arts. There is a brief discussion of what the student and teacher texts entail and how these texts should be used. For example, the author suggests that most of the lessons in grades 1-3 can be completed in 35 to 45 minutes. At the upper levels, most lessons will take 45 to 55 minutes. Suggested times for each lesson segment also are provided in the individual lesson plans. The author states that teachers requested such information "to help them know how to pace their instruction" (p. vi).

There is a page describing the format of the lesson plans which also provides definitions and pointers on each of the facets of a lesson. Defined and briefly discussed are Preparation, Reminders, Safety Points, Objectives, Vocabulary, Exploration, Activity, Cleanup, Evaluation, and Extensions. For example, the following comments are under "Activity":

> A creative art activity follows the Exploration. The student texts usually are put away and art supplies distributed at this point. Students are asked to draw, paint or create some form of art. The subject or technique must be related to the text. Through this process, children expand their understanding of concepts introduced during the Exploration, develop their own artistic skills and are made aware of the skills and thought processes of artists. Notes suggest ways that you can stimulate ideas for artwork based on visual recall, imagination and the like. Hints are given for pacing

the activity, managing supplies and commenting on the work in progress. (p. vii)

Next, in the introduction there is a double-page spread noting the art supplies that will be needed for the year and estimated quantity of these materials. These are divided into "student supplies" (e.g., chalk, colored--8 colors, 6 boxes) and "teacher's needs" (e.g., a fan or hair dryer, flashlight, paper cutter--in room or easy access). Also, drawings illustrating how to organize some supplies and set up particular materials for lessons are included in this section. (These are identical illustrations across the grade levels.) For example, one illustration depicts "two kinds of tempera paint" (liquid and powder), a milk carton or squeeze bottle "for ease in dispensing," a muffin tin used as a paint tray, and styrofoam egg cartons used likewise.

Unlike most textbook series, *Discover Art* includes a brief discussion of children's development in art with visual examples of students' drawings. A group of students was asked to create a drawing that included a house, a tree, and a person running or playing. A range (3) of student depictions is presented per grade level and across all the grade levels (1-6); meaning, in each teacher's edition there is a total of 18 student drawings of houses, three per grade level. Discussed in this section are matters such as variations in students' representational skills and variations in students' interests and skills in creating abstract designs, imaginative or expressive art, and using two- and three-dimensional media. Also discussed are issues related to displaying student art and questions of talent. Nine professional books are recommended for teachers who wish to expand their understanding of art education.

Finally, the primary objectives for each of the 60 lessons are presented numerically and in chronological order, each beginning with its corresponding lesson title. For example, in grade 5:

18. Art in The United States: A Family of Artists
Students learn about an artist, Charles Willson Peale, and his children who became artists; discuss the symbolism and visual elements in still life paintings by two family members; observe and draw a still life, attempting to show overlapping shapes. (p. xiii)

57. Review: Looking at Art
Students discuss reasons for displaying artwork; learn procedures for judging artwork according to criteria that are appropriate to the kind of artwork; complete or improve artwork from prior lessons. (p. xiv)

These objectives are repeated, though not verbatim, in each lesson. It is easy to note from the above examples that multiple goals and objectives are included in each of these statements without resorting to an arbitrary matrix that could isolate objectives to disconnected, meaningless terms.

Critique of *Discover Art*

A. GOALS

1. Are selective, clear, specific goals stated in terms of student outcomes? Are any important goals omitted?

In the introduction of the teacher's text, the goals of the series are articulated clearly and succinctly, stated in such a way that the aims are connected to content and student outcomes. Further, the goals clearly support a discipline-based approach to art education, a claim made by the author and publisher. The three primary aims or themes of the series suggest that there will be as much, if not equitable, attention to perceiving and responding to works of art (aesthetics, criticism, and developing an understanding of the social context of art) as to creating art (production). There is little explicit attention in the goals to art history or multiculturalism, even though such study is implied under two themes, "Looking at Art" and "Living with Art," and the kinds of art forms that inevitably will be presented to students and discussed in lessons. Also, there is

attention under "Living with Art" to the role of art in everyday life, past and present. Thus, at this level or point in the series, it seems that few important goals in art education have been omitted.

The first of the three themes is "Creating Art." The aims of "Creating Art" in the series are fairly obvious: "Students learn to create art. Students learn how and why people, including artists, create art" (p. iv). The content under this theme (defined more so as objectives or "concepts, skills and attitudes") are to help students

> a. understand and experiment with various sources of inspiration for creative work, such as nature, the constructed environment, imagination, and decoration.
>
> b. develop ideas for expression in visual form, using visual thinking, creative problem-solving, and an undertanding of design elements and principles.
>
> c. use media to create art, understanding the importance of selecting, controlling and experimenting with various materials, tools and processes.
>
> d. create two- and three-dimensional art, understanding that art has personal meaning to the creator. (p. iv)

The second theme, "Looking at Art," involves students in learning to "perceive and respond to works of art. Students learn how and why other people respond to works of art" (p. iv). Concepts, skills, and attitudes under this goal include helping students

> a. perceive and describe artwork; their own art, works by adult artists, and aspects of the visual environment which can be perceived from the standpoint of art.
>
> b. interpret and judge works of art--understand and use appropriate criteria, respect informed opinions that differ from their own. (p. iv)

The third and final goal or theme in the series is "Living with Art." Here students are to learn about the role of art in everyday life. "Students learn how and why people bring artistry into their lives" (p. iv). The aim of this theme is to help students:

> a. perceive and appreciate forms of beauty in the natural world and in the environment constructed by people.
>
> b. learn about opportunities in art: art resources in the community, careers in art, and roles in art for those who do not wish to become artists.
>
> c. learn about art in everyday life, appreciating the variety of art forms (past and present) that people have created to enrich their lives. (p. iv)

In sum, *Discover Art* is said to be organized by three interrelated themes, with aspects of these themes "developed within each year and across the six years of the program" (p. iii). While meant to encourage "exploration, creativity, and self-expression," the author claims that the series also "forwards mastery of basic art skills and concepts" (p. iii). The appearance of the three goals suggests that there will be equitable, integrated attention to each of these themes. However, on analysis of all the lessons in the series, 98% of the lessons emphasize art production or the "Creating Art" theme. The third theme, "Living with Art," occurs as a primary focus of lessons in only 25% of the series. This theme is limited to crafts, folk arts, architecture, and the utilitarian design of objects used in everyday life. The rhetoric of the introduction and presentation of goals suggests that the three themes will be treated equitably throughout the series when, in fact, the series is focused predominately on production. This inequitable treatment is glossed by the author's claim that the themes are "interrelated." While this integration is true to some degree, detailed analyses of the content and activities that follow illuminate what actually gets emphasized and how.

2. Do goals include fostering conceptual understanding and higher order applications of content?

Under each of the three goals or themes listed in *Discover Art,* there is evidence that the study of art involves much more than making or reproducing visual forms or memorizing facts. In the goals and proposed student outcomes, considerable attention is given to: "sources of ideas," visual thinking," "creative problem-solving," "understanding design elements" and how they are expressed in art forms, "the importance of selecting, controlling, and experimenting," "personal meaning," "perceiving and describing" art forms and the visual world, intepreting and judging works of art using appropriate criteria, developing tolerance for differences in opinion, and understanding and appreciating why people create art to enrich their lives. The fact that the series is approximately 98% production-focused suggests that the kinds of ideas above must be explored in an active context with multiple opportunities and occasions for students to explore, discuss, and apply these understandings by *making* art.

Beyond mere description of art forms, most of the objectives clearly attend to a concern for developing students' conceptual understanding and higher order applications of art content. The author claims that mastery of basic concepts are as important as creating or making art (p. iii). Finally, the goals attend to looking at art and understanding art in social context (past and present) along with creating art.

3. To what extent does attainment of knowledge goals imply learning networks of knowledge structured around key ideas in addition to learning of separate facts, concepts, and principles or generalizations?

First, the author claims that the three primary goals or themes of the series are interrelated. Thus, no single lesson likely will attend to any one of these themes in isolation. In effect, the three themes are three big "key ideas" presented throughout the series. Further, given the way the lessons are

structured, students always are asked to look at and discuss examples of art presented in each lesson before embarking on making their own art. "The concepts explored in this section form the basis of the related creative activities" (p. vii).

Second, vocabulary words are treated in an interesting way by the author in the introductory section of the series. While terms are attended to in the student text and listed in each lesson, and teachers may wish to write these words on the board, Chapman (1985) suggests that it is *not* necessary to teach the meanings of art terms *"before the lesson begins* because the definitions and meanings of the words are introduced, reviewed, and expanded upon during the entire lesson" (p. vii, italics added).

In discussing how to treat the art reproductions presented in each lesson, Chapman (1985) suggests that the works of art and other illustrations represent a variety of cultural groups and styles ranging from "realistic to abstract and nonobjective" (p. vi). While students "will become familiar" with artists, titles of works of art, and the like at all grade levels, "the mastery of such factual information is subordinate to the importance of learning to perceive the images and respond to them in a thoughtful, personal way" (p. vi).

Finally, when explaining the "Evaluation" section of lessons, Chapman (1985) suggests that throughout the series, "evaluation is treated as a natural part of the total teaching-and-learning process" (p. vii). While there is something called "evaluation" at the end of each lesson, and suggestions are provided on how to conclude each lesson, review major concepts, and use the lesson objectives to evaluate what the students have learned, the author has difficulty locating or defining evaluation only at the "end" or conclusion of a lesson. She also resists creating very many formal assessments or "tests" in the series, which some DBAE proponents might view as problematic or negligible. Recall that a quality

discipline-based art program must include an explicit evaluation system, grade level to grade level. Thus, Chapman's omission is ironic given the fact that she has served as an advisor to the Getty Center for Education in the Arts and that Getty partially funded the production of *Discover Art.*

4. What are the relationships between and among conceptual (propositional), procedural, and conditional knowledge goals?
4a. To what extent do the knowledge goals address the strategic and metacognitive aspects of processing the knowledge for meaning, organizing it for remembering, and accessing it for application?
4b. What attitudinal and dispositional goals are included?
4c. Are cooperative learning goals part of the curriculum?
4d. As a set, are the goals appropriate to students' learning needs?

In the goals section of the series, propositional, procedural, and conditional goals are treated equitably and in a fairly integrated fashion. For example, under "Creating Art," students not only would attend to where ideas for art come from in a rather self-conscious fashion, they also are expected to develop and apply their ideas in a reflective, conscientious, and skillful way with attention to purposes or goals as "artists" when making their own art. Given the emphasis on production in the series, students have multiple occasions to integrate conceptual and procedural knowledge. However, conditional knowledge, or opportunities for developing such, must be assessed in light of specific lessons and what opportunities students actually have to apply their knowledge in new contexts as defined by *them,* not just by the teacher or text. (A more detailed analysis will follow.)

There is attention to how "shared understanding" in/about art can be developed through perceiving, describing, interpreting, and critiquing art using "appropriate criteria" as well as by respecting the differences of opinion likely to ensue from multiple occasions to view art and respond to art in discussions. The author states that quality instruction should foster "the development of lifelong interest in art" (p. iii). Thus, there is attention to objectives that are dispositional,

not only in terms of developing students' personal meanings and values but also by valuing of art in social context.

On the one hand, given the three themes of the series, it would seem that more students would have more access to multiple ways of understanding and appreciating art than typically would be the case in production-only instruction (with little attention to perceiving and responding to art forms). On the other hand, most of the lessons actually focus on art production, which risks undermining this positive feature of the series. For example, must art historians, critics, or literate consumers and patrons of the arts be artists themselves? Obviously not. But there is an abiding bias in this series (and in elementary art education writ large) that the best way to develop understanding and appreciation of art is to create art, and then by tutored images or focused lessons where the teacher (or text) decides what will be created, how, and why--not the artist-student.

There is little to no attention to cooperative learning in the text, except as that which might emerge in whole-group discussion of artwork led by the teacher. The lessons are traditional in terms of participation structures, grouping, and likely social interactions. There is whole-group presentation and discussion, then individual students make art, and then whole-group discussion concludes the lesson. Little interest is expressed in cooperative production and/or creation of art or in small group work. In fact, individualism and independence are emphasized. For example, while Chapman (1985) acknowledges that children learn at different rates and levels of development, and that it always will be essential for the teacher to offer additional guidance to small groups and individuals to supplement whole-class instruction, independence is favored:

> Individual ideas and ways of working should be encouraged. Because independent thought and creativity are especially important in art, students should not copy, trace or try to imitate the works of

> art in *Discover Art* . . . . Unlike many other subjects, questions about art often have more than one appropriate answer. Encourage many thoughtful, personal responses to works of art. (p. x)

Thus, there is apt to be little encouragement for students to debate or engage in *critical* discussions about art, even in this whole-class arrangement. While individual differences of opinion are to be encouraged and honored, there is a tendency of the series to fall into a kind of uncritical relativism (e.g., all art is inherently good; therefore, our task as to look for the good qualities).

Despite the lack of cooperative arrangements and emphasis on individualism, in several places Chapman (1985) cautions about the potential negative impact of any competitive approach to art instruction. For example, in displaying artwork, she suggests this be treated as an integral part of the learning process in terms of viewing and talking about art:

> The artwork displayed should not be selected through a competitive system within the class, nor limited to works that fit adult standards. It is usually best to display work from the entire class and to emphasize what the students are learning . . . ." (p. x).

Further, school-wide exhibitions should emphasize "what the students have learned" (p. xi). And with respect to talented students, Chapman recommends that these students not be identified as the "class artists" or that art competitions and comparing artwork be held in a manner that "discourage further interest."

Several features suggest that the goals likely are suitable to the needs of learners. First, the introduction pays attention to the varied interests, skills, and dispositions of learners concerning particular kinds of art activities and media within the context of developmental stages or reasonable expectations about what learners at different ages are apt to like, be able to understand, and do. Chapman (1985) claims that *Discover Art* "builds upon students' experiences in school and their typical patterns of growth--physical, perceptual, intellectual, social, emotional" (p. x). Teachers needs to understand some of these special

characteristics so that "expectations for art learning are appropriate and challenging" (p. x). While most textbook authors could make similar claims, an astute reader of Chapman's recommendations who is familiar with research in art education will recognize that her assertions and recommendations rest on empirical research and classroom experience.

In structuring the series with 8-10 introductory lessons at each grade level, the author was sensitive to likely differences in students' prior knowledge and experiences in art. For example, Chapman (1985) states:

> The introductory lessons are varied at each level so that students who have had previous grade levels of the *Discover Art* program expand their understanding and apply the basics in new ways. These introductory lessons also allow students who have not had previous levels of the program to proceed at about the same pace as the rest of the class. (p. iv)

While there are problems associated with this organization (to be discussed later), the author illustrates her familiarity with contemporary students' mobility and school transfers, and the likelihood that art is not taught in any systematic manner in all schools.

Under "Using the Series," the author states that students "develop knowledge, skills, and attitudes about art at different rates in their own individual ways. For this reason, teachers must be actively involved in guiding students through the lessons" (p. vi) Chapman (1985) indicates that students' skill in representational drawing is but *one* facet of artistic development (p. x). Under "Children's Development in Art," She also recognizes that "children's ability to perceive and appreciate various kinds of art is more advanced than their ability to create art" (p. x), which is supported by research.

5. Do the stated goals clearly drive the curriculum presentation (content, activities, assignments, evaluation)? Or does it appear that the goals are just lists of attractive features being claimed for the curriculum or post facto rationalizations for decisions made on some other basis?

The stated goals clearly seem to drive the content and activities that follow in the lessons, and there is much internal consistency here. The goals and objectives are stated parsimoniously with little inflated rhetoric or questionable promise (impossible to recognize or fully realize). There is little editorial hype, fanfare, or gimmickry introducing this series.

However, as mentioned above, the introduction is a bit deceptive in its presentation of the three themes, implying that these themes will be treated equitably throughout the series and "integrated." Rhetorical analysis often reveals that what is presented first in a series of items or a list often is what is valued most by the author and what will be emphasized. This seems to be the case for the introduction's discussion of the three themes. "Creating Art" is presented first, and indeed this gets the most attention in the series. "Looking at Art" is presented second, and it receives similar attention (if only at a superficial level when lessons are subjected to detailed analyses). And "Living with Art" is presented last, and it receives the least attention in the series.

Further, throughout the introduction--and despite attention to creating, looking at, or living with art--it is rather obvious that the content of the series and activities will focus a great deal on a formalist approach to perceiving and responding to art forms or natural objects. What students will be asked to attend to most will be the elements and principles of design. In the introduction, Chapman (1985) states that art education is "primarily concerned with visual experiences, messages communicated by visual elements such as lines, colors, shapes, textures" (p. iii). Elsewhere, under "Creating Art," students will develop an understanding of "design elements and principles" (p. iv). When discussing "continuity and variety across the years," Chapman suggests that in-depth understanding will be developed along topics such as "visual element[illegible]d

other topics) (p. iv). Next, the elements and principles of design are mentioned in every descriptor on the scope and sequence chart.

Finally, particular features in the introduction (e.g., a brief discussion of students' developmental levels in art and variations within and across grade levels, art supplies needed for the year, how to set up for particular lessons and media, and how and why the lesson format was organized as it was) led me, as a critical reader, to appreciate and trust the author as an "expert," not only in the sense of a scholarly expert but as someone intimately familiar with the constraints of schools and working with teachers and students at the elementary level. Rhetorical, commercial hype generally cannot achieve this level of trust from a critical reader or experienced art teacher.

B. CONTENT SELECTION

1. Given the goals of the curriculum, is the selection of the content coherent and appropriate? Is there coherence across units and grade levels?

On closer observation, the scope and sequence chart in *Discover Art* reveals a great deal of redundancy across grade levels when the language is analyzed and compared, and individual lessons scrutinized at each grade level. The use of boldface type for either one or two of the three columns on a given scope and sequence page in the teacher's edition apparently was used only as a graphic device to make the page look more interesting or less boring. However, this presentation, the mere shuffling of a few phrases here and there, and the insertion of words or phrases that are different but which essentially mean the same thing mask the real redundancy there is across grade levels. In Figure 1 below, the italicized phrases in columns 2 and 3 reflect what is slightly different from the texts of each preceding level. Some things (italicized) were *not* actually "new" to a grade level. For example, masks *were* made in grade 1, not introduced

in grade 2. "Observation and portraying details" were treated in all three grades, not merely introduced in grade 3. Planning visual qualities to create a mood was treated in all three levels. Planning a miniature community after first constructing a model building is a lesson repeated in every grade level, 1-6.

On closer examination of the lessons, redundancy becomes even more apparent. For example, "weather" in grade 1 also is treated as a topic in grade 2. Even though the media are different (chalk on wet paper in grade 1 and paint in grade 2), the grade 1 lesson suggests that tempera paint may be substituted for chalk. The illustrations in the grade 1 lesson are of *paintings,* not pastels. Both lessons treat the topics of seasons and mood, and both ask students which paintings they like, and why. Finally, there is a similar lesson in grade 3 on weather, the medium is painting, and instead of "mood," artists now are said to "send wordless messages" (feelings, ideas). Students are asked what kinds of "messages" they receive when looking at each of the paintings (p. 50) and are asked to paint a picture about the weather and how it makes them feel. In the grade 1 and 2 texts, artists' paintings "tell" about the weather (convey a mood).

In sum, a close analysis of the scope and sequence charts provided in the teacher's edition suggests that these are not very helpful in distinguishing the goals and content across the grade levels, nor are these charts illustrative of the ways in which this content is coherent. Content is coherent by its redundancy, just by a quick glance of the scope and sequence chart and more so by close analysis of the lessons. Repeated illustrations do not help either, even if the actual content of lessons might be treated differently. For example, each grade level contains a section on architecture in which students are asked to create a model building using cardboard forms (milk cartons, paper tubes). The demonstration diagrams are identical at each level.

Level 1	Level 2	Level 3
CREATING ART: Children create art based on imagination, familiar places, activities with family or friends, personal interpretations of nature--seasons, weather, animals. Imagination, sensory awareness and visual recall are heightened through activities which involve all of the senses, physical movement and imaginative identification. Children learn to see and create lines, colors, shapes and other visual elements to produce original artwork. Children acquire basic media skills through drawing, painting, collage, printmaking, sculpture and other three-dimensional activities.	**CREATING ART: Children continue to create art based on imagination, personal interpretations of the natural and *constructed environment*, familiar places, activities and events. Level 2 emphasizes imagination, sensory awareness and visual recall. Children learn to create original artwork by making intentional choices of lines, colors, shapes and other visual elements. *They use familiar media in new ways and learn techniques which combine media, such as crayon-resist.* Activities include drawing, painting, collage, printmaking, *weaving*, sculpture and other three-dimensional artwork such as making *masks, puppets and simple models of buildings.***	**CREATING ART:** Children create art based on imagination, recall and *observation*. They learn to *portray details*, depict action, use different vantage points, and combine ideas or materials in various ways. Level 3 introduces design as a process of *planning visual qualities to create a mood*, express an idea and to send a message. *Children acquire greater flexibility in using familiar materials and learn to try differents ways of solving problems.* Activities develop skills in a vareity of media, including building scuptures from found objects, creating murals and *planning a miniature community.*

Figure 1. Redundancy in the scope and sequence chart, grades 1-3 (p. v).

Despite espousing three goals or themes, much of this series deals primarily with a formalist analysis of the elements of design in all the lessons, particularly in the lower grades. For example, in grade 2 on the scope and sequence chart under "Looking at Art," one infers that students *will* "become aware of the cultural origin and functions of selected works of art" (p. v), but there is very little explicit attention to this goal in the lessons. Art objects and their internal elements of design are emphasized, not their origins, social context, or functions.

Objectives are repeated under the different goals in the scope and sequence chart, further muddying the waters. For example, in grade 2 under "Living with

Art," students are to become aware that "observations of the environement--landscapes, seascapes, changes in weather, animals . . . have inspired adult artists and can provide inspiration for their own art" (p. v). These kinds of things are mentioned under the other two goals or themes! Thus, the scope and sequence chart is virtually useless because of its redundancy. While I like the abbreviated narrative format of this chart and the presentation of three grade levels (in close proximity) in each teacher's edition rather than a matrix or grid encompassing all six grade levels, much more care is needed to explicate exactly how the goals and content cohere are embodied in the series, and what actually will be emphasized. The goals have been "integrated" to a fault, glossing the content and students experiences that will be deemphasized or treated superficially.

2. What is communicated about the nature of the discipline from which the school subject originated?
2a. How does content selection represent the substance and nature of the discipline?
2b. Is content selection faithful to the disciplines from which the content is drawn?
2c. What does the relationship among conceptual (propositional), conditional, and procedural knowledge communicate about the nature of the discipline?

Art is presented as more than creating or making things, which portrays the subdisciplines in the visual arts identified by DBAE and supported by the NAEA: production, aesthetics, art cricitism, and art history. Even though *Discover Art* is production-focused, the author attempts to attend to all of these disciplinary areas in the making of art. "Faithful" representation of these disciplines (or any other), however, would be difficult to achieve as there are different values and theoretical perspectives within and across each discipline that frame the work of those who constitute these disciplines. For example, all art historians do not view nor "do" art history in the same way, nor do all critics agree on what good criticism is and adhere to identical criteria and approaches.

Next, this series parallels the "expanding horizons" or "communities" curriculum organization of elementary social studies. One might question if this the best or most authentic, appropriate way to organize an art curriculum. For example, there is a strong focus on the "self" and "family" in grade 1. American art and artists are emphasized in grade 5 when social studies is concerned with teaching American history. Unfortunately, compared to the other grade levels, few women artists and their artwork are featured in grade 5, and this could be because the author selected those famous figures, events, and artwork that would most likely be mentioned in social studies. World art and artists are presented more heavily in grade 6 in chronological order with a time-line insert in those particular lessons. Again, women are given short shrift because of this focus on Western civilization and the "great works."

Next, art educators concerned with social issues, context, and cultural diversity likely would find fault with this series. As a discipline, art is presented as an individual, independent, fairly unproblematic endeavor. *Discover Art* pays little attention to the collaborative, coercive, controversial, social, or political dimensions of art. I also suspect these educators would dislike art objects stripped of their contexts for relentless "objective" analysis of their elements (as presented in this series) with so little attention paid to art in social and cultural contexts until the upper grades. For example, Freedman (in press) has critiqued the teaching of "cultural fragments" by identifying one of the lessons on weaving in the grade 2 text:

> A picture of a Navaho woman weaving on a loom is juxtaposed with a photograph of the woven plastic stips of a lawn chair that might be found at a local department store . . . . Rather than addressing the important differences in function, design, and production reflected in these images, the text hightlights the relatively less important similarities in the physical structure of "woven" objects.

Freedman's (in press) complaint is that many art curricula are filled cultural fragments and juxtapositions that "reflect a reconstitution of culture as mainstream Western aesthetic theory," which then is drawn upon for analysis and interpretation. Such juxtapositions misinform students and can further disenfranchise the diverse groups that the curriculum should support. When the technical and formalistic attributes of artifacts are emphasized when viewing art, and when art is taught in a discourse of "extreme individualism," little attention is given to the ethnocentrism of this approach. When non-Western, non-Anglo art is diassociated from its cultural context and analyzed using "modernist, Western models of epistemology and aesthetics," the result is not only patronizing but miseducative.

Next, while some might take issue with the kinds of concepts or propositional knowledge Chapman (1985) emphasizes, she does attempt to integrate propositional, procedural, and conditional knowledge and is fairly successful with this. Unfortunately, the bulk of this series does not promote much choice in terms of students deciding what kind of art to make and how to make it, or what kind of art to view and who or what to make of this. While cookie-cutter or identical outcomes are not promoted, I find the lessons restrictive and prescriptive in terms of the ways in which students are repeatedly asked to perceive, create, and respond to art forms. The multiple occasions and "contexts" in which art will be produced are not apt to promote much critical reflection nor to create problem situations where students would be in a better position to develop conditional knowledge and artistic power.

Next, the art reproductions depicted in the series favor two-dimensional art over three-dimensional art at a ratio of about 2 or 3 : 1, depending on the grade level. Thus, despite the inclusion of three-dimensional art, fiber art, and commercial art, this means that art will be viewed and experienced primarily as

drawing and painting. This emphasis limits the kind of proc dural and conditional knowledge that can be developed. For example, 38% of the lessons in grade 1 use crayons as the primary medium. Controlling the medium this much (as a variable) means something else can receive more attention. In grade 1, unfortunately, this is learning to identify and reproduce the elements of design.

Finally, because of the emphasis on individualism and independent work, conditional knowledge is presented in a decontexualized, apolitical, problem-solving context. Thus, either art can be perceived to be in the total control and power of the individual artist or viewer, or it can be understood as solely dependent on the teacher or text as authority. Either perception is false to a degree and limits what could be developed as propositional, procedural, and conditional knowledge. Were there more emphasis in this series on student choice of subject matter and critical dialogue and evaluation, this might not be the case.

3. To what extent were life applications used as a criterion for content selection and treatment? For example, is learning how and why people engage in art activities in the past and present emphasized?

Life applications is a stated goal of the series, in fact this is mentioned under all three goals. Students are to learn "how and why people, including artists, create art," "how and why other people respond to works of art," and "how and why people bring artistry into their lives" (p. iv). However, there is actually very little attention to the "why" part of this question in the lower grades or as this question relates to *responding* to art throughout the grades (not just making art). Usually, the "how" question takes precedence over why, and a formalistic analysis of art objects takes precedence over questions of culture, history, interpretation, and criticism.

However, better than other subject-area texts I have ever seen, *Discover Art* attends to the question of how and why artists engage in their discipline or subject. Such information is rare in a mathematics or social studies textbook about, say, doing mathematics or social science, for example. Unfortunately, this focus is primarily on the individual artist, not viewer, historian, patron, community or tribal member, critic, and so forth. Since the series focuses mostly on production or creation, however, it is difficult to find fault with what Chapman (1985) *did* present. Beginning with grade 3, the first lesson in each of the student texts attends to the important how-why question. Typically, the author states that sources of artist's ideas come from observation, a desire to create attractive useful objects, and imagination. For example, in the first lesson of grade 4, one objective is to understand that artists may combine observation and imagination to create art:

> This year you will learn many things about art. Art is a special way of sharing ideas and feelings. It is a way to tell people about things you see, feel, remember or imagine.
>
> Artwork is created so that people will see things in a new or special way. An artist named Karen Durlach created the photographs in picture A. What did the artist want you to see in a new or special way? *[A series of eight photos; no "answers" provided in the teacher's text nor suggestions about how students should answer this question, except that many artists like this one get ideas for their artwork by careful observation.]*
>
> Some artists create beautiful objects for people to use. An artist names Peggy Spaeth created this quilt. The quilt is carefully made and has an original design. An original design is not like any other.
>
> Can you name some other kinds of useful art? *[By "useful" art, the author means functional, e.g., woven blankets, ceramic ware, furniture, clothing, and architecture.]*
>
> Everything you see or imagine can give you ideas for artwork. An artist named Gerald Laing created this painting of a race car. What parts show that the artist used his imagination? *[The painting is about 5' x 21' in real life, which is pointed out in the teacher's text to tell students and it is not a photographic imitation of a drag racer.]*
>
> Imagine you could come to school in a new or unusual way. Draw a picture of this new or unusual form of transportation. Try to combine ideas from your imagination and from things you have seen. (pp. 6-7)

In making art (or during activities), the author often directs the teacher to comment on how adult artists work as students work on their projects. For example, in grade 5:

> While students work, circulate and comment individually on their progress. Emphasize that study, practice, experimentation and using imagination are important in the process of learning about art (whether or not one wishes to become an artist). (p. 65)

In lessons that rely on understanding how or why art is created in social or cultural context, however, there are some problems. One example is in the study of masks. In grade 2 of the teacher's text are the following directions:

> Begin with a discussion of Halloween. Discuss reasons why people might wear masks--for fun, disguise, protection (firefighters, hospital masks) . . . . Focus on picture A. Explain that this African mask is to be worn over the head and shoulders. The mask was made by weaving long pieces of grass (like yarn). Shells and other natural materials were added for decorations. Explain that people in many lands have made masks from the natural materials found in their homeland . . . . Stress that this mask was not made for Halloween. The mask was made by people who believe a mask can bring good luck, keep bad things from happening or help sick people. (p. 30)

Students then are abruptly directed to make masks out of paper grocery bags. However, there is no reference again to "natural materials," and paper bags are hardly natural materials like trees, grass, or leaves. There is no further reference to customs, tradition, Halloween and its origins or history, nor is there any attention to the purposes or choice in making a Halloween mask versus purchasing one at the store. The purposes discussed for the African mask are very different from those for Halloween masks, but this difference is not mentioned again and the African mask is likely to be quickly forgotten. In the evaluation (allotted all of 3 minutes in the lesson), students are asked to look at the African mask again. But, they are asked to describe the details and features they remember about the mask (formalistic analysis).

In the grade 5 text, masks are treated with more sensitivity than in grade 2. For example:

> Masks and costumes are one way people remember their traditions. Halloween is a tradition for many American children. It is a custom to have fun by dressing up in masks and costumes.
>
> Masks A and B were created by Indians who live in the southwestern United States. Much of this region is a desert. The people need water to grow crops.
>
> The two masks were made for special ceremonies in which people prayed for the rain spirit to come. The masks have symbols for lightning and corn. Can you explain why?
>
> Masks D and E were made by Indians who live in the great forests of Canada near the Pacific Ocean. They hunted animals and fished in the ocean.
>
> These Indian people believed that animal spirits could make them strong and brave. They believed the masks could bring the animal spirits to help them.
>
> These masks are no longer used. They are in museums where many people can see and study them. Some native Americans want to remember their traditions. At special times they still have ceremonies as their ancestors did. (pp. 32-33)

Students then are encouraged to consider "what kind of 'spirit' or character their masks will have" when embarking on making their own masks (p. 33). In the evaluation (4 minutes), the teacher should "provide time for everyone to enjoy seeing the whole class wearing masks. Discuss the 'spirit' or character of the masks, symmetry or asymmetry in design and three-dimensional qualities" (p. 33). Unfortunately, the names of the Native American tribes are not discussed.

The series is commendable for including art in everyday, contemporary life and not just art as the fine arts. Students' attention will be drawn to the aesthetic features of the natural world, art in the constructed environment (architecture, photographs of familiar objects), art in the community (depicting diverse kinds of artists in their work settings, museums, art exhibits), and art in daily life (postage stamp designs, furniture, and consumer products). For example, in grade 2, lesson 2 (Drawing: Many Kinds of Lines), the students are directed to use their "viewfinders" (a heavy sheet of paper with a 1-inch square cut in it) to locate

different types of lines in photographs of a radio tower (constructed environment) and a tree (natural environment), and two art reproductions depicting primarily straight or curved lines.

In lesson 35 in grades 2, 3, 4, and 5 ("Living with Art: Graphic Design"), the lessons focus on graphic design in everyday products such as postage stamps, road signs, lettering, and laundry soap boxes. In a grade 5 lesson on art styles in American art, the teacher discusses with students the general concept of style using familiar examples such as styles of hair, clothing, music, homes, and cars. "Explain that there are also different styles of art. Define style as differences we can see in the design and subjects of artworks" (p. 42).

In the evaluation segment of a fifth-grade lesson on changes in design over time (the Bell Telephone logo, the design of telephones, and design of cars), students are asked to identify within the displays they have made those products and design features which some people might find attractive. The teacher is directed to emphasize the fact that

> preferences for certain designs might be influenced by factors other than cost. For example, some people may prefer products which have simple forms with few decorations and netural colors; others may prefer complex, highly decorated forms with varied colors. (p. 77)

In sum, identifying "life applications" in this series is no easy task because application is defined in a variety of ways. In some cases, as above, references are made to the students' contemporary life and the visual world around them in natural and constructed environments. In other cases, this means viewing art in cultural or historical context, or in the past. At other times, it means the student, as individual artist, is urged to develop and practice his or her skills as an adult artist would. And on a few occasions, it means encouraging students to think about the many ways all people manifest artistic interests and behaviors.

In the extension section of a grade 2 lesson, for example, the social studies correlation is as follows:

> Discuss how skills related to art can be used in many occupations--setting a table, decorating for a party, gardening, painting houses, making signs or posters and so on.
>
> When students learn about occupational roles in the community, include a discussion of artists as community helpers. Identify specific contributions such as the design of buildings, sculpture in parks and so on. (p. 51)

4. What prior student knowledge is assumed? Are assumptions justified? Where appropriate, does the content selection address likely student misconceptions or misunderstandings?

Discover Art demonstrates considerable familiarity with students' likely interests, experiences, abilities, and skills by age levels. Little prior knowledge is ever elicited from students in the opening discourse of most lessons, however. The author draws upon subject matter for art objects that would likely interest students (e.g., animals, people, masks, and the commercial art of contemporary life and familiar products). But there is little effort to preassess students' prior knowledge. In grade 2, in a lesson on printmaking there is a good example of anticipating students' likely misunderstandings. The teacher is directed to explain two meanings of the words "print" and "printing." Print means "lettering" like in handwriting. Printing means "putting ink or paint on an object's surface, then pressing it down to make a copy" (p. 56). The author realizes that "printing" or "cursive" in *handwriting* is of intense interest to second graders and that the term--as applied to art--is apt to be misinterpreted.

Depicting action in artwork is a difficult thing for many students to learn how to do, at least from just viewing others' artwork depicting action or by talking about it. In grade 5, there are several lessons related to action that involve students in active, kinesthetic learning. For example, in looking at sculptures depicting (animals and people) on pages 98-99, students are asked to tense their

muscles physically and imaginatively as if they were "frozen" in the same position as each animal or person depicted.

In virtually identical lessons across the fourth and fifth grades (p. 90 and p. 92, respectively), a student who is wearing a long-sleeved shirt and trousers is selected as a model to pose and depict movement and direction of body parts. The teacher puts a stripe of masking tape along the outer seams of the trouser legs (waist to cuff) and on the outer edge of both sleeves (shoulder to wrist). On each part of the tape, she marks bold arrows. The student is asked to take several poses so that the taped arrows move across and around the body. Other students are asked to observe and describe the direction in which that part of the body seems to move (down, across, up, around). Then all students pose or help each other pose in the same pose as that of a sculpture depicted in the textbook, observing the models from different angles.

In a grade 2 lesson that focuses on people in action, the author forewarns the teacher not to expect realistic representations from most second graders:

> Do not expect accurate proportions. Many children can be expected to show the important action by exaggerating the shape, size or position of hands, arms and the like. If children request guidance, have them take a pose or move parts of their body to see or feel the action they are trying to draw. (p. 47).

And, in a grade 5 lesson on shading forms and textures, for example, the author suggests that "most students can produce inventive shading. Few students are likely to fully grasp and consistently produce perfectly logical shading" (p. 113). Chapman (1985) presents several caveats to teachers like this one throughout the series with regard to students' development in representational skills. The use of viewfinders throughout the series may "train" students' eyes to see, to isolate interesting visual images, and to attend to these in a variety of ways, which they may not have noticed nor studied otherwise.

5. Does content selection reflect consideration for student interests, attitudes, dispositions to learn?

On the whole, *Discover Art* acknowledges students' interests and is apt to promote positive dispositions toward art. First, the series is production-based, and most students enjoy making art at the elementary level--whether or not they perceive themselves to be "good" in art. Second, most of the art reproductions are realistic representations and contain subject matter that would interest most youngsters (e.g., animals, children, families, games, action). There also are abstract, expressive, and nonobjective reproductions that are apt to attract youngsters' viewing with the teacher's guidance and a few lessons that tip a tiny hat to holiday art. Except for Valentine's Day, the author avoids stereotypical images and lessons with pumpkins, turkeys, and Santas. Not only does this diminish the possibility of trite lessons, it also respects those students who do not celebrate these holidays. However, there aren't many reproductions presented nor art products to be made which non-mainstream students or students of color might resonate toward.

Next, by being asked to look at artwork in a serious analytical way, more students than not are apt to learn that they can feel or be "successful" in art when they might have judged themselves narrowly to be "untalented" in art. However, the heavy focus on analyzing the elements of design in this series is apt to turn off those students who enjoy more elaborate, narrative, interpretive responses to art, as there is little room for such discourse, or who would benefit by more cooperative activities. Finally, the redundancy of topics and media in the series from grade level to grade level is not apt to go unnoticed by most students if they are in any way like other elementary students who have been astute about this and rightfully critical (May, 1987). (Redundancy will be addressed in more detail under C. 4 and 5.)

One of the most important things that Chapman (1985) has done in this series with respect to acknowledging students' interests and fostering positive dispositions is to include a fair amount of color reproductions of *students'* work at the various grade levels, not just adult artwork. This should be not only interesting and helpful to students but also informative to nonspecialist teachers in terms of what kinds of products to expect from students. Most of these examples are average in skill and artistic quality, hardly spectacular examples from artistically gifted students. Thus, students' artwork is treated respectfully without imposing adult standards and unreasonable expectations.

6. Are there any provisions for student diversity (culture, gender, race, ethnicity)?

There are few provisions throughout the series for student diversity--at least, there is little explicit attention to this beyond fostering individualism and encouraging a positive response to all art. One exception usually appears somewhere in each grade-level text, usually as an extension segment of a lesson or a rare social studies correlation: "If any students are from ethnic groups in which masks and costumes are still used in celebrations, ask them and/or their parents to share those traditions with the class" (grade 2; p. 33). This location and light treatment means the teacher is likely to omit this.

A different kind of acknowledgement in an extension is evident in a grade 2 social studies correlation. For example, the suggestion to the teacher follows:

> Tell the class about the many cultures in which artwork is used to illustrate stories (e.g., Eskimo rawhide cutouts, Polish stencil prints, Nigerian relief carvings, American cartoons). Discuss the importance of storytelling and artwork for communicating ideas. (p. 59)

Such recommendations, sparsely presented throughout the series, are not apt to be pursued by most teachers (particularly nonspecialists) because there isn't enough supporting background information to help them teach

these additional areas in any depth and/or to respond adequately to students' potential questions if they did present the information.

For the most part, students are asked to develop "their own ideas" (even though the topics and media of almost lessons are prescribed) and to work independently in a whole group structure. Often, they are reminded to think of themselves in their own "studios" when making their art. For example, in grade 2: "Stress that everyone should do their own drawing in their own way. . . . Give praise for unique and appropriate details that are evident in each student's drawing" (p. 41). One could argue that this positive focus on individualism is likely to support equitable treatment of diverse students.

While this focus on individualism is appropriate to some degree in an American context, it reflects the interestest of mainstream, white, primarily male, Western, industrialized culture. More cooperative, collaborative activities likely would better suit and benefit many students, particularly students of color, of culturally different backgrounds, and girls whose identities and experiences at home rest on different values. Some would argue that more cooperative activities and attention to cultural pluralism would benefit *all* students, not only in terms of *what* students might learn but *how*. Some would argue that no artist works in a vacuum and that such an individualistic ideal is merely symbolic. Fine artists are part of a professional community that is shaped by cultural values and norms (Freedman, in press). Even Chapman (1985) recognizes this, but she rarely draws attention to this or makes this problematic when she does mention it. The American work ethic is pronounced, and the potential for collaboration or social critique is downplayed and diminished. For example, in grade 5:

> While the students are working, help them to understand and identify with the way many artists work. Point out that it is not unusual for a group of artists to: a) rent a large space for their studio work (for example, several floors of an unused factory or an old school, b) build in walls for a private studio or work space, c) share

> tools and ask each other for advice. *Other artists work at home, either by choice or because they cannot afford a separate studio. Encourage students to work quietly yet feel free to exchange ideas in the same manner artists do, constructively and without disturbing others.* (p. 101; italics added)

In a review lesson in the grade 2 text, in a rare opportunity where students have some choice about what they will make and how (creating an imaginative picture or clay sculpture), the teacher is encouraged to do the following:

> Make sure the class is settled. Have them imagine they are working alone and independently in their own studios as artists do. They are to think of their own ideas for the artwork, using their imagination and planning the use of lines, textures and so on. If they need other materials, they are to obtain them quitely so that other students are not disturbed.
>
> Circulate during the work period. Enhance the studio-like atmosphere by playing the role of a visitor to the student's "studio." Ask the student's permission to visit for a moment and see the work he or she is creating. Instead of offering direct instruction, ask the students open-ended questions: "I see you are a sculptor, would you tell me more about your artwork?" (p. 67)

The primary focus of *Discover Art* is on somewhat neutered, decontextualized art objects and the making of such. The bulk of the art reproductions in the series is Western artwork. Most artists in the series are simply identified as "artists" with little reference to their ethnicity or gender. However, the author has included more women artists in the series than might be the case in most other subject-area series, and several of these women are depicted working in "nontraditional" media and artforms (e.g., architecture, welding, carving giant sculptures). There are few Black artists depicted, women, men, or children, even though their artwork is included.

While some artists in the series are pictured, many are made invisible in the body of the text and in the teacher's edition. Most often, both the teacher and the students would have to look very closely at the tiny type identifying photos and figures to capitalize on learning more about the diversity of artists and the social or cultural context of the artworks presented in the series. These captions are

virtually impossible to read in the teacher's edition without a magnifying glass! (Content selection along the dimensions of equity and diversity will be treated in more detail under D.4.)

C. CONTENT ORGANIZATION AND SEQUENCING

1. Given the goals of the curriculum, is the organization of the content coherent and appropriate? Is there coherence across units and grade levels?

As mentioned earlier in the overview of the series, there are three central goals or themes in *Discover Art:* "Creating Art," "Looking at Art," and "Living with Art." The author claims that two or more of these themes typically are treated in each lesson and throughout the series. This is true to some degree; however, there is little attention to "Living with Art" in the series if one defines this as learning about the cultural and historical context of art, art in contemporary context, or commercial art. Typically, when the author presents a lesson identified as "Living with Art," the lesson refers to functional or commercial art, or contemporary life, and not other forms of art. For example, in grade 2, the author identifies only the following lessons as "Living with Art":

> **Lesson 35: Things Artists Design**
> This lesson occurs during a printmaking "unit." Featured are three postage stamps designed by artists, all with the word "love." (The lesson is near Valentine's Day in the school calendar.) The student text states that "artists designed these postage stamps." The teacher is to explain that designs on stamps are printed in factories on big machines called printing presses--unlike the method of printing students are engaged in.
>
> **Lesson 36: Things Artists Design**
> The lesson features the Nabisco logo, U.S. mail logo, an automobile, and a sewing machine, all designed by Raymond Loewy. The focus is on artists as designers of everyday objects we see and use.
>
> **Lesson 48: Making a Puppet**
> There is a photo of the Henson Muppets and a definition of puppetry as an art form that is "theater." In the teacher's edition, it is suggested that the teacher tell students that theatrical performance,

including a puppet show, can be filmed with a camera and made into a movie or shown on television.

Lesson 56: Beauty in Your World
This lesson is near the end of the year. Students are to observe two photographs to "appreciate" the beauty that can be seen in nature and the constructed environment. Each student is to "think of his or her own idea of beauty."
Lesson 57: An Art Show
This is preparation for a student art exhibit at the end of the year, with identical lessons at every grade level. Students are to understand that artists choose and exhibit their best work for many people to see.

Lesson 60: Summertime Art
This is the last lesson of the year and is identical to all other Lesson 60s in the series. It asks students to think about what art they may see or create during the summer. The activity in the lesson asks students to draw themselves in a summer activity that they will enjoy doing, and this activity doesn't have to be related to art.

In grade 5, the author identifies only the following five lessons as "Living with Art":

Lesson 35: Graphic Design
Students analyze graphic designs of laundry soap boxes and the evolution of the design of Morton salt containers.

Lesson 36: Changes in Designs
Students are to become aware of changes in graphic or product design over time (Bell Telephone logo, telephone, and automobile) and why people may prefer certain designs.

Lesson 51: Modern Sculpture
This lesson features large, abstract steel sculptures created by artists for public spaces, as in parks or near office buildings.

Lesson 56: Improving a City
This lesson compares two public spaces in cities and suggests that people who have jobs in art can help make a town attractive. Such city spaces can result from decisions by citizens with the help of people trained in art.

Lesson 60: Art for the Summer
This is virtually the same lesson as in grade 2. The student text focuses specifically on art-related activities (going to an art museum, looking for art in the environment, beauty in nature, or making art), but the lesson activity or what students draw can be about any favorite game, sport, or family activity.

The Student Art Exhibit in grades 5 and 6 is not identified by the author as "Living with Art" as was the case in grades 1, 2, 3, and 4. In fact, only Lesson 60 (summertime theme) is identified as "Living with Art" in the sixth-grade text. However, Lesson 32, "Art in Everyday Life" on graphic design should count as such. Thus, the author is inconsistent in how she identifies lessons by themes or goals per grade level.

Next, while the author presents a somewhat reasonable rationale for presenting "8-10 introductory lessons" at each grade level, or "the basics" as she calls these, this creates considerable redundancy from grade level to grade level. It would be nice if these introductory lessons were marked off more explicitly in each grade level text from the remaining lessons. Eventually, it becomes clear that one needs to do about two lessons per week to fit the school calendar. The author never states this, although in the introduction she does mention the time per week typically allocated to art by state mandates and how much time each lesson is apt to take. This adds up to about two lessons per week.

The content organization is coherent, given the few central goals identified and what actually gets emphasized in this series: looking for the elements of design and making art in almost every lesson with these elements in mind. When an author claims that the same goals and themes are interrelated and presented in every lesson and grade level, it is difficult to map the coherence of presentation or sequencing except by tracking through microanalysis what actually gets emphasized in each and every lesson presentation and activity.

Finally, by claiming the three themes or goals are so interrelated, an author can get by with almost any organization and sequencing he or she prefers. Chapman's (1985) assumption seems to be that the elements of

design are the building blocks of understanding art; this is where she typically begins in almost every grade level and in every lesson. However, one good feature is that she tends to present at least two or three art reproductions in every lesson which allows for comparison and contrast when students "decode" elements, see the relationships of these, and attend to their potential effects on the viewer. Some of the lessons do appear to be little units. For example, there may be three lessons in a row on drawing which progress from lines, to lines that show motion, to lines that make shapes. Shapes then may lead to constructing a collage. Thus, in most cases, design elements are linked to particular art forms and media.

2. To what extent is the content organized in networks of information structured in ways to explicate key ideas, major themes, principles, or generalizations?

The goals, themes, or key ideas in this series are clearly linked to the goals of the series and are explicated quite well in every lesson in some consistent fashion. Three or four objectives are listed in every lesson, and these often map on to the three major themes of the series. The last objective in the list almost always states what the students will be making in the lesson. For example, the objectives in a lesson in grade 2 are as follows:

a) identify lines, shapes and colors in three works of art that portray weather.
b) appreciate that the mood or action of weather can be expressed in a painting through lines, shapes and colors.
c) create a painting about the weather. (p. 48)

Above, there is obvious attention to perceiving and responding to art as well as to making art. The structure of the lesson pretty much follows the same sequence of these objectives. However, it should be obvious that there is stress on the elements of design in two of the objectives. Sometimes there is even more emphasis. For example, the objectives in another lesson are as follow:

a) point out and name types of lines and review names of shapes.

b) understand that lines can make shapes with straight or with curved edges.
c) create a design with straight line and shapes and a design with curved lines and shapes. (grade 2, p. 12)

The above focus on the elements of design is not simply a problem in the lower grades, to wit, one of many possible examples from grade 5:

a) identify shapes and the advancing and receding colors in four geometric works of art (paintings).
b) appreciate artwork based on geometric shapes and color interactions.
c) create a drawing with geometric shapes and a planned use of color. (p. 102)

An example that better serves the multiple goals and themes of the series from grade 5 follows:

a) understand the meaning of the terms *portrait, relief, sculpture, bust,* and *statue.*
b) understand that some artwork is intended to honor national leaders and inspire patriotism.
c) create a relief sculpture in clay that includes a profile of a face. (p. 70)

If one understands that art production and the elements of design are really the key foci of *Discover Art,* the apparent disorganization of the content reveals its own kind of internal kind of logic that can be uncovered or understood based on the following kinds of assumptions. The elements of design are "the basics" or building blocks of the series, as are developing skills in manipulating and mastering a limited number of media and tools.

Let's work at this logic "backwards," and you'll see my point. The example is pattern. You can't be decorative nor add details to your work, say, a clay sculpture, if you don't understand pattern and texture. You can't understand and create a pattern unless you can perceive and understand the concept of repetition, in particular, repeated lines, shapes, colors, or textures. Now, to create interesting repetitions of these elements--or a pattern--and to create more unity, interest, or detail in your work, you need to have learned about the various

kinds and qualities of lines, shapes, and colors and their potential effects--in isolation as well as when combined in purposeful ways. It is hoped that when we master these concepts and can demonstrate this understanding in our own art, we will be in better position to understand and appreciate "how and why people bring artistry into their lives"; that is, we can attend more to the expressive, imaginative, communicative, human, and political dimensions of art in social context. Unfortunately, it is difficult to get to this point or spend much thoughtful time on this dimension of learning about art when students are so busy learning about the elements of design in almost every lesson.

3. What is communicated about the nature of the discipline from which the school subject originates?

3a. How does content organization represent the substance and nature of the discipline?

3b. Is content organization faithful to the discipline from which the content is drawn?

3c. What does the relationship among conceptual (propositional), conditional, and procedural knowledge communicate about the nature of the discipline?

These questions were addressed to a large degree under B.2. In this section, I would like to point out examples of how art can be misrepresented or misinterpreted. In grade 1, there is a lesson on sculptures of people (pp. 44-45). One example depicted is a West Mexican clay piece of three figures entitled "Three Musicians Seated on a Beach ("Jam Session")." It is dated about 100 B.C.--A.D. 250. In the teacher's text, the title mentioned is "The Jam Session." My question is, who gave this piece such a title, and is this appropriate? While one is not apt to discuss such matters with first graders, the peculiar 20th-century American title troubled me. Secondly, I wondered if this piece were selected because of its "primitive" qualities and similarity to the kinds of clay figures first graders were apt to make? If so, what might this say of the author's valuing of primitive art?

Second, I had some difficulty with the author's interpretations of artists' intentions or "messages" in their work. For example, in grade 1 in a lesson on painting wet-on-wet (allowing some colors to flow into one another or producing fuzzy edges between colors), two abstract reproductions are presented (pp. 90-91). One is entitled, "The Bay"; the other, "Point of Tranquility." In the evaluation segment, the author suggests that the teacher tell the students that the pictures "are meant to be enjoyed for their lovely colors and shapes" (p. 91). While this may be true, it is a limited interpretation of the artists' intentions, and such remarks limit what students might talk about when viewing artwork. The interpretation focuses students attention on the elements of design.

In grade 5, in a lesson called "Styles in American Art: Still Life Paintings" (pp. 42-43), one reproduction is Henry Lee McFee's "Still Life," which is a painting in the style of cubism. Students might infer that the cubist style was created in the United States or that it is a uniquely American style of painting. They might even infer that McFee invented cubism. There is no discussion in either the student's text or the teacher's text as to where this style of painting came from, who may influence whom in the art world and/or across national borders and oceans, nor why--other than the desire to experiment with design elements.

Also in the above lesson, there are some tips for students on how to go about painting their own still lifes. Students are directed to paint large areas first using a big brush; next, to paint all the shapes that have the same color (a strategy of commercial paint-by-numbers sets, I might add); then to add light, dark, and related colors; and then to use a small brush to add details. Well, this is *one* way to paint a still life, and it certainly is logical, but it is *not* every still life artist's modus operandi! To make matters worse, the teacher is directed to explain to students that "each step might help one paint a picture efficiently--rapidly and well" (p. 42). Some might argue that this kind of information distorts what

students will come to understand about art and why there are different art styles and diverse methods used in making similar art forms with the same media.

In the grade 5 lesson on graphic design in everyday life (pp. 74-75), with the presentation of Morton salt canisters and changes in its design over time, the teacher's edition provides the following reason for such changes: "Styles are changed to look more modern and up to date" (p. 74). That's it. However, there are likely many other reasons. For example, the fourth "edition" of the container has the word "iodized" in the title; the latest edition does not. Some interesting connections could be made here with respect to science, public health, diet, national food and drug standards, competition among companies and brands, and so forth.

In the next fifth-grade lesson, the same reason for change is given by the teacher for changes in the Bell Telephone logo: "Changes were made to make [the] company appear more modern" (p. 76). Chapman (1985) continues:

> Explain that industrial or product designers usually plan those parts of a product which we see, touch or manipulate (not the internal mechanical or electrical parts). Have students identify changes in the telephone designs (more compact, smaller) and in specific parts of cars (shape of window area, fenders, wheel openings). Changes reflect new ways to manufacture automobiles and designers' solutions based on consumers' growing interest in sleek, "sporty" cars. (p.76)

The role, responsibilities, and complicity of artists as product designers in material consumption ought to be discussed more critically than this at this grade level.

Finally, one might question if abstract art is presented fairly in grade 6 (pp. 100-101). While the student text presents one artist's approach and explanation of how he goes about creating an abstract work of art from a scene in nature (a cow), it is doubtful that *all* abstract artists create and employ similar "rules"--or that they all begin their work from real objects or scenes. Chapman (1985) suggests

that the teacher might extend the meaning of abstract art in the evaluation segment of the lesson by leading the following discussion:

> Pose this question: "What do you think art experts mean when they say that all art is abstract?" The experts note that: a) Artists create *art* objects. b) All art objects are invented; the artist must select and arrange lines, shapes, colors and the like. Even photographs and films show only part of a larger "reality" because they are flat two-dimensional images that merely *represent* the real, three-dimensional world. (p. 101)

I would suggest that there are other aesthetic theories and cultures to draw on which treat philosophical questions such as these differently, but the author doesn't tell us whose the "experts" are and allows students to infer that all experts agree on this point of view about about what art is or represents. More important questions to ask sixth graders might be: Do you like to *look* at abstract art? Why, or why not? How do you go about trying to understand or appreciate abstract art when you see it? Do you like to *make* abstract art? Why, or why not? Students' responses, elaborations, reasoning, and examples might prove to be more meaningful and educative to the teacher as well as to students than those posed by the author.

4. How is content sequenced, and what is the rationale for sequencing? What are the trade-offs of the chosen sequencing compared to other choices that might have been made?

Sequencing and redundancy have been alluded to several times in previous sections. In this section, I will attend primarily to examples drawn from the grades 2 and 5 texts. In the questions that follow, I will attend to the problems of vertical articulation in the series.

Recall that Chapman (1985) designed the first 8-10 lessons in each grade level (or four or five weeks of instruction) as an introduction. These lessons are on "basic art concepts and skills that students will use in other lessons during the year" (p. iv). The lessons were designed as a *review* for those students who

participated in the program the previous year. They also were designed to "catch up" those students who may have missed the previous year of this particular program. Therefore, Chapman states that the introductory lessons will allow these particular students "to proceed at about the same pace as the rest of the class" (p. iv). This could be an interesting way or place to assess students' prior knowledge, skills, and experiences, but the author doesn't speak much to this at all. One exception is in the first lesson of grade 5: "Discuss students' prior experience in art." However, immediately following this opening statement is, "Introduce the *Discover Art* books and explain their use. Stress that books are not to be marked upon" (p. 6). There seems to be more concern that students have a uniform, standardized beginning.

It is difficult to know where this introduction "ends" in any given grade level and when the "new" instruction or applications begin. I will make a wild guess and suggest that the introduction at each level extends to about 10 lessons, ending on color mixing of some sort or another. Table 2 illustrates the titles and sequencing of these 10 lessons in grades 2 and 5, respectively. Although the titles are not all that illuminating, they do indicate the strong focus on the elements of design in the introductory lessons.

In grade 2, the color wheel is presented along with the topics of warm/cool colors, neutral colors, and color-mixing formulas of the three primary colors (red, yellow, and blue) for secondary colors (orange, green, and violet). Also, either within the 10 lessons or in lesson 11, how to mix colors with a brush and "dots" is presented. In grade 5, the color wheel is presented once, then expanded in a later lesson to include tertiary or intermediate colors (red-orange, blue-green). The

Table 2

The First 10 Lessons or "Introduction" in Grades 2 and 5

	Grade 2	Grade 5
Lesson	Title	Title
1	Colors in Art: Seeing and Using Colors	Learning about Art: Seeing, Thinking, Imagining
2	Drawing: Many Kinds of Lines	Drawing: Motion and Change
3	Drawing: Lines Show Motions	Drawing from Nature: What Lines Can Show
4	Drawing Lines and Shapes	Lines, Textures, Patterns: Crayon Etching
5	Shapes: Making a Collage	Drawing: Shapes of Pictures
6	Collage: Use Your Imagination	Colors: Pure, Warm, Cool, Neutral
7	Color: Color Families	Colors: Warm and Cool Colors
8	Color: Warm and Cool Colors	Painting: Ways to Use Paints
9	Painting: Learning to Use Paints	Mixing Colors: Secondary and Intermediate
10	Color: Mixing Colors	Painting: Mixing Tints and Shades

topics of warm/cool colors and neutral colors are presented again. How to mix colors with a brush and dots of colors is illustrated again.

In all the introductory lessons, there also is a focus on manipulating media or handling tools. In grade 2, the following "how-to" diagrams are included within lessons: how to use crayons, how to cut and paste, and how to clean a brush between colors (wash, wipe, blot, next color). In grade 5 are a three-step diagram on how to do a crayon etching, how to use the viewfinder, how to clean a brush between colors, and how to mix paints. Although second graders will use

viewfinders in Lesson 2, there are no diagrams in their text about how to use these, as in grade 5. There are no introductory lessons in either grade 2 or 5 on making three-dimensional art forms and "how-tos" related to such, even though students will be making three-dimensional artwork in subsequent lessons. Therefore, one can conclude that "the basics" according to Chapman (1985) are the elements of design that can be viewed or used in two-dimensional art like drawings, paintings, and paper collages. Apparently, design elements are the most important thing for all students to know and understand at the beginning of each year and grade level in these introductory lessons.

In what ways do these introductory lessons and subsequent lessons in the first semester prepare students for the remaining lessons of the year in their respective grade levels? Chapman (1985) claims that the first semester of lessons are "reintroduced in a *new context* during the second half of the year. In this way, concepts and skills are *mastered* and used in a *variety of contexts*" (p. iv, italics for emphasis). First, let's look at the first semester in grades 2 and 5 up to lessons 30 and 31, which are reviews. (See Table 3.) I begin with Lesson 11 (after the introductory lessons).

Again, titles do not illuminate what the actual content of the lessons is. In grade 2, Lesson 11 is part one of two lessons on crayon resist drawing. The focus in Lesson 11 is on light and dark colors (not warm/cool), or color at night. Lesson 12 involves putting a dark colored wash over the bright crayon colors produced in Lesson 11, but Lesson 12 is more about the sources of light and their effects in terms of being able to perceive lines, colors, shapes, and textures. Students learned about how to use crayons and something about color in previous introductory lessons. Lessons 13 and 14 are making paper bag masks, and Lesson 13 has little to do with previous lessons. Decorating the mask in Lesson 14

Table 3

First-Semester Lessons after the Introductory Lessons in Grades 2 and 5

Lesson	Grade 2 Title	Grade 5 Title
11	Colors and Light: Color at Night	Kinds of Artwork: Montage
12	More About Light: Crayon Resist Paintings	Use Your Imagination: Fantasy Art
13	Masks: A Mask You Can Make	Native American Art: Masks
14	Masks: Design in Masks	Native American Art: More About Masks
15	Painting: Mixing Grays	Drawing: Faces
16	Printmaking: Texture Rubbings	Clay: Sculpture of a Head
17	Textures and Patterns: Pictures from Fabric	Art in Colonial Times: Portraits
18	Drawing: Animals	Art in the United States: A Family of Artists
19	Sculpture: Making Clay Sculpture	Styles in American Art: Still Life Paintings
20	Clay: Textures on Sculpture	Drawing: Hands
21	Drawing: People	Art and History: Art About Western America
22	Painting: Pictures about Weather	Art and History: Paintings About the City
23	Learning about Artists: What Do You Do Well?	Originality in Art: Creating Your Own Artwork
24	How Artists Work: Being Creative	Architecture: Styles of Houses
25	Patterns: Lines, Colors and Shapes	Fiber Arts: Quilting
26	Printmaking: A Repeated Pattern	Crafts: Art Made by Hand
27	Art and Stories: Collage	Printmaking: Surface Designs
28	Architecture: Forms in Buildings	Architecture: Making a Model Building
29	Architecture: Shapes in Buildings	Architecture: Ideas About Architecture

focuses on symmetrical design, of which there has been no preparation. Students have been prepared to use crayons, scissors, and paste.

Lesson 15 in grade 2 is on mixing grays for a painting with the subject matter determined by any combination of the following categories: places (city, ocean, mountains, desert, farm); seasons of the year; weather (clear, rainy, thunderstorm, fog, snow); and time of day (morning, noon, night). Although the term "shading" is not used with students, it is mentioned in the teacher's edition in the following way:

> This lesson is part of a sequence designed to help children grasp the concept of shading. Level 2 children are not expected to use the term *shading* or to portray light and shadow realistically. (p. 34)

In this lesson, students are directed to look at a photograph and study the range of light, middle, and dark gray areas. They will paint, mixing shades of gray and using pure black and white as well. There is a how-to illustration on mixing these shades of paint.

Second graders were introduced to how to use a paintbrush in one of the introductory lessons. They also did a crayon resist that included two lessons on light and dark. In one of these lessons, they were introduced to different sources of light and the effects of light in terms of what one can see more clearly or vividly (or not). And, students had a color wheel lesson that depicted the set of neutral colors (brown, black, gray, and white) and included an activity in crayon or chalk using all neutral colors (but one primary color to be used parsimoniously). But nowhere in this lesson is there any review, connection, or explicit reference back to previous lessons on light sources or neutral colors. There also was no previous lesson on how to *mix* colors of paint. Finally, students will not explore "light" again until Lesson 54, at the end of the year, when mixing light colors for a painting. The limited palette will be the primary colors, white, and black. Here there is a reference back to lesson 15 on mixing grays. That's almost a year's wait

to pursue this "sequence" on "shading" that the author mentioned earlier. There are no references to light or shading in any of the other lessons.

The next two lessons (16 and 17) in grade 2 are on texture. There is little to no connection of these lessons to *previous* lessons. For example, there is no attention given to lines or shapes when there could have been, given some of the photos. Lesson 17 turns to "patterns" in fabrics to complete a collage begun on texture. But there has been no introduction to patterns prior to this lesson, and there is little explanation of it here. No connection is made to the previous lesson on textures where some objects depicted patterns as well as texture. There is a clever connection among Lessons 16, 17, and 18. Lesson 18 is on drawing animals with considerable attention to creating details and *textures*. In the teacher's text, the use of lines to create texture in student's drawings depicted is mentioned. This lesson then leads to making clay animals.

In the clay animal lesson (19), students have not been introduced to three-dimensional forms and their names, even though *two*-dimensional shapes were discussed in an introductory lesson. Students are asked to name the forms they see, as in "ball, oval or egg-like form, slab or thick pancake, coil, cube or box-like form." The teacher's edition says, "Help students notice the sphere, oval and slab in the bird" (p. 42). "Oval" is not usually understood as a three-dimensional form or term, which could confuse students. Thus, students have had no preparation for this lesson at all in the introductory lessons in terms of the language used, the medium, and in forming a three-dimensional object. The only connection is to the previous lesson on drawing animals. Lesson 20 is a follow-up on the clay animals adding textures and details for which the students have had prior experience.

Lesson 21 in grade 2 shifts abruptly to drawing people, and the focus is on depicting movement or action. Crayons or oil pastels are used again, which is familiar to students, and attention is given to curved and diagonal lines which

suggest movement. The term "diagonal" was not used in the introductory lesson on lines (4); only terms such as straight, curved, thin, thick, looping, wavy, zigzag, jagged were used. There is no visual of an isolated diagonal line in the student's text, although diagonal directions of lines are pointed out on students' bodies when they pose ("freeze") in an action they are pretending to do in a game.

The next lesson shifts to paintings about weather. Connections are made to lines, shapes, colors, gestures of wavy lines, and diagonal lines that flow in one of the pictures. Students are to make physical gestures that match the kinds of lines and shapes they see in three pictures. While there also is attention to the elements, there is more focus in lesson 22 on mood.

Lesson 23 in grade 2 familiarizes students with three kinds of artists, a potter, sculptor, and painter and supposedly helps them understand that artists are "people with special skills" (p. 50). Students are then to draw a picture of themselves engaged in an activity which they believe they do particularly well. Since students can draw themselves in any sort of activity (game, sport, dancing, washing dishes, brushing their teeth), the purpose of this lesson seems to be related more to enhancing students' self-esteem than about understanding different *artistic* skills. In fact, this is mentioned in the teacher's edition under the evaluation section: "Be sure to discuss the drawings in a manner that enhances the students' self-esteem" (p. 51).

Lesson 24 connects to the previous lesson above in terms of introducing students to what "creative" means in terms of artists or their artwork. "Artists are creative people. They have many ideas for art. They do their own artwork. You can learn to be creative. What can you make from a cup?" (p. 52). Students will have had prior experience in cutting, pasting, and building with construction paper from previous lessons on collages and masks.

Lesson 25 in grade 2 is on patterns made from lines, colors, and shapes, and students have been introduced to pattern in fairly nonexplicit ways in previous lessons. Note that several elements previously studied now are combined under the larger concept of pattern. This lesson connects well to the next on printmaking, which is focused solely on creating repeated patterns.

Lesson 27 links to prior lessons on shapes and cutting, pasting, and arranging construction paper shapes into a collage. Even though there is evidence of "pattern" in a Matisse illustration, pattern is not mentioned in this lesson. Thus, there is little connection to the previous two lessons on pattern. The focus in this lesson is about how abstract shapes can be used as symbols to "tell a story." There is no mention of sequence, which might have been helpful given the age of these students and so much attention to story. There has been little to no preparation for students to understand "abstract" shapes, abstract art, or symbolism. Because this activity is linked to symbolism and narrative, I would anticipate this lesson would be difficult for most second graders. I suspect this because of their age, developmental level, and temptation to and subesequent difficulty with cutting out realistically shaped objects rather than abstract shapes or "symbols" for real objects or events.

Lesson 28 in grade 2 focuses on architecture, asking students to recognize basic three-dimensional forms in buildings and then to construct a model building with cardboard boxes, milk cartons, or other empty containers. For the first time, students are formally introduced to the term "forms" in the student text. "These are **forms.** Forms are not flat. You can see forms like these in buildings" (p. 60). The forms shown and discussed are cube, cone, sphere, and cylinder. Nearly 10 weeks earlier in Lesson 19 on clay animals, students were to *name* such forms with little preparation for doing so. The term "forms" was used in the student text but never defined. Rather, the teacher was directed to define

"sculpture" as "a form that can be viewed from many angles; top, sides, front and back (p. 42). Further, students were told that forms can be joined together to make a sculpture. Then they were asked to name the forms depicted (e.g., "coil, cube, sphere or ball"). Thus, Lesson 19 assumed students' understanding of "form," and much later in Lesson 28, the term and concepts were actually introduced.

Lesson 29 is a follow-up lesson on architecture and shapes in buildings. Here the focus is on identifying flat or two-dimensional shapes again which could depict doors and windows on students' model buildings (circle, square, triangle, rectangle). Students were introduced to two-dimensional shapes in Lesson 4 and in many lessons thereafter. In this final lesson of the first semester, students are asked to compare these two-dimensional shapes with the three-dimensional shapes presented in the previous lesson. The teacher is to explain that "forms are thick and rounded. Shapes are flat" (p. 62). However, not all forms are "rounded" (e.g., a cube).

In summary of the first semester of lessons in the grade 2 text, there seem to be some connections between sets of two to three lessons in a sequence, and at other times there seems to be no particular logic in the introduction and sequencing of lessons.

The first semester of lessons in the grade 5 text follow a similar pattern as that in the grade 2 text. One exception is that the first lesson in grade 5 focuses comprehensively on what artists do and how they think in order to create art objects. In grade 1, this was merely explained in the teacher's text as follows:

> Define *artist* as a person who creates objects for us to see. Define *painting* as a picture or design created with paint and a brush. . . . Define *sculpture* as artwork that is made to be seen from all sides. (p. 6).

In the student text of grade 1, students are told: "An artist made this painting. What colors do you see?" (p. 6); and, "An artist created this sculpture. What

colors do you see? You can create art. Draw a picture. . . ." (p. 7). The term "create" is never defined. However, in grade 5 there is considerable text for students to read concerning what artists must do or think about in order to create art objects:

> This year you will learn many new things about art. Here are come important things to remember.
>
> Use your eyes. Art begins with things you see and remember. Look around your classroom. How many kinds of blue do you see?.... Use your imagination. Artists do. Stuart Davis, an American artist, created the painting shown in picture B. He enjoyed jazz music. He also liked the bright colors and shapes of signs that are crowded together in big cities. Stuart Davis combined these ideas to create a painting filled with "jazzy" shapes and colors. What other parts of the painting show that the artist used his imagination?
>
> Think about things you see. In art, questions often have more than one correct answer. You can try his experiment with picture C.
>
> Decide what feeling you get when you look at the photograph. On a slip of paper, write one word that describes this feeling. Collect the slips of paper. Find out if people describe similar or very different feelings.
>
> Study the art in your environment. An artist designed the record cover in picture D. What lines do you see in the cover design? What else did the artist want you to see and think about?
>
> Today you will draw a picture from memory. Draw the front of your house or apartment. Try to remember and draw it just at it looks. (pp. 6-7)

Fifth graders are to understand that seeing, thinking, and imagining are important things that all artists do and that students will be doing this also in art (p. 6). Unfortunately, the activity for this lesson (draw a picture of your house or apartment from memory) doesn't seem to be the best kind of activity to support the above ideas nor to start students off positively as "artists." Relying on one's imagination, doing something fanciful or abstract, or attempting to express a mood with abstract shapes and colors would seem more appropriate for this first lesson, given the explanations provided to students about the sources of artists' ideas and the illustrations provided in the student text.

Oddly, the second lesson in grade 5 focuses on cartooning or drawing illustrations in a sequence to depict motion and change. It is a good example of

lesson that could have been under the theme "Living with Art" but isn't. One activity asks students to flip ahead in their texts to look at the how-to illustration in Lesson 8 as a real-life example of an illustration, particularly one of a sequence. The extensions in the lesson relate to animation in film and television. But, this lesson is not identified as "Living with Art." Further, it is difficult to understand why this lesson is located where it is in the text when the following lesson (3) begins more simply on observing and drawing lines, not on motion and change--which I perceive to be more abstract concepts and representational skills.

The grade 5 text correlates strongly with United States social studies in terms of the inclusion of American history topics, art, and artists. But on the whole, the lessons focus on very similar--if not identical--themes and topics in grade 2, such as the elements of design. Similar "mini-links" are made between two or three lessons here and there in the set of introductory lesson. For example, Lesson 3 is on closely observing natural objects (leaves, twigs, shells) and drawing lines and details. Lesson 4 uses the same subject matter but a different artform and technique, crayon etchings. Lesson 3 in the grade 5 text is also about drawing a scene from observation, this time selecting a vertical or horizontal format, whichever best suits the shape of what is being drawn.

Lesson 6 shifts abruptly to the color wheel and doing a drawing in netural colors only. Lesson 7 again uses drawing media (crayons, oil pastels, or chalk) and focuses on color. In this lesson, students learn about warm and cool colors. Lesson 7 is connected to the previous lesson in terms of neutral colors being used again, even though either warm or cool colors must dominate students' artwork. Further, students are introduced to "mood" and how particular colors can express particular kinds of feelings. And although the subject of students' work is open and not prescribed, they are apt to draw landscapes as these are what are depicted in the student's text. Interestingly, there is a vertical composition and a

horizontal one, which was the topic of Lesson 5, but no attention is drawn to this potential connection.

It isn't until Lesson 8 that students are introduced to paint. For the first seven lessons they have used only drawing media. The palette in Lesson 8 is limited to black and white (with colored paper as background), picking up on the previous theme of neutral colors again, even though "neutral colors" are never mentioned in the student's text nor the teacher's. The mood theme is used again, but the primary focus is on brush techniques and how to use paint. Students get to experiment with brush techniques on practice paper before painting a scene or design of their own choice to capture a mood.

Lesson 9 introduces students to a second, expanded color wheel (compared to Lesson 6) that includes intermediate colors. This time students will experiment with mixing secondary and intermediate or tertiary colors. The lesson provides controlled experiments, and students will not create an art object or painting. In Lesson 10, students paint again, mixing color values or tints and shades. (*Tints* begin with white and end with added color. *Shades* begin with color, with black added for darker colors.) Again, students will have an opportunity to practice or experiment in color mixing before making a painting. The students' paintings are to be scenes that convey a "definite mood or feeling" through the use of mixing tints and shades (p. 24). The subject matter that students paint, even though somewhat open, is apt to be landscapes again, considering the fact that the two illustrations provided in the student's text are landscape paintings.

Lesson 11 switches to making a montage with a theme. (A montage is a collage made of pieces of magazine photographs or other pictures, cut and rearranged into a new composition.) While there is considerable emphasis on composing and arranging shapes and so forth, one emphasis in this lesson is on

creating a *theme*. The student's text that accompanies one illustration of a montage states the following:

> Romare Bearden's montage of a city street has shapes cut from many photographs. The shapes were pasted down to create a new picture. The artist has created many montages about people who live in cities. (p. 26)

The teacher is to point out how the artist has cut out sections of photographs "which relate to a definite theme--people who may feel alone even though they live in the city" (p. 26). Unfortunately, no connection is made to previous lessons on "mood" and how mood is or is not different from a "theme." In the evaluation section, the teacher is to point out that "montage artworks often have a strange, dream-like quality because parts of real objects in separate pictures are combined in an unusual way" (p. 27).

In grade 5, Lesson 12 is about creating a "fantasy picture" in crayons or oil pastels by combining two realistic images in an unexpected, unrealistic way (e.g, a landscape with mountains in the background, but upon closer inspection and when looked at sideways, the mountains are a profile of a human face). A connection is made here to the previous lesson on montage in terms of combining parts of a picture to create a new one. However, there is little connection to the potentially surreal aspects of the representations presented or produced in the previous lesson, and there is no connection to the themes that could be created in fantasy art as well as in montages.

As in grade 2, there are lessons on masks around Halloween in the school calendar. Lessons 13 and 14 have students making construction paper masks (again!). Lesson 13 is on symmetry and asymmetry and beginning the masks; Lesson 14 is a follow-up to complete the project by adding three-dimensional parts and details. Students have had no prior lessons in grade 5 on three-dimensional forms. The teacher is simply asked to "clarify" this term in the discussion of the

masks. The two Native-American masks illustrated in Lesson 13 are made of wood. The first is from a tribe in Alaska, and the second is Iroquois. In Lesson 14, two Navajo ceremonial masks are depicted as are two masks of the Kwakiutl tribe from Vancouver Island, British Columbia in Canada. Native-American masks correlate with the fifth-grade social studies curriculum on American history, but one might wonder how Canadian Indians are Native American as opposed to North American. Sparse contextual information is given in terms of connecting the design and features of the masks to the climate, natural world, and beliefs of those groups who made them.

In Lesson 15 following masks, students are introduced to drawing the human face in proportion using lined guidelines (by folding and unfolding their paper in a particular way). There are no explicit connections made to previous lessons on stylized faces (human, animal, or spirit) in masks or on symmetry/ asymmetry. While proportion is obviously stressed in this lesson, the term is never mentioned. A note to the teacher says, "The term *proportion* is introduced in the next lesson" (p. 34). Lesson 16 is on making a clay sculpture of a head, and here the meaning of proportion is formally introduced in the student text as well as in the teacher's text. Fractions also are used.

In the following lesson (17), students continue working on their clay heads while portraits are introduced as "Art in Colonial Times." The only real connections made to previous lessons are the definition of "portrait" provided only in the teacher's text ("a likeness of a real person--can be drawn, painted or created as a sculpture") and the fact that students will attempt to do a likeness of a classmate in clay as they did when drawing faces. The illustrations in Lesson 18 are all *painted* portraits, not clay portraits. Lessons 15-17 all dealt with drawing or sculpting the human face and head with an emphasis on careful observation;

however, Lesson 17 was unique in that it attended more to art in historical context.

Lesson 18 features "Art in the United States," in particular, art of the Charles Willson Peale family. Again, this is a social studies correlation as was the previous portrait lesson. The lesson is really about drawing a still life with some evidence of overlapping shapes, and a couple of still lifes are featured illustrations in the lesson. Lesson 19 connects to Lesson 18 in that students will paint the still lifes they sketched previously. The lesson is called "Styles in American Art." The styles featured in the still lifes are realistic, cubist, and pop art. Thus, students are introduced briefly to three art styles, some of which are not uniquely American. There also is some attention to painting "efficiently."

In grade 5, Lesson 20 is about drawing hands and seems rather out of place in the sequence. While the concept of mood or expression is reintroduced, the primary focus of the lesson is observing and drawing one's own hand realistically. Lesson 21 features art of the American western frontier and connects in some fashion to Lesson 17 with respect to its social studies theme. Students are to "appreciate that artworks may reflect the time, place and culture in or for which they were created" (p. 46). After studying four paintings, they are to use crayons or oil pastels to draw a picture about contemporary life, choosing a subject which might interest people in the future who would view their work.

Lesson 22 features American paintings about the city. Here students learn that different paintings may have a similar theme (the city) but can be painted in very different styles. Unfortunately, there is little mention of *styles* in the student's or teacher's text in this lesson, and no names are given for these styles as was presented in Lesson 19. There is reference to the previous lesson in the teacher's text that artists explored and recorded frontier life, and now (in this lesson) they also chose to paint pictures about cities. There is an emphasis on

studying the visual elements of the four pictures presented in order to understand how these elements contribute to an overall mood. Students have encountered mood in several previous lessons. They are to draw a picture expressing ideas and feelings about city life, focusing on how to depict this by using only lines, shapes, and colors.

Lesson 23 connects to the previous lesson in terms of comparing and contrasting the visual elements in works of art that have the same subject, this time bridges. Now, the concept of "originality" is introduced instead of "style." The teacher is directed to "help students appreciate differences in each artist's interpretation of the bridge" (p. 50). The primary focus is on analyzing the visual elements, and, unfortunately, students will be working only in pencils. The five illustrations feature two black and white photos and three color paintings. The class must choose and agree on the same subject to draw with the task being to create as many original interpretations of this subject as there are students in the class.

Lesson 24 shifts to architecture and styles of houses. This lesson connects to previous lessons in its attention to comparing and contrasting the features of 11 drawings of houses which give each their distinctive style. This time, most of the styles have names (e.g., frame house, Cape Cod, Salt-box, Mansard). There is a social studies connection again in that historical information is provided as well as dates on particular drawings from 1620 to 1980. Students are to draw a front view of their "dream house" with pencils.

Lesson 25 skips abruptly to fiber arts or quilting. Again, there is a social studies connection to colonial times. Students learn that quilting is a form of art and begin stitching a small piece (none to be pieced together later into a large design or quilt). The primary focus is on stitches and the historical context of quiltmaking. The student text suggests that in colonial times, quilting "was often

a group activity. Neighbors helped each other make quilts. Boys and girls helped sew quilts" (p. 54). This lesson is not a group activity. Lesson 26 also is about handmade crafts of colonial times, and students continue to work on their individual quilt pieces. The crafts mentioned in this lesson are metalworking (a gold Mexican necklace, a silver pitcher created by Paul Revere) and some Shaker furniture and pottery. Students are told that handcrafts may be called art "if the design is original and the work is carefully made" (p. 56).

Lesson 27 is on printmaking surface designs to make gift wrapping paper. (As in grade 2, this lesson is near the end of the first semester or winter break in the school calendar.) Some social and historical connections are made to artists creating designs long ago for wallpaper or fabric. There has been little prior experience with creating repeated patterns and designs in grade 5 in any medium.

As in grade 2 and the other grades, lessons 28 and 29 in grade 5 are about architecture or making a model building. Four forms introduced in earlier lessons are reintroduced (sphere, cone, cylinder, cube), and there are new pictures of a pyramid and slab shapes. Again, there is a social studies correlation in that students are to understand that early architecture in North America often resembled the architecture of the homelands of the settlers. Depicted are a mission church (Spanish), Independence Hall in Philadelphia (English), and a building in Montreal that mimicks French architecture. Students are to create individual models of buildings from cardboard scraps, tubes, or milk cartons, as in grade 2.

Lesson 29 also is about architecture, connecting to the previous lesson. The focus of this lesson is on ideas borrowed from ancient Greece and Rome, not only the artistic styles but ideas related to law and government. Also oddly included among the four illustrations of architecture of ancient influence is a Chicago

skyscraper. In this lesson, students are to paint their models and add details with cut paper or other decorative materials. These buildings are not then assembled into a town or city as is the case in the other grade level texts.

In sum, the grade 5 lessons during the first semester cohere somewhat better than grade 2 as a "sequence" because of their correlation with social studies themes typical at the fifth-grade level. More groups of lessons seem to be connected than are presented in isolation (e.g., two or three before changing to a different topic or medium). However, there are times when topics or activities seem to be inserted out of place or appear out of left field, as in the cartooning and printmaking lessons. There are no lessons in the first semester under the theme "Living with Art," even though this is embedded in some of the lessons and could very well be the theme for Lesson 2 on cartooning and others. As in grade 2, the introductory lessons in grade 5 introduce students primarily to the elements of design (line, shapes, color) and making two-dimensional art forms. There is little to no preparation in the first semester in grade 5 on how patterns are created, even though a couple of lessons require this knowledge. There is noticeable attention in grade 5 to drawing the human face and hand and modeling a human head during the first semester.

5. If the content is spiraled, are strands treated in sufficient depth, and in a non-repetitious manner?

The sequencing of lessons in the first semester of the grade 2 and 5 texts was mapped in detail under the previous section. First, I will address how effectively the concepts and skills in the first-semester lessons were applied in "new contexts" of the second semester of grades 2 and 5. Then I will address the vertical articulation of the whole series.

On the whole, there is considerable redundancy between the first- and second-semester lessons of the texts. In both grades 2 and 5, two-dimensional art

(particularly drawing) continues to be emphasized as well as the elements of design. In grade 2, 40% of the second-semester lessons require only crayons. In grade 5, 48% of the lessons use only pencils. Thus, both are heavily weighted on drawing. For example, in grade 2, Lesson 32 is on lines and making two abstract drawings, one with mostly curved lines and one with straight lines. This is virtually the same as Lesson 4 in the concepts emphasized and outcomes. The only difference is that students are introduced to *terms* like "diagonal, vertical, and horizontal." The same media are repeated (printmaking, clay, some painting) in the second semester. In grade 2, second semester, there are fewer overtly connected lessons than there were in the first semester. The overriding emphasis in the second semester of grade 2 is still on design elements.

Paper weaving is introduced second semester in grade 2 as is mixing intermediate colors (albeit with crayons, not paints). Students also are introduced to mixing tints with paint as was also presented in grade 5. Students clip from magazines again and cut out products for a collage. They use clay again as well as study architecture (drawing of a house depicting patterns and shapes). Popular subjects like people, animals, and scenes are used again. Second graders are introduced to the notion of orginality and variation; that is, that the same subject or theme can be depicted in different ways. This was a theme of several lessons in the grade 5 text as well!

The second semester of the grade 5 text focuses considerably more on realistic representation, particularly as this relates to representating the human face, figure, and rudimentary perspective. There is much more emphasis on action, movement, or energy in depicting people, animals, and even landscapes, and much less attention to imaginative or fantasy art. The social studies themes or correlations are noticeable dropped in the second semester. There are only a couple of lessons in this regard compared to the first semester of art lessons.

While there seem to be some thoughtful connections and a natural sequence from one lesson to the next, some lessons seem jarringly misplaced or out of order. For example, lessons 43 and 44 focus on depicting action and movement in clay figures. Lessons 45 and 46 are making stencils and printmaking with these stencils. Yet, lessons 47 and 48 are about clay again and depicting action and movement.

Throughout the series, the same subject matter for students' artwork appears over and over again: human faces and heads, human figure, animals, landscapes, cities or cityscapes, trees, product designs, and buildings. This is one way in which the series is unnecessarily redundant. There are *many* subjects to choose from which would make this series less repetitive, lesson to lesson, grade level to grade level. In grades 3, 4, and 6 there is essentially the same lesson on drawing shoes! Students will do stencil printing in grades 3, 4, and 5 with paint, and the same kinds of images are provided as illustration (fish). Students will build models of buildings or attend pretty much to the same elements of design or features in the architecture lessons. They will cut out pictures from magazines and arrange these into a collage at every grade level. They will study masks at every grade level. There will be virtually identical lessons on drawing trees (noting their main shapes and lines) in grades 4 and 5, and the same lessons on making clay figures using the slab or coil method. Almost every grade level will make art related to weather and "crowds of people" (to learn about primitive perspective, e.g., overlapping shapes, larger shapes at bottom of page and smaller ones behind and above these shapes).

The second way in which the series is redundant is in its emphasis on the elements of design to the point of boredom. While some of these concepts are spiraled in some ways (e.g., first attending to kinds of lines in abstract isolation and then attending to the qualities of lines is various art forms and media), these

concepts are not treated all that differently from one grade level to the next. The attempted treatment of concepts across times seems to be threefold: (a) moving from perceiving the most obvious visual qualities to more subtle qualities in works of art; (b) gradually attending to more and/or multiple visual qualities in a work of art, their arrangement, and potential effects; and (c) comparative and contrastive analysis of works of art from grade 1 on. However, this organization is subtle; it is neither pronounced nor as thoughtfully conceived in this series as it could have been. Nor are the concepts on color treated with much increasing sophistication. The author's reasonsing is as follows in the grade 5 text:

> This lesson reviews and reinforces concepts and skills introduced in Grades 1-4. The skills in mixing secondary colors are emphasized at every level so that students can develop the control needed for expressive painting. (p. 22)

The problem is, expressive painting requires choices, and students rarely have a choice about what, when, or how to paint, or what it is *they* wish to experiment with, express, or develop over time.

This and similar design concepts about color (e.g., warm and cool colors) are repeated ad nauseum through the grade levels. What would help diminish this redundancy would be to focus increasingly on the expressive, interpretive, and critical qualities of making, perceiving, and responding to art, or giving students over the years more independent or group choices in selecting art media, subject matter, and what to study or emphasize in their art, and why.

Next, the series seems to be patterned vertically in correlation with social studies and its "expanding horizons" organization in American textbooks. For example, first grade focuses a great deal on students themselves and their families/communities, fifth grade on American history and art, and sixth grade on world history and art. The sixth-grade text is more consistent in correlating art with world history (although this is mostly great Western art) throughout the

year than the fifth-grade text did in sustaining attention to American history throughout the year. While this choice to correlate provides some vertical coherence and might help integrate art and social studies in more appropriate ways (than say, making salt maps of Michigan), we should question the validity of this arbitrary curricular organization of social studies.

Finally, the series is repetitious or redundant in terms of the illustrations and reproductions used throughout the grades in the series. (More will be said about this under D.4 and 5.) Several illustrations or artworks are repeated in various grades, often with the same concepts emphasized (e.g., mixing light colors to paint a landscape or using a photograph as a reference to create an original work of art). While some might argue that repeated exposure to the same works of art might help students become remotely familiar with at least *some* great art, others might argue there is an ample store of art exemplars to choose from in the world--so much so that the same artworks need not be repeated in a textbook series. Given students' limited time and exposure to art in the school curriculum, either argument is defensible since there are such significant gaps between instructional episodes and grade levels that students are not apt to remember the reproductions from previous years anyway. But I found the repetition of the same artworks limiting and unfair to students. For example, more non-Western art, crafts, and popular culture could have been included.

In summary, the author struck some interesting compromises in the way she organized and sequenced the content. Sequencing the particular content, topics, and media in these ways within each grade level and vertically through the whole series is apt to perpetuate the abiding belief that art means making something each week--and with a variety of media. Any way you look at it, art in this series is presented as production based on the elements of design. In terms of perceiving and responding to art critically and in social context, much more is

done in the series than meets the eye, at least on the descriptive and comparative level. While the series focuses heavily on design elements, some very rich areas and multiple works of art have been drawn upon, even though many of these art objects have been presented in a decontextualized manner.

There also is attention to art in everyday life--and in more cases than those lessons identified specifically as such. The author has attended to commercial art, the functional design of products in contemporary life, and architecture, which is rare to find at the elementary level. Most explicit correlations of art to social studies are not "extensions" but the primary focus of several lessons in the upper grades, and many of these correlations are defensible and do justice to the arts discipline rather than undermine it. Finally, there is very little stereotypical seasonal or holiday art, even though stereotypical "school art" is presented throughout the series (e.g., the color wheel, paper weaving, drawing faces in proportion, landscape paintings in warm or cool colors, creating patterns in printmaking, making clay animals in prescribed ways).

One thing that I surmised after conducting microanalyses at each grade level is that the author seems to hold some abiding assumptions about children's developmental stages, even though she does not attend to her assumptions all that much in the introduction of the teacher's text. First, there is strikingly little difference at all in content or concepts between grades 1 and 2 except for the illustrations. In the third grade, students are introduced to forms of transportation and insects which may have been an attempt to correlate art with science or social studies texts at this level or to sustain boys' interest in art.

Compared to all the other grade levels, grade 4 has the most lessons on imaginative art, animal art, and transportation. I suspect this is because of a belief that fourth graders are entering the "age of realism" when many desire to draw realistically but get frustrated when they cannot produce quality images.

Thus, the author may have compensated somewhat for fourth graders' fear of realistic production by including more fantasy art. Throughout the series, the author seems to presume that most students prefer making realistic art, given the kinds of images and suggestions that are promoted in the teacher's text for helping students get ideas. In the fifth and sixth grades, there is more attention to drawing realistically, and in the sixth to art styles. Thus, it seems that assumptions about child development were embedded in content selection and organization.

D. CONTENT EXPLICATION IN THE TEXT

1. Is topic treatment appropriate?
1a. Is content presentation clear?
1b. If content is simplified for young students, does it retain validity?
1c. How successfully is the content explicated in relation to students' prior knowledge, experience, and interests? Are assumptions accurate?
1d. When appropriate, is there an emphasis on surfacing, challenging, and correcting student misconceptions or misunderstandings?

In this section, I will attend to specific examples of content explication within lessons. For the most part, the content presented in the series has clarity. When simplified for students at the lower grade levels, it tends to retain its validity. Assumptions about students' likely prior knowledge, experiences, and interests in art are fairly accurate. The lessons do not focus a lot on students' likely misconceptions, as this isn't a distinctive characteristic of art knowledge in the first place. As Chapman (1985) suggested in the student texts as well as in the teacher's edition, there are no "correct answers" in art, per se. Rather, there are individual preferences and informed responses. However, one example in grade 1 is sensitive to students' likely misunderstandings about texture. How the teacher might clarify visual and tactile textures with first graders is explained:

> Review some of the differences between textures that we see (visual) and textures we can discover by touch (tactile). Sand on a beach may look smooth, but feel grainy. Some wallpaper or Formica tabletops

> may look like rough stone or brick, but feel smooth. A crayon rubbing may look rough, but may feel quite smooth.
>
> Focus on picture A [a photo of a child's fabric collage] and have the class point to any item that looks as if it has a rough texture. Have students close their eyes and feel the smooth page of their book. . . . (p. 40)

In some places, even I had difficulty understanding what I was supposed to see in a picture or understand, even with the guidance of the teacher's text. One example in grade 1 (p. 72) was covering up half of a clover shape and half of a capital letter "A" to see their similarities. I never could figure this out, try as I might. Either I'm very dense, or the instructions are not clear in the teacher's text.

On the whole, responding to art focuses on the elements of design and learning to describe what one sees in increasingly robust, descriptive statements (e.g., instead of students saying they see "lines," they are encouraged to use as many descriptive words as possible and complete sentences). Students also are encouraged at all grade levels to understand that different people are likely to have different preferences or to find different meanings in the same artwork being viewed. Occasionally, students are given reasons for focusing on design elements. For example, in grade 4 in the teacher's text:

> Introduce the lesson by explaining that learning to look at art is like learning to be a good detective. Everything you see in an artwork is like a clue. If you look for clues and think about them, you can find out what the artwork means to you. When people see and think about clues in the same way, they will often agree about the meaning of the artwork. (p. 66)

However, the author rarely suggests that people's responses to art are culturally based or biased. For example, while looking at art more attentively is better than not attending to it at all, being a "detective" or looking for clues is but *one* way to be attentive and responsive to art. This is a Western cultural bias. Culturally based responses to art should be treated more explicitly and critically

in the upper grades. In fact, students in grades 5 and 6 ought to be urged to question the images selected for them in *Discover Art* and the ways in which they are expected to make, view, and respond to art. How might youngsters be taught about art or learn about it in cultures different from ours?

2. Is the content treated with sufficient depth to promote conceptual understanding of key ideas?

Several concerns related to content selection and its relationship to promoting conceptual understanding of the visual arts discipline(s) were discussed under B.2. In particular, the author has attempted to include three primary themes in the series and to address all three themes in almost every lesson: "Making Art," "Looking at Art," and "Living with Art." While *Discover Art* is production-centered and focuses much attention on design elements, these ideas often are carried to sufficient depth and breadth in lessons. For example, in lesson 22 of the grade 5 text, the objectives are to

> a) identify visual elements which contribute to the overall mood in four works of art (paintings).
> b) appreciate differences in the styles of works of art based on a similar theme (the city).
> c) draw a picture, expressing ideas and feelings about city life. (p. 48)

Here, all three themes or key ideas in the series are evident in this lesson's objectives.

Rather than "let's paint a cityscape today," as might be the simple directive of more shallow art lessons, many substantive ideas are laid out in the student text to develop fifth graders' understanding and prepare them for painting their ideas or feelings about city life in Lesson 22. First, there are four full-color reproductions of paintings presented. The student text of this lesson reads as follows [bracketed comments are mine to provide some context]:

Much of America's wilderness was explored or settled between 1800 and 1900. *[This was a link to the previous lesson on frontier artists.]* Around 1900, cities began to grow larger and more crowded.

Many artists chose to paint pictures about life in the city. George Bellows was one of many artists who created art about the city.

Look at his painting, *Cliff Dwellers [painting as of lower east side with people in street, on steps, clotheslines strung across beween buildings]* What does the title mean? What parts of the painting make the whole scene look crowded?

What feelings do you get when you look at Edward Hopper's *Nighthawks? [painting of a corner cafe with windows and a few people inside; nighttime]* Try to explain why the painting gives you those feelings.

Many of Edward Hopper's paintings show the city when it is very quiet and still. In some paintings, there are no people or just a few.

Many people in cities go to and from work at about the same time every day. This time is often call "rush hour." During rush hour, people are in a hurry to get to work or to get home.

Max Weber's painting is titled *Rush Hour, New York.* What lines, shapes and colors did he use to express the feeling of rush hour in a big city? *[Painting is abstract, geometric, depicting movement.]*

Look at Mark Trobey's painting, *Broadway. [Background information for students because the painting is quite abstract]* Broadway is a street in New York City. The street has many large signs that flash on and off at night. There are many theaters and movie houses with bright lights. The streets are crowded with people, cars and buses.

What lines, shapes and colors express the idea and feeling of Broadway at night?

What ideas and feelings do you get when you think about life in a big city?

Think of an original picture you could draw about life in a big city. (pp. 48-49)

Even without much elaboration from the teacher, there is sufficient information in the student text to help students examine the paintings and to motivate them to think about different ways they might one portray city life in their own work.

The teacher's text for this lesson builds on the above information as follows:

Exploration (about 6 minutes)

1. Briefly review Lesson 21, stressing the concept that some artists explored and recorded frontier life. Then work through the text on

the left page. In picture A, help students to see and to appreciate details in the painting which contribute to the feeling and the idea of crowding (location and number of people, dark shadows and sunlight on cliff-like buildings, vendors and so on).
2. Contrast the scene and activity in A with the quieter mood in picture B. Help students to see glaring light, dark shadows, absence of cars and people on street.
3. Work through the text on the right-hand page. In picture C, note how the artist has used colors, shapes and lines to capture the idea or feeling of city action, energy and motion (without showing people, cars and the like). Note especially how the progression of small to large circles and triangles suggests movement, as do the many diagonal lines.
4. In picture D, point out that the artist used paint and a brush to "draw" the light lines on top of the dark background. Help students identify "dancing" lines that might resemble moving car lights, bright signs and crowds of people.
5. Discuss the styles of painting: A and B are more realistic than C and D; A, C and D capture the energy and crowdedness of a big city, B and D are night scenes which differ in mood.

Activity (about 25 minutes)
1. Help students develop ideas to draw [in crayon or oil pastels]. Discuss some of their experiences or knowledge about life in the cities. Stimulate recall of parts of the city which they enjoy or dislike, favorite places to visit in their own neighborhoods, differences in the moods of a city during the day and at night, how seasons or the weather may change the look or feel of a city. Challenge students to consider drawing a picture about the feeling of a city, using only lines, shapes and colors.
2. Distribute materials. . . .
3. Encourage students to draw the main or most important shapes first and quite large so they will be seen as important. Encourage students to use colors, line and shapes which capture a definite mood or feeling.

Cleanup (about 2 minutes) [pointers given]

Evaluation (about 4 minutes)
1. Discuss some of the artwork. Note the variety of subjects, effective uses of colors, line and shapes to create a definite mood or feeling. Ask students to identify and discuss several of the works which are very different in style. Stress the idea that one might appreciate each style for different reasons.
2. Refer to objectives a-c to review the major points in the lesson and to evaluate results. (pp. 48-49)

In the above lesson, students are helped to study the artworks presented and to compare and contrast these along several dimensions in thoughtful, indepth ways. The focus on design elements persists throughout, but the explicit link back to the objectives in the evaluation is noteworthy. Most lessons in *Discover Art* are constructed in this way in the teacher's text. Not all lesson evaluations treat the content in as much depth, even if these point back to the objectives. This is because all three or four of a lesson's objectives may focus only on the elements of design and technique. Thus, the promotion of conceptual understanding in those lessons would be limited.

3. Is the text structured around key ideas?

3a. Is there alignment between the themes/key ideas used to introduce the material, the content and organization of the main body of material, and the points focused on in summaries and review questions at the end?

See D.2 above.

3b. Are text-structuring devices and formatting used to call attention to key ideas?

The lessons in the student text are always presented on two facing pages. Artworks presented and sections of the text are always labeled A, B, C, and so forth. The teacher's text or explanation refers to these markers explicitly. Important words or terms are presented in boldface type. Questions often are sprinkled throughout the student's text in any given lesson, which I suspect would engage readers actively. For example, in lesson 12, grade 5:

> Have you used your imagination lately? Look at these works of art. All of them have one thing in common. Can you tell what it is?
>
> Do you see a strange landscape in this painting? Look again, but turn the picture so the left side is near you. Do you see a face? (p. 28)

At other times, the student text in a lesson is all expository, posing no questions. The questions typically are asked by the teacher, whether or not these appear in the text of students' lessons.

The student text also presents "how-to," step-by-step diagrams and illustrations in lessons when appropriate. Most of these are quite clear, unambiguous, and are sequenced "1, 2, 3," and so forth. The same illustrations are repeated when necessary from lesson to lesson, for example, on mixing color tints or how to use a paintbrush.

There aren't "summaries" or "review questions" per se at the end of lessons as in other subject-area texts. Most summaries in *Discover Art* lessons turn students' attention to thinking about and making their own art for the lesson. For example, in grade 5 after a lesson on ways to use paint, the final paragraph for students is, "Use a sheet of paper for practice. See if you can discover some other painting techniques. Then paint a picture of an idea or feeling" (p. 21). Often, these summaries are open-ended, quite appropriate for art. For example, in grade 5: "Draw a still life. Think of objects as symbols. What are some symbols for autumn or Thanksgiving? Could the objects in these still lifes be symbols? Why?" (p. 41).

In sum, the text-structuring devices and formatting in both the teacher and student texts call attention to key ideas, provide ample white space and an uncluttered appearance, and label ideas, objects, or reproductions as A, B, C, and so forth for easy reference.

3c. Where relevant, are links between sections and units made explicit to students?

There are few explicit links between sections and units made for students. Sometimes the teacher's edition will remind students of what they might bring for the next lesson or that what they are making in one lesson will be completed in

the next. Sometimes there is a brief review made by the teacher, as in the fifth-grade lesson above concerning frontier artists and artists who paint cities. Sometimes, but rarely, the teacher is asked to review a concept presented early in the semester, as in Lesson 24 from grade 2: "Briefly review the concept, from Lesson 6, of using your imagination to get ideas for art. Explain that today students will learn more about getting ideas for artwork" (p. 52). Another example in grade 2 is in Lesson 27 on collages that tell stories: "Review the meaning of *collage* from Lessons 5, 6 and 17" (p. 58).

4. Are effective representations (e.g., examples, analogies, diagrams, pictures, overheads, photos, maps) used to help students relate content to current knowledge and experience?
4a. When appropriate, are concepts presented in multiple ways?
4b. Are representations likely to hold student interest or stimulate interest in the content?
4c. Are representations likely to foster higher-level thinking about the content?
4d. Do representations provide for individual differences?

The visuals in this series are critical to the content and development of students' understanding of art. Art is about the visual world, and the reproductions and illustrations in *Discover Art* are the basis of its content and how concepts are to be presented and understood before students make their own art. Each lesson usually begins with focusing on these visuals for reference and discussion. They are the primary objects of discussion. The text accompanying these visuals or reproductions of artwork most often calls for students' close scrutiny or visual discrimination of design elements, how elements work together to achieve particular effects in a work, comparison and contrast of two or more visual representations (often three to five), and students' personal opinions, conjectures, and inferences. For example:

> How do the lines, colors and shapes make you feel? Does the scene look like a real or a make-believe place? Why do you think the artist painted the sun and trees in this way? (grade 3, pp. 26-27)

> Have students make inferences about reasons for using those colors [in magazines and advertisements]. (grade 5, p. 19)
>
> Compare and contrast the visual elements in works of art which have the same subject. (grade 5, p. 50)

However, many of the questions ask for literal responses or visual discrimination only:

> Identify line and shapes in a mask [photograph] (grade 1, p. 28)
>
> Perceive and describe lines and textures in a work of art and in nature photographs. (grade 4, p. 112)

The representations, reproductions, and diagrams used are absolutely critical to the series in terms of helping students *look* at art, not just make it. Concepts are presented in multiple ways by using a variety of art forms and exemplars for illustration (texture in clay, texture in a line drawing, texture in a collage of fabrics). The author also is to be commended for using color examples of student's artwork in several lessons as well as adult artwork. This would help students relate the content to their current knowledge, interests, and experiences. The adult artwork selected represents a range of styles and cultures; however, much of it is Western or modern. The series is commendable to the degree that students are encouraged to respond to these visuals in individual ways and to respect the diverse ways that viewers and artists might express or understand similar subjects or ideas visually.

One thing I did not like about this series in terms of its visuals was the tendency to show one kind of artwork but then have students work in a totally different medium. For example, all the visuals in a lesson might be paintings, but the students must use pencils or crayons. A lesson (23) in grade 5 presents two black and white photographs of a bridge, two color reproductions of oil paintings of bridges, and one color reproduction of a watercolor of a bridge. The

students must use pencils! If I were a student, I would be disappointed that I could not also use color.

Another thing that seemed odd was the order of presentation of visuals in some lessons, particularly review lessons. For example, in grade 2, Lesson 30, a review on "Looking at Art": On the top of the left-hand page is a box (Section A) of "art words" (e.g., lines, textures, forms). On the bottom of the page is another box (Section B) that asks students to look through their book to find some art they enjoyed seeing and to tell why. On the right-hand page is an "Art Puzzle," a diagram with various parts, shapes, and colors. The teachers is to *begin* with Section C on the right-hand page, asking students about the art puzzle, then move to A, and finally to B. Why not present the visuals in the order of their presentation in the lesson?

As discussed in B.2, when art objects are stripped of their cultural context with little supporting information and presented as isolated visuals to compare and contrast along the elements of design, much is lost in terms of helping students understand art's meaning, purposes, and uses in different cultural contexts. The example that Freedman (in press) noted in grade 2, Lesson 45, was on fiber weaving. Visuals of a piece of woven material like burlap, the plastic strips of an aluminum lawn chair, and a Navajo woman weaving on a loom present an odd juxtaposition of cultural fragments that have lost their rich meanings and contexts when presented in this manner. Students are forced to consider primarily the structural and technical aspects of weaving.

Another problem in the series, as is the case in any book of art reproductions, is the loss of color impact and scale when visuals must be presented in a small format. Students have no sense of the impact that the scale of a large piece of art can have on the viewer--or the effects that deciding to work on a large scale can have on the artist who plans and creates art. Students are

limited to working pretty much in a traditional, flat, manilla- and construction-paper universe in this series. And I find the use of pipe cleaners as human figure skeletons or armatures for both two- and three-dimensional work in the upper grades ugly, unimaginative, and limiting. (I also would be afraid that students would transfer these "visuals" or guidelines into drawing stick figures.)

Using slides or accompanying poster-size visuals would help some to compensate for this loss of scale and visual impact. Visiting an art exhibit, sculpture garden, or art museum on occasion would help, too. Bringing in real artwork (a painting on canvas, pottery, sculpture) would benefit students. Having students engage in more cooperative activities on some large projects would compensate in several ways. For example, some lessons could depend more on individual or small-group contributions to the whole so that a large-scale sculpture could be created and recreated for different effects. Small groups or the whole class could create, manipulate, rearrange, and view this large piece in a variety of ways over time. Cardboard boxes of varying sizes, canisters, and cardboard tubes could be painted or covered in aluminum foil or colored wrapping paper (nonpatterned) to create large abstract sculptures or imaginary machines and animals for the classroom or school "environment." Putting together little model buildings out of milk cartons and toilet paper rolls to make a town or city would get old after six years! But the same how-to visual accompanying the architecture lessons is repeated throughout the grades.

Most of the visuals selected, I believe, are interesting and appropriate for the various grade levels. One or two are particularly ambiguous. For example, the grade 2 lesson on faces and feelings (pp. 102-103) presents four rather abstract visuals of faces where the feelings or emotions are quite similar and subtle, or difficult to discern. The faces--even the colors--are more alike than different, and as a set of visuals, they offer few explicit differences or contrasts in art style,

mood, or emotions portrayed. The visuals in the grade 3 lesson on the same topic, however, provide more contrast and variation. In grade 2, a photo of a sculptor work ng in his studio shows him painting on canvas instead of sculpting, even though some of his sculptures are seen in the picture (p. 51). This contradiction is not explained in the teacher's text. Finally, in a review lesson (59) in grade 2, the cool and neutral colors in the art puzzle are very difficult to discern, and this may have been a printing error (p. 122).

A few illustrations are rather insulting if you assume the perspective of students. A visual of the Henson "Muppets" is apt to go over better in first grade than in second, but this visual is in grade 2. However, even most first graders believe they are too sophisticated for Sesame Street (where the Muppets are featured). For the most part, *Discover Art's* designer or illustrator presents clear, unambiguous line illustrations of techniques and/or sample ideas for students. But most of those depicting possible ideas for students' art are stereotypical, uncreative, and limiting. A few are questionable. The illustrations provided in Lesson 27, grade 1, on "being creative" are not only terribly uncreative but racially insulting and silly. An African-American boy is shown thinking about what to make out of a paper plate. One illustration of him wearing a "hat" with red curls sticking up makes him look goofy and ridiculous.

Finally, as mentioned in the previous section, some of the reproductions are repeated unnecessarily at more than one grade level, and I found this repetition annoying and disappointing. The author or publisher may have made these decisions for economic reasons. It would cost less to prepare four artworks for color reproduction to be repeated or used in two or three different grade levels than to prepare eight reproductions and never repeat them.

5. When pictures, diagrams, photos, etc. are used, are they likely to promote understanding of key ideas, or have they been inserted for other reasons? Are they clear and helpful, or likely to be misleading or difficult to interpret?

There are few if any erroneous or extraneous illustrations in this textbook series. There is nothing "decorative" about the visuals and illustrations used. They all are essential to the lessons and students' developing an understanding of the art concepts presented. I have already discussed a few problems with some of these visuals.

6. Are adjunct questions inserted before, during, or after the text? If so, what are they designed to promote? (memorizing of facts, recognition of key ideas, higher order thinking, diverse responses to materials, raising more questions, or applications)

Many questions in the text require low-level visual discrimination of design elements. However, there are numerous questions that require active viewing, thoughtful response, opinions, inferences, judgments, and so forth which are interspersed throughout the student text. How these would be articulated, elaborated on, or put to use by either students or teachers is unknown without studying textbook use in the classroom.

7. When skills are included, are they used to extend understanding of the content or just added on? To what extent is skills instruction embedded within holistic application opportunities rather than isolated as practice of individual skills?

Making art is one of the three themes of *Discover Art*. While 98% of the lessons in the series is production-focused, no lesson begins without first viewing and discussing artwork and talking about concepts in a holistic context. Applications are fairly controlled and prescribed in subject matter, media, and intended outcomes given the designated focus and interrelated objectives of each lesson. However, students are encouraged to work within a problem-solving framework and to come up with diverse interpretations of the subject or task at

hand. They are expected to demonstrate application of concepts in their artwork and to be able to describe what they did or think they achieved, and how well.

Some lessons are smartly designed for "practice only" before expecting students to apply their knowledge and budding skills in finished products, for example, practicing brushstrokes or experimenting with clay or color-mixing. These lessons are called "experimenting" or "practicing," and students are often told that artists have "special skills" and "practice their skills." A few lessons--for example, the second or third in a sequence on clay--are designed explicitly for students to "improve" their artwork begun in a previous lesson by refining, adding textures, details, and so forth. Students are told that this is what that lesson will be about: "improving your artwork." For example, in the evaluation section in grade 5 on printmaking, the teacher is to lead the following discussion:

> 1. Discuss some of the surface designs. Encourage favorable comments on the shape of the stamp, the design on the stamp, the placement of the stamp (spacing, alignment), the choice of colors, the clarity of the print (too much, too little paint).
>
> 2. Explain that artisans and craftsworkers have acquired their skills by learning to examine their work in this same precise way. (p. 59)

More will be discussed about this in the evaluation section (G) of this report. But, it is clear that, while the series focuses on making art, the skills required to do this include visual skills and thinking, not just technical production skills.

8. To what extent are skills taught as strategies, with emphasis not only on the skill itself but on developing relevant conditional knowledge (when and why the skill would be used) and on the metacognitive aspects of its strategic applications?

Given that this series is production-focused, there is a great deal of attention to conditional knowledge in the applied situation of viewing and making art. But given the fact that there is no "homework" or few independent or group extension activities recommended, I am not certain how well students' knowledge

and skills would transfer to untutored situations. However, there is considerable attention to this in the way of making art, how artists do things, and what they rely on for ideas *during* lessons. For example, in a review lesson (30) in grade 5, the teacher begins the lesson by leading a discussion on artists whom the teacher or students might know and the kinds of art they create:

> Note the differences between people who may create art as a hobby (just for fun) and people who create art as a full-time occupation. Discuss people in both categories with an exceptional interest in creating art. . . .
> Read about and discuss pictures B, C and D. Note that Winslow Homer's painting in B reflects his early interest in art [painted when he was 11 years old], careful observation of a scene, and willingness to experiment with ways of using paint. His later work, as shown in picture C, reflects a great deal of study, practice and imagination. . . .
> Help students to appreciate that many artists take time to review their work, improve and finish it. (p. 64)

In a few lessons, the evaluation section of a lesson pays particular attention to students' metacognitive responses. For example, in grade 2 the students have been introduced previously to the concepts of line, color, and shape. They are asked to apply this knowledge to create a design. The teacher is directed to ask students to "describe some of the planned elements in their pictures" after these have been completed (p. 72). Thus, students' attention is focused back on their artmaking as a purposeful, planned activity that involves decision making and problem solving. One doesn't just look for lines, shapes, patterns willy-nilly *after* the fact. Artists *think,* and they think *before* and *as* they make an art object as well as afterwards.

E. TEACHER-STUDENT RELATIONSHIPS AND CLASSROOM DISCOURSE

1. What are the purposes of the recommended forms of discourse?
1a. To what extent is clarification and justification of ideas, critical and creative thinking, reflective thinking, or problem-solving promoted through discourse?

The discourse promoted in *Discover Art* focuses primarily on perceiving and visually discriminating design elements in works of art and discussing the potential effects of these on an open, astute viewer. On the whole, students are urged to respond positively or uncritically to works of art. Students are to understand that people can have different preferences for different reasons, but in some way, they should try to find only good things to see and say about artworks, not critical things. Criticism is presented only as positive commentary and structural analysis.

Teacher-to-student discourse is the main vehicle for the transmission of knowledge in this series. The discussion is initiated by the teacher in the exploration segment of the lessons. The teacher is to "work through" the student text in each lesson with students, closely monitoring how students view the reproductions presented and how they respond to these and to the questions presented in their text or by the teacher from the teacher's text.

The arrangement of almost all the lessons is whole-group instruction, familiar in studio- or production-focused art classes. The teacher transmits the key ideas to the class as a whole, openly calling upon students to respond. This exploration segment is allotted only about six or seven minutes in any given lesson; thus, there is little time allotted for discourse or indepth discussion. The students then engage in an art activity, usually about 25 minutes long. During this period, the teacher assists individual students as they make their art, and the discourse is one-to-one, teacher to student. Then there is a brief clean-up period and about four minutes allotted to evaluation or whole-group discussion again led by the teacher.

Clarification and justification of ideas, critical and creative thinking, reflective thinking, and problem solving are all promoted to some degree through the structured, teacher-student discourse. However, it would not be possible for

every student to respond in these large class discussions. In a few lessons, predominately during the evaluation, students are given opportunities to discuss their ideas and insights with each other. But this is rare.

Typically, the text allows students to clarify and/or justify their ideas when asked the question "Why?" However, the depth of response elicited from students seems as though it would be limited by the phrasing of the student text's questions: "Portraits of famous people often can be found on postage stamps, coins, and paper money. Can you tell why?" (grade 5, p. 73); or, in grade 3, "What colors did the artist use for his collage? Do you like to look at this collage? Why?" (p. 14). Typically, the teacher's text has recommended answers to such questions, a brief explanation of suggested responses, or it simply asks the teacher to "encourage personal responses" in an uncritical manner (p. 14).

Throughout the series, the author stresses imagination, originality, and creativity even though many of the lessons have fairly prescribed, bounded activities. There are several activities which supposedly promote creative thinking. For example, in Lesson 2 of grade 4, students are asked to take a common object and use their imaginations to change it in an uncommon way, for example, a pencil to a rocket (pp. 8-9). The author defines imagination as "seeing or thinking about things in a new way" (grade 2, p. 16). Related lessons are as follows: grade 1, Lessons 6 and 37; grade 2, Lesson 6; grade 3, Lessons 1, 2, and 13; grade 4, Lessons 11, 22, 39, and 40; grade 5, Lessons 1 and 12; and grade 6, Lessons 1, 2, and 12.

Originality is defined as "a picture . . . not like any other" (grade 3, p. 48). Often, the author stresses that students' work should be original and "not copied" (grade 4, p. 8). Other lessons related specifically to orginality are grade 1, Lesson 49; grade 2, Lessons 18 and 47; grade 3, Lesson 22; and grade 5, Lesson 23. Creativity is defined as being able to make things in a new or different way"

(grade 4 glossary, p. 126; grade 4, p. 8). Other related lessons are grade 1, Lesson 27; grade 2, Lesson 24; and grade 6, Lessons 19, 33, and 34. In sum, creativity and originality are not stressed very much in this series. Given that there are 60 lessons per grade level, this low number of lessons focused on imagination and creativity does not reflect a strong emphasis on students using their imagination.

Students are encouraged by the teacher to engage in reflective thinking primarily when they are making their art. For example, during the activity in one lesson in grade 5, students are asked to close their eyes and imagine a scene quiet or noisy, still or action-filled, harsh or gentle. Then they are asked to think about the visual rhythms that might go with the scene (p. 81). Thus, a lot of reflective thinking in the series could be called guided imagery or visualization at the initiation stage of the art activity itself. Most of the time, reflective thinking is very teacher-directed; that is, as students begin making their work, the teacher reminds them of this or that--usually how to achieve visual effects with design elements related specifically to the objectives, how to handle the materials, or how to get ideas if they are stuck.

Other places in which reflective thinking is fairly obvious is during the evaluation segment of lessons. For example, in a lesson in grade 5 during the evaluation, students are to discuss some of their work, "emphasizing the process by which it was created--selective observation, drawing, inventive variations on initial drawing" (p. 69). In grade 5 during another evaluation, students are asked to "identify the easiest and the most difficult aspects of making their relief sculptures" (p. 73). The teacher is encouraged to discuss some of the work "noting evidence of effort and process of learning, not just the final product" (p. 73). In a rare lesson involving cooperative learning in grade 3 during an evaluation, students are called on "to describe what they have learned. Encourage comments about the process of working together and decision-

making" (p. 87). Even in grade 1, in some evaluation segments students are encouraged to "tell how they have improved their work" (p. 107) or to "comment on ideas and feelings as they look at the work" (p. 71). Most often, however, reflective thinking in this series is focused on discussing design elements, their effects, and technical skills used in the lesson.

The text encourages creative problem solving in a very controlled setting. The teacher pretty much controls the techniques, media, materials, and subject matter that will be used in lessons. The students are given a limited amount of experimental freedom within these boundaries or defined problem situations where variables are controlled in ways that most students are likely to experience success. For example, when assemblage or construction is required, as in collages or three-dimensional art, students are encouraged to experiment with arranging their materials before pasting or gluing these into final compositions. In most cases, to encourage thoughtfulness and to control this experimentation, glue, tape, and paste are not distributed until students are satisfied with their planned arrangements.

In one grade 5 lesson during the evaluation, students are asked to identify solutions to problems encountered when creating action figures (p. 99). In another grade 5 lesson during the evaluation, students are asked to describe the method of contruction they used in their work, the problems they encountered and solved, and what they still need to practice. The teacher's text suggests stressing "again the relationship of achievement to practice" (p. 93). In at least one lesson per grade level late in the year, students are given a choice of art materials and can create whatever they wish with these materials (e.g., grade 2, Lesson 52, pp. 108-109). There still is a framed lesson presentation of some sort, even with these lessons.

1b. To what extent do students get opportunities to explore/explain new concepts and defend their thinking during classroom discourse? What is the nature of those opportunities?

Students have an opportunity to engage in limited, teacher-directed discourse when working through the text of a lesson before engaging in an art activity. As discussed above in 1a, the activity and evaluation segments of lessons provide the most opportunities for students to explore and explain new concepts. Students' explanations or defense of their ideas, decisions, or thinking most often are tightly controlled by the teacher. Since most of the critical discourse actually is descriptive and uncritical, students rarely have to *defend* their ideas, choices, or outcomes. Evaluation focuses on finding only "positive" features in students' ideas or work, work that best exemplifies the objectives of the lessons, or varied student outcomes within limits. Thus, evaluative discourse is safe and stays pretty much on the descriptive and analytical level. Discourse also focuses mostly on design elements. Finally, since so little time in most lessons is devoted to critical discourse, debate, or student-student discourse, opportunities for critical discourse are quite limited: about six minutes during the exploration or teacher-directed portion of the lesson, and about four minutes for evaluation.

2. What forms of teacher-student and student-student discourse are called for in the recommended activities, and by whom are they to be initiated? To what extent does the recommended discourse focus on a small number of topics, wide participation by many students, and questions calling for higher-order processing of the content?

As previously discussed, most of the discourse in the series is teacher initiated. Students are given little or no opportunity to *initiate* artistic discourse with the teacher or their peers. Mainly, they are to respond to questions initiated by the teacher and the text. Few lessons have introductions that elicit students' prior knowledge and experiences, beginning with a specific precipatory set as in:

"Discuss and list on the board types of buildings the students have seen" (grade 2, p. 60). Another example in grade 3 follows:

> Have you ever watched the sun come up in the morning? Have you ever watched the sun go down in the evening? What colors have you seen at each time of day? (p. 20)

Usually, the teacher is to launch directly into the topic of the lesson at hand. For example, in the teacher's text in grade 2, "Refer to your three diagrams on the board (or flash cards) one at a time" (p. 68).

The discourse typically focuses on a small number of topics, wide participation by many students (since the structure of the class and subsequent activities are whole-group), and questions that call for visual discrimination and personal response to visual reproductions. Higher order questions are evident in both the student and teacher texts, but how effectively these would be processed remains unknown. Students are asked often to compare and contrast and to note subtle differences and complex arrangements of design elements and their effects. But how such discourse would be facilitated adeptly by the teacher is difficult to assess without studying the texts in use or enacted lessons.

3. Who or what stands out as the authority for knowing? Is the text to be taken as the authoritative and complete curriculum, or as a starting place or outline that the discourse is intended to elaborate and extend? Are student explanations/ideas and everyday examples elicited?

Through their viewing and making of art, students' explanations, ideas, and everyday examples are elicited throughout the series. However, given the way the teacher's text and classroom discourse is structured, the few independent or group assignments offered that are not teacher-directed, and the few extension activities recommended beyond the lesson per se, the teacher, text, and adult artists assume much of the authority for knowing. This is despite the fact that throughout the series the author attempts to help students feel increasingly authoritative, knowledgeable, in control, and skillful as artists. Even when open

questions are posed in the text or by the teacher, there seem to be a "right answers" for most of these questions.

As long as the series focuses on art production in most of the activities or lessons, authoritative knowledge is apt to be perceived by students as that of a skillful artist, despite the series' significant attention to looking at art. With the focus on independent thinking and doing, practice, and shallow forms of criticism, students are apt to come to view art in a rather decontextualized manner; that is, the ultimate authority in art lies solely in the heads and hands of individual artists and whatever it is they wish to create. Everyone else's task is to look for the design elements, positive features, and "good" in all art objects.

4. Do recommended activities include opportunities for students to interact with each other (not just the teacher) in discussions, debates, cooperative learning activities, etc.?

There are very few opportunities throughout the grades for students to engage in peer discussion or cooperative and small-group activities. One would expect this omission since cooperative learning was not a stated goal of the series, and the author obviously views art production as something that individuals primarily do. For example, in several lessons, once students begin making their art, the teacher is to encourage them to "create original artwork . . . and work independently as if they were in their own studios" (grade 2, p. 109). In the evaluation segment of this lesson, the teacher is to stress that "in most kinds of artwork it is important to learn to think for youself and work independently" (p. 109).

Occasionally, students are encouraged to help each other in technical tasks, such as marking eye holes in each others' paper bag masks (grade 2, p. 31) or in activities that simply make the activity more efficient. For example, in a grade 5 lesson (36), students work in pairs to look through magazines and

newspapers to cut out as many pictures as they can of one kind of product. Then both students paste down the examples on a sheet of paper, neatly like a poster. This is the only thing they are supposed to do together. In one grade 2 evaluation segment, students are to work in pairs to look at their own and their partner's color wheels for color differences (p. 111). Students are to simply point out and name colors, for example, yellow-orange, blue-green, and so forth. Thus, it is difficult to ascertain what benefits there would be in students learning from each other in these kinds of "coop ive" activities.

There are a few potentially memorable and meaningful cooperative activities in *Discover Art*. In grade 5, for example, in a review lesson on looking at art (in particular, Norman Rockwell's "April Fool" illustration), students are organized into teams of three or four to play "art detectives," uncovering strange details in the painting which are intentionally absurd. One member on each team is to write down all the clues the team finds. Then each team is to read or point out their clues. Other teams listening must cross off any identical clues they have on their lists. This is continued until "interests fade or all unique clues have been identified" (p. 66). In the time remaining, fifth graders independently create their own drawings with absurd clues.

In a rare grade 4 lesson (59), students also work in small teams as art detectives in comparing two artworks. They read clues in the text (based on design elements, such as "many curved lines and shapes") and decide which "clue" best fits the picture assigned to them. Teams have time to consult and write down their clues. Once the clues have been generated by students as well as by the text, each of the two teams (A and B) is called on to interpret the messages of the pictures from the lists of clues. In another lesson in grade 5, during the evaluation, each student is asked to discuss his or her sketches with another student to see if there is agreement about which of their two sketches is more

effective (p. 15). In an architecture lesson in grade 4, students are asked to plan a community using their building models created in the previous lesson (as in several of the grades). The teacher is instructed to stress

> cooperation, group decision-making and the importance of handling all models gently. Encourage the children to discuss ideas, offer reasons and reach agreement on the placement of models and details. (p. 87)

On the whole, however, small-group or cooperative activities are very rare in this series. Most lessons require independent work and products with brief teacher-led discussions and evaluations.

F. ACTIVITIES AND ASSIGNMENTS

1. As a set, do the activities and assignments provide students with a variety of activities and opportunities for exploring and communicating their understanding of the content?

1a. Is there an appropriate mixture of forms and cognitive, affective, and/or aesthetic levels of activities?

1b. To what extent do they call for students to integrate ideas or engage in critical and creative thinking, problem solving, inquiry, decision making, or higher order applications (vs. recall of facts and definitions or busy work)?

As pointed out in several of the previous sections, the total set of activities and assignments in *Discover Art* provide a variety of activities and opportunities for students to explore and communicate their understanding of the content. This is accomplished primarily by learning to *look* at art--or discerning the elements of design, how they are organized in artwork, and to what potential effects--and by *making* art along parallel lines. The primary ways in which students demonstrate their understanding of concepts in activities are responding to questions in the text or by the teacher typically focused on the elements of design (when viewing art) and by manipulating these same elements when making their own artwork. Not only are students asked to respond to cognitive type questions

but also to affective and aesthetic ones in terms of perceiving, responding to, and expressing feelings or moods.

Few distinctions are made between creative and critical thinking in this series, and evaluation--although shallow or descriptive--is tightly linked to the objectives of each lesson. While the series focuses heavily on the elements of design, the author attempts to treat this chunk of art knowledge in increasingly complex ways through the grade levels. However, she is not very successful with such spiraling because the more critical and controversial aspects of art are avoided and rarely attended to in this series, even in the upper grades.

2. As a set, do the activities and assignments amount to a sensible program of appropriately scaffolded progress toward stated goals?

As a textbook series focused primarily on learning to discern the elements of design and making art, most of the activities are fitting and appropriately scaffolded in light of the major goals of *Discover Art.* There is much literal questioning (looking for the elements of design and comparing/contrasting these), changes from medium to medium across lessons (many of which are repeated grade to grade), limited opportunities for critical discourse, few opportunities for students to work in small groups on projects or in interpretive and critical activities, and limited use of students' prior knowledge and experiences when introducing lessons. There is more repetition and redundancy than necessary when examining the selection and vertical articulation of activities through the grades. (Refer to Sections B and C on content selection and organization.)

3. What are examples of particularly good activities and assignments, and what makes them good (relevant to accomplishment of major goals, student interest, foster higher-level thinking, feasible and cost-effective, likely to promote integration and life application of key ideas, etc.)?

The research assistant, Sarah J. Rohr, who assisted me in analyzing *Discover Art* noted the following activities as her favorites. Her primary reasons

for selecting these as an elementary teacher seemed to rest on activities that drew explicitly on students' active engagement, experiences, diverse learning styles, prior knowledge, and suggested integrations across subject areas. Only occasionally does the series use music or role playing to help students understand art concepts. But, in grade 2, for example, on drawing lines that show motion, the students are asked to make gestures in the air similar to wavy lines and other lines pictured (pp. 10-11). Later in the lesson, they create drawings of lines while listening to a variety of musical compositions. The students are directed first to make gestures in the air and then to draw rhythmic lines inspired by the musical selections they heard.

Another lesson in grade 2 about drawing people (pp. 46-47) suggests that the teacher ask several students to come to the front of the room and move their bodies as if they were playing a game outdoors. The teacher then says, "Freeze," and students are asked to observe the frozen poses. Next, students are asked to note the positions of the children in the Winslow Homer painting "Crack the Whip" and to discuss how the artists portrayed people in motion. The activity portion of the lesson requires students to draw themselves engaged in their favorite outdoor game or activity. What Rohr liked about this activity was the progression of the activity from pantomime (concrete, active experience) to the study and discussion of the painting (art criticism), to the drawing of a personal favorite activity (prior knowledge), which then was facilitated by students' felt understanding of action.

In grade 5, Rohr thought a lesson on originality in art was noteworthy. Students are asked to "compare and contrast visual elements in works of art which then have the same subject" (p. 50). In the activity portion of the lesson, students are asked to vote on a subject they all will draw. The teacher is directed to discuss how students might achieve originality when portraying the same subject (e.g., "showing a detail very large, drawing a worm's-eye view or a bird's-

eye view . . . ") (p. 51). Here, Rohr thought that students had considerable freedom in solving the visual problem set before them in an original, creative way. Students also would be engaged in comparing and contrasting works of art that depicted the same subject in very diverse ways.

I thought that one part of the two review lessons presented at each grade level was good. The activity asks students to look back in their books, identify one or two works of art they especially enjoyed studying, and then discuss why. I like this because the review lessons do not focus on art production and encourage more artistic discourse. This activity also suggests to students that art objects can be revisited, discussed, and cherished for a variety of reasons. Unfortunately, this kind of activity does not occur often in the series.

Like Rohr, I also think that those lessons and activities involving students in physical, concrete ways are potentially powerful. They are powerful not merely because they are responsive to students' different learning styles or because they help them to perceive lines or shapes better by creating these in three-dimensional space. Such activities are powerful because they promote and create virtual realities beyond the virtual reality of the art object itself. Such activities are apt to stimulate perspective-taking beyond the literal sense and a deeper, memorable understanding of mood and interpretation in art. The activity is the next best thing to walking into a painting and becoming a part of its reality--or the reality and context that may have informed the artist's perception and creation of the art object. Following are some examples.

In a grade 1 lesson about drawing people, Pablo Picasso's painting of his son, Paulo, is depicted. Paulo is seated on a chair dressed as a harlequin or clown. The student's text is as provocative as Paulo's expression in the painting:

> This artwork shows a child.
> Look at the child.
> What do you think about?

> Look at the artwork again.
> An artist made this.
> What did the artist want you to see? (p.33)

After looking at the painting and reading the text, the teacher asks students to pretend they are the *model,* Paulo, who is posing:

> Have them try to assume the same pose and facial expression and to imagine they are dressed like Paulo. (Allow time for this.) Have the class look at the portrait again and describe anything they see now that they did not see the first time. (p. 32)

Next, the teacher asks the students to pretend they are the *artist,* Picasso, and to make slow gestures in the air to "show how they might draw the lines of Paulo's hair, shape of the face and clothes" (p. 32). The teacher then explains that "there are many ways to look at artwork about people," one, as if one were the model, and the other, as if one were the artist (p. 32). Students then take turns posing in improvised costumes or accessories and drawing each other.

Although the primary objectives of the above lesson are to "perceive details in a painting" and "observe and draw the human figure, indicating details," the author mentions "imaginative identification with the subject and artist" to help accomplish this (p. 32). She pays little to no attention in the teacher's text to mood or interpretation as the student text suggests. She also stresses that at this grade level few students will be able to produce realistic figure drawings that indicate proportion and movement. But, posing in costumes with a few accessories is apt to take the edge off young students worrying too much about realistically portraying their peers. Besides which, they get to take turns posing as models and do not have to draw the entire time. But, I think an activity such as assuming the subject's point of view as well as the artist's is apt to help children learn and understand more about art than merely perceiving details. There are missed opportunities here in terms of eliciting students' feelings and interpretations of art and its social context, diminishing the communicative

power of visual forms or questions about the relationship of artist-subject, artist-viewer, viewer-art object.

There are a few similar lessons in the other grades. For example, in grade 5, before reading the text or embarking on making action sculptures of animals or people in clay, students are asked to look at the sculptures pictured in Lesson 47 and to do the following:

> Have [students] imaginatively and physically tense their body muscles as if they were "frozen" in the same position as each animal or person. A: Lean down toward floor, one hand on desk. B: Stand next to desk, on tiptoes, chin out, shoulders back, arms down and in front of body. C, D, E: Pose in similar manner. (p. 98)

Again, I would argue that the value of this perspective-taking activity is *not* merely to help students learn how to discern visual elements better nor to get them kinesthetically involved in a lesson. The real value is the activity's potential to help students feel, interpret, and understand art as a form of human expression and communication beyond the elements of design or formalistic analysis.

Another activity was quite unique in terms of students having the opportunity to generate a visual problem for themselves and then setting about "solving" this problem abstractly. This was in Lesson 48 of grade 6 (pp. 100-101). While I criticized this lesson earlier for being an arbitrary or misleading way of explaining abstract art to students, or how abstract artists approach their work, this still is a valuable activity in terms of students creating and solving visual puzzles for themselves. An analogy in mathematics would be asking students to create and solve their own story or word problems. Because of the style of art (abstract), students who feel artistically inept by this age still likely would enjoy this activity and benefit from its intellectual challenge. While I don't think the tracing paper steps are absolutely necessary, the activity could be a tremendous challenge.

Students would take one of their realistic drawings, sketches, or paintings done previously and gradually end up with an abstract work by creating their own rules to follow in stages of transformation. For example:

> A rule might be: "I will change all the straight lines in my first drawing into curved lines in my second drawing"; or, "I will change all the plain shapes in my first drawing so the shapes in the second drawing have patterns. . . ." Third drawings . . . might be based on their [students'] second abstract sketches. (grade 6, pp. 100-101)

The teacher's text explains the stages of transformation of one artist's realistic depiction of a cow in an abstract painting, each step depicted in the student's text:

> Read about and compare the drawings in pictures A, B and C. A: This is a quick sketch of a cow, fairly realistic, with shading to suggest the form. B: Think of this as a game. The artist has redrawn the cow, but used many straight lines and omitted shadows. C: The shaded drawing might remind one of a cow sculpture that could be constructed from pieces of wood or boxes.
> Read about and compare the two paintings on the right-hand page. D: The light and dark shapes--triangles, squares, rectangles--are colored-in to look flat. The painting is based on ideas in drawing C. E: The artist has substituted squares and rectangles for many of the shapes in D. The new shapes are arranged inventively and no longer resemble a cow. (p. 100)

An activity such as the one above helps students to understand that some kinds of art could be classified as rule-governed--but certainly not in the same way that language or mathematics is rule-governed. Here, the artist can invent and change the rules, but the activity as a whole remains purposeful, goal-driven, and challenging. The artist attempts to live up to his or her own rules as these are invented, but the outcome remains a virtual mystery--even to the artist until he or she is near completion. Working in several stages, with rules invented and adhered to along the way, means that students must synthesize and apply their knowledge of what elements and relationships can be changed, and how in creative ways. The outcome is apt to be a pleasant surprise, even to the artist. As discussed earlier, the problem with such an activity is that it might tempt students to believe that *all* abstract art is created in this way, which obviously it

isn't. Not all abstract art begins with a realistic image or evolves with explicit rules and punctuated stages as described by one artist in this lesson. But in terms of its problem-generating and problem-solving features, I think this is a worthwhile activity for sixth graders and might be modified for earlier grades.

Finally, the lessons at the end of every grade level in preparation for an art exhibit are worthwhile because students must select their favorite work based on a review of potential criteria for this selection. In the upper grades, students discuss their choices and reasoning with their peers.

3a. Are certain activities or assignments missing that would have added substantially to the value of the curriculum?

Given that there are approximately two lessons per week at every grade level, most of which require art production, I would have preferred that nearly half of the lessons *not* focus on making art but focus more on artistic discourse, writing, interpretation, evaluation, games, and studying art in social context. The goal or topic of "Living with Art," or art in social/cultural context, gets short shrift in this series. Next, more small-group, cooperative activities could have been included to foster more artistic discourse, criticism, and role-playing of the various roles that adults assume in the art world other than creating art. And finally, more attention to extensions, related literature, homework, and independent/group projects outside the art class time would be valuable for those who are serious about helping students learn art in a variety of ways, whether this is production or some other aspect of learning in art.

3b. Are certain activities or assignments sound in conception but flawed in design (e.g., vague or confusing instructions, invalid assumptions about students' prior knowledge, unfeasible, etc.)?

3c. Are certain activities or assignments fundamentally unsound in conception (e.g., lack relevance, pointless busy work)?

Those lessons that feature colorful reproductions or paintings but require students to work primarily in pencil or crayons are quite disappointing. Those lessons that feature photography as an art form but have students draw instead of using cameras are misleading and disappointing (grade 6, pp. 82-83). While photography is mentioned several times as a valid art form throughout the series, students never get to use a camera.

Lessons requiring students to draw themselves as adult artists in their studios, making the kind of art they would like to make in the future, seems a rather pointless activity and difficult for most students to imagine or accomplish. (This lesson appears in almost every grade level.) First, there is never a clear photo or picture of an artist's studio for students to really grasp what a whole studio might look like. There are always partial or ill-defined pictures. Second, unless a teacher chooses to set up a field trip, students never will have visited an artist's studio firsthand to get a sense of this workplace--its sights, sounds, and smells (depending on the medium), or the equipment and materials likely there. It might be better to have an activity featuring an artist's biography, showing multiple pictures of artists working in a variety of settings, having students examine and discuss an artist's diary or sketchbook, or actually visiting a local artist's studio or workplace rather than asking students to draw themselves as adults in their "studios."

The final lesson of most of the grades requires students to draw themselves in some summertime activity, which may or may not be related to art. While thinking about possible art activities to do in the summer is worthwhile, the activity requires students to draw themselves in some activity that may or may not be art-related, and this seems like a waste of time. It might be more fruitful for students to make portfolios to keep some of their summer artwork in to review the following fall. Or, ask students to keep a artist's sketchbook or diary and show

examples of these before school ends in the spring. Or, ask them to take "artistic" photos over the summer if they have a camera, in much the same ways they have used their cardboard "viewfinders" all year in art class. Or, suggest students start a collection of inexpensive art reproductions of their favorite subject, artist, or art style (museum postcards, a calendar, poster if they visit an art museum over the summer). Or, ask students to write one letter and make one drawing or sketch, and mail this to the teacher or to a classmate over the summer, just to "keep in touch" and share ideas. My point is, the summertime lesson at the end of each grade level is a great idea, but the activity that students are asked to engage in during the lesson seems like a waste of time.

In grade 5, when students are asked to do relief sculptures of a face (lessons 33 and 34), the first lesson has them draw a profile of a face on a slab of clay, carving away some of the background, and building up cheeks, ears, and hair. In the following lesson, it is a bit late to be bringing in photos or drawings of people, or doing a portrait of a classmate to complete these as portraits! Portraits *begin* with serious consideration of and attention to the subject to be portrayed. If the objective of these lessons is to do a likeness or portrait in a relief sculpture, then such specific decisions as to "the" subject or person should be made in the first lesson, and then resources such as photos should be available at that time. The second lesson is too late to make such decisions. In other words, the activity in the prior lesson would have been a waste of time.

Finally, given the series' overall redundancy in media, subject matter, and focus on design elements across the grades (e.g., warm/cool colors; painting landscapes, cityscapes, or the weather; making model buildings out of cardboard), activities seem like they would never generate the depth of art knowledge possible by the sixth grade. Were the activities more balanced in terms of interpretive and critical discourse, writing, cooperative learning, and

independent assignments outside of art class more breadth of art knowledge and experiences might be achieved. As a cumulative collection of experiences, however, the activities promote a kind of intellectual "holding pattern" that never quite reaches the depth nor distance that could be achieved with a more balanced curriculum.

4. To what extent are assignments and activities linked to understanding and application of the content being taught?
4a. Are these linkages to be made explicit to students to encourage them to engage in the activity strategically (i.e., with metacognitive awareness of goals and strategies)? Are they framed with teacher or student questions that will promote development?
4b. Where appropriate, do they elicit, challenge, and correct student misconceptions or misunderstandings?
4c. Do students have adequate knowledge and skill to complete the activities and assignments?

The activities are linked directly to understanding and applying the concepts that are taught in each of the lessons. The linkages are made explicit to students when the lesson is presented, during their activity, and in the brief evaluation segment of lessons. Questions typically focus on discerning the visual qualities of artwork along the elements of design, but often provocative, open-ended questions are asked of students in their texts that move beyond visual discrimination, comparing, and contrasting.

On the whole, the activities are appropriate for the various age levels and are structured in such a way that most students are apt to experience success. As stated in earlier sections, the author seems quite familiar with what students are apt to comprehend or misunderstand at various grade levels and gently warns the teacher about what or how much to expect of students in certain activities. Students are guided by the teacher throughout the lesson and art making, and the lessons are so carefully structured and timed that it is likely that students will be

able to complete the activities and assignments. Those activities that require more time are spread over two or three lessons.

5. When activities or assignments involve integration with other subject areas, what advantages and disadvantages does such integration entail?

Chapman (1985) does very little in the way of interdisciplinary suggestions or making arbitrary connections to other subjects just for the sake of integration or marketing textbooks. Further, there are no claims about trying to do this in the introductory section of the teacher's text. In this series, art is presented pretty much as "art for art's sake" and maintains its integrity even when integrations are suggested. There are lesson segments called "Extensions," but most of these are sparse and succinct--if they exist at all. There are many notes under Extensions which simply state "See next lesson" or refer the teacher to some other lesson. Some lessons have no extensions at all.

Most of the time, these extensions are intended to extend *artistic* understanding and experiences, which is a commendable feature of the series. For example, in grade 1 some artistic extensions are as follows:

> **Further Review of Art Concepts:** Have the students make up their own art games and puzzles. You might provide 2" squares of paper and have the students draw specific kinds of lines, shapes, textures, etc. Have students invent and play games (sort, match) with the squares.
> **Further Review of Art Concepts:** Provide practice in drawing and coloring specific combinations of various art elements--three triangles in the warm family, a small circle inside a large square and so on. (p. 65)

Some examples of art extensions in grade 5 are:

> **Further Practice:** Bring in a variety of objects with interesting shapes and arrange them into a still life for students to draw. Old toys, parts of bikes, sports equipment and the like are especially interesting to students at this level. (p. 111)
> **Independent Work:** Have students do a research report on a famous North American artist, architect or designer. Have them identify several of the artist's works to share with the class. (p. 71)

Some examples of *subject integrations* in the extensions of one lesson in grade 4 are as follows:

> **Science:** Have students collect natural forms or pictures of natural forms which have similar designs. Display these in groups (radial, spiral, symmetrical). Challenge students to find examples of similar designs in forms people have made.
> **Mathematics:** Teach students to use a ruler and/or compass to measure and draw circles, triangles and other geometric shapes in different sizes. Have students attempt to draw combinations of the shapes to create designs.
> **Computer Literacy:** Challenge students to use graphics capabilities of school or home computers in order to create radial, symmetrical and spiral designs. (Software for this kind of image-making is abundant.) (p. 51)

The science integration above is defensible, but one might question the mathematics one. For example, it might be more appropriate to study geometry than to learn how to manipulate or measure with a ruler or a compass. Finally, while some students may have access to computers and graphics software, many will not.

Other examples of subject integrations in grades 1-4 follow:

> **Science:** The color wheel includes hues which are in the spectrum. Use a prism to help students enjoy the spectrum that can be seen when light rays are bent and separated. (grade 1, p. 19)
> **Language Arts:** Have the students make up stories (oral or written) to display with their sculpture. (grade 1, p. 107)
> **Social Studies:** Have the children study how the form of a house can be adapted to fit the climate, resources and geography of people--as seen in igloos, tents, pueblos and island houses built on stilts. (grade 2, p. 87)
> **Science:** Discuss the similarities and differences in the way an artist and another person (veterinarian, farmer) might look at animals. (grade 2, p. 85)
> **Science:** Discuss the content of Steinberg's drawing in relation to the concept of gravity--what happens if the ground is undermined and the remaining ground cannot support the weight above. (grade 3, p. 81)
> **Social Studies:** As the children study various cultures, help them to understand why artists in those cultures may select certain animals or events to portray (Eskimo--walrus, polar bear; Australian Aboriginal--lizards, snakes; etc.). (grade 3, p. 45)

Art, Science: You may wish to have students research varieties of wood and stone that artists have used for sculpture. Local stone workers, wood workers or sculptors might be invited to discuss and/or demonstrate carving. (grade 4, p. 69)
Language Arts: Compare the process of selecting, rearranging and changing visual elements to create interesting artwork with the process of selecting, rearranging or changing words to create an interesting poem or story. (grade 4, p. 87)

There are few subject correlations or integrations presented in grades 5 and 6. Most of the extensions relate specifically to art, more challenging versions of a lesson for gifted and talented students, and/or art history or art and artists in the local community. However, some of the few subject correlations are noteworthy:

Art, Language Arts and Science: Discuss drawing as a way of taking visual notes--remembering things or trying out ideas for other artwork. Compare this with note-taking for the purpose of writing a story or making notes for a science experiment. (grade 5, p. 11)
Mathematics: Use models to teach scale measurement. Have students place a paper clip in clay to represent the height of a person 6 feet (1.8 m) tall. Have them place this next to their model and then determine how high the sculpture would be. (grade 5, p. 107)
Science: Ask students to do research on how people perceive light and color. (Some scientific explanations refer to artworks to illustrate these perceptions.) (grade 6, p. 95)
Language Arts: In some schools, the students will be introduced to examples of analogies and metaphors in poetry and essays. Encourage students to create drawings which incorporate metaphors or analogies. For example, people can be sad or lonely. Challenge students to draw a mechanical object or a tree that looks sad or lonely. (grade 6, p. 43)

In sum, the majority of the recommended subject integrations do justice to art and the other subject area(s) without sacrificing the integrity of either subject too much or wasting valuable time on shallow, useless activities. Much more could be done with subject integration, but given the kinds of correlations suggested in most elementary textbook series across the subjects, I prefer the sparse, cautious treatment of curriculum integration presented in *Discover Art.*

Finally, as mentioned under Sections B and C, social studies content is embedded in many of the lessons in concert with the "expanding communities"

organization of American social studies curriculum and textbook series. For example, North American and American art/artists are featured in grade 5, and world art and art history are presented in grade 6. After the first semester, unfortunately, grade 5 runs out of social studies "steam." Whereas, grade 6 sustains the social studies correlation throughout the year.

6. To what extent do activities and assignments call for students to write beyond the level of a single phrase or sentence? To what extent do the chosen forms engage students in higher-order thinking?

Little attention is given to writing in this series. When links are made to language arts in extensions, however, students are asked to write poems, stories, and reports connected directly to viewing or making art. The series focuses more on developing students' *oral* language skills and capacities to describe, in rich detail, their own art, the art of others, what they see, how what they see makes them feel, and to compare and contrast the visual qualities and moods in art they see or produce themselves.

Thus, considerable attention is given to developing students' descriptive language and art vocabulary in artistic context. Throughout the series, students are encouraged to speak or respond to works of art in complete, detailed sentences rich with adjectives and "art words." They are asked to explain why certain visual qualities have particular effects on the viewer. Much more attention could be devoted to writing in terms of responding to, interpreting, and critiquing art. For example, in grade 6 during a lesson on comparing four sculptures with a similar theme, students are asked to write in the following way:

> Have students state reasons for selecting the sculpture they have sketched. They should comment, with complete sentences, on the artist's interpretation of the subject, the design of the work and the artist's use of materials. Specific parts of the subject, design and materials should be noted. Encourage the use of adjectives and adverbs to describe poses, forms, textures, and the like. (p. 61)

But, such occasions for writing in this series are rare. Much more serious attention could be given to writing if students were asked to write in the above ways about their own or others' art. They could be asked to keep diaries, journals, or portfolios to document and assess their own goals, progress, and accomplishments in creating art. Or, they could keep journals to respond thoughtfully in writing to other artists, their work, lives, and social or cultural contexts. Students could interview each other as artists and prepare imaginary "copy" for background commentary and catalogue copy for an opening exhibit of their work.

After visiting a museum, students could adopt a favorite work of art or artist (elsewhere or in the text) to research in depth. Then, they could write educational or brochure copy as a museum docent might use with a visiting class of students. Students could write as feature reporters or newspaper art critics after visiting a local arts and crafts fair, street fair, museum, or taking an imaginary trip into less familiar cultures and places. They could create their own "art club" newsletter with feature articles and illustrations. They could interview local artists (high school students or adults) and write stories about a variety of things based on these interviews and their encounters. Students could interview their parents or siblings to find out what art means to them, and why.

When I taught art, I required all students (even first graders) to write little "learning logs" after each lesson (e.g., "Today I learned . . . "; "Here's how I felt about today's lesson and what I did . . ." with a converted 5-point Likert scale of happy to sad and angry faces to check; "Because . . . ; "Next time, I want to . . ."). These were filed in students' folders and were immensely helpful to me, individual students, and parents during evaluation and conferencing periods. This record helped all of us better understand what students were learning and experiencing in art over time. Their artwork was but one piece of this

documentation. As an art teacher, because I was keenly interested in having a visual record of our activities and students' artwork over time (those done inside and beyond the school), I took a lot of photographs and slides throughout the year. These photos were used in a variety of ways, usually to stimulate students' recall for conferencing, for a writing activity about what they learned, or for them to write stories, descriptions, and explanations of art concepts and activities to a specific audience (e.g., parents, a lower grade level, future students at the same grade level).

The educative possibilities for learning more in/about art through writing are limitless. However, little writing is promoted in this series. While Chapman (1985) doesn't fall into the mindless trap of suggesting that students merely illustrate stories (as do most textbook series), much more could have been done with writing in *Discover Art*. Art criticism is not apt to be developed in much depth in this series with so much focus on design elements, "positive" talk about art objects, and little attention to narrative, historical, interpretive, or critical discourse--spoken *or* written. The unfortunate thing is that many classroom teachers are not only interested but well-versed in whole language approaches to literacy and "writing to learn" across the curriculum. They probably would we willing to do much more with art--and writing in art--if they had adequate preparation in art or specific suggestions from specialists on appropriate forms of writing students might do related to art.

G. ASSESSMENT AND EVALUATION

1. Do the recommended evaluation procedures constitute an ongoing attempt to determine what students are coming to know and to provide for diagnosis and remediation?

In the introduction to the series, Chapman (1985) states that "throughout *Discover Art* evaluation is treated as a natural part of the total teaching-and-

learning process" (p. viii). There is evidence for this claim in the lessons. First, interpretive and evaluative feedback is likely to be provided by the teacher to students during the lesson presentation, "exploration," or direct instruction. Also, when students engage in making art, the teacher's likely responses to individual students will be evaluative in nature or attempt to help students clarify and evaluate their ideas and work in progress. For example, in grade 3 during an activity on drawing animals, the teacher is rotating around the room assisting individuals, per usual:

> While students work, encourage them to imagine they could touch or stroke the animal and feel the edges of hairs, fur, feathers, etc. Help them to remember that lines might be thick or thin, light or dark, wavy or zigzag and so on. (p. 29)

Another example of evaluation during an activity that more clearly involves *students* in making evaluative judgments is from grade 6:

> Ask students to hold up their drawings and look at them from the back. Have students complete the front of the drawing so the light and dark areas are strong and effective when seen both from the front and in the reversed back view. (p. 83)

What both of these evaluative activities suggest, however, is that there is more attention given to improving students' perceptual and technical skills than to other valid forms of evaluation (e.g., helping students evaluate their learning or work in progress with respect to their own personal goals, past individual work, achievement, or problems).

Second, a typical evaluation segment of a lesson directs the teacher to choose the artwork of a few students and discuss these in terms of the concepts or objectives presented. For example, in grade 2, "Hold up some of the artwork. Call on students to identify some of the shapes by name and size" (p. 15). In grade 5 is another example: "Discuss some of the artwork. Emphasize evidence of careful observation and effective use of lines to suggest textures, patterns and the like" (p. 11). Implied throughout a lesson's art activity and in the evaluation is that the

teacher would be diagnosing students' difficulties and providing additional direction, tips, and encouragement.

Third, in every lesson (but those few specifically designed for review and evaluation), the evaluation segment always directs the teacher to "refer to objectives a-c to review major points in the lesson to evaluate results" (grade 5, p. 113). Since the objectives in the lessons are always clearly stated, the evaluation cycles back coherently to these objectives. For example, the objectives in the grade 5 lesson above were to have students

> a) perceive and understand that light and shadow help us to see the textures and forms of objects.
> b) perceive and describe how artists may use shading to suggest textures and forms in drawings and paintings.
> c) shade a drawing to suggest texture and form. (p. 112)

Thus, if the teacher looks back on the left-hand page of a lesson to the objectives, leading the evaluative discussion with appropriate questions should be fairly easy. The objectives usually always cover perceiving and describing the visual qualities of art and their expressive effects, and the art activity typically features applying or demonstrating one's understanding of these specific concepts and related technical skills. The text often suggests that the teacher select those students' finished products that best reflect or demonstrate understanding of the concepts or skills presented in a lesson to focus the evaluation.

Unfortunately, the evaluation segment in lessons is allotted very little time--usually, only 3 to 4 minutes. So, we should question how much critical discourse or in-depth evaluation can be accomplished in this short period. We also should question how many students actually would be able to participate in reflection, review, and evaluative discourse in so little time. One example of a good evaluation section within a lesson is in grade 5:

1. Ask students to identify the easiest and most difficult aspects of making their relief sculptures. Discuss some of the work noting evidence of effort and the process of learning, not just the final product.
2. Ask students to describe some key differences between drawing a profile on paper (two-dimensional, changed easily) and making a relief sculpture of a profile (three-dimensional, changed less easily).
3. Refer to objectives a-c to review the major points in the lesson and to evaluate results. (p. 73)

This evaluation above refers to the following objectives of the lesson:

a) understand that portraits of famous people can be appreciated both as historical records and as art.
b) perceive design elements in portraits of famous people.
c) complete a low-relief sculpture of person's profile. (p. 72)

But, how all of this can be accomplished in "about four minutes" and done *well* remains a question. Also, it is unclear when teachers are asked to refer back to the objectives what "evaluating the results" really means. This statement is made at the end of every evaluation of every lesson in the teacher's text with no elaboration.

Other evaluation segments in the series involve students more directly in evaluative discussion. For example, in grade 5 again:

1. Ask students to hold up their work. Ask the students to offer comments on the topics and reasons for choosing them. Stress the idea that many artists, past and present, have created artwork about the time and place in which they live (just as the students have done in their drawings).
2. Refer to objectives a-c to review the major points in the lesson and to evaluate results. (p. 47)

The allotted time for this sort of active student involvement in evaluation is only *three* minutes in this lesson!

In sum, the author's claim that evaluation is treated "as a natural part of the total teaching-and-learning process" is true, but problematic. The more important questions are: What *kind* of evaluation--that is, evaluation of or about what, specifically? *How much* evaluation? And, *how well* can a teacher possibly

assess individual students' development of conceptual understanding over time in this evaluative format?

2. What do evaluation items suggest constitutes mastery? To what extent do evaluation items call for application vs. recall?
2a. To what extent are multiple approaches used to assess genuine understanding?

On the whole, being able to discern design elements (e.g., lines, shapes, colors), using language related to such, and manipulating limited art media and tools constitute "mastery" in this series. I suggest this because of the nature and focus of most lessons and their evaluations but also because of the author's claim: "The program encourages exploration, creativity and self-expression at the same time that it forwards mastery of basic art skills and concepts" (p. iii).

There are only two review lessons or informal "tests" per grade level, one at the end of the first semester and one at the end of the second. Preparing for a school-wide art exhibit is a major culminating activity that "should emphasize what the students have learned" (p. xi). Chapman (1985) recommends that displaying art, whether during the year or in this final exhibit, should be treated as part of the process of learning about art:

> The artwork displayed should not be selected through a competitive system within the class, nor limited to works that fit adult standards. It is usually best to display work from the entire class and to emphasize what the students are learning by including a title for the display and a brief description of art concepts or skills. (p. x)

The review lessons are another matter. They raise serious questions about what the author deems most important for students to learn and how this then should be assessed--particularly only twice a year! Chapman (1985) claims that in these review lessons, "students use their knowledge and skills to create original artwork and to respond to the visual elements in works of art" (p. vii). The reviews are supposed to allow the teacher to "evaluate and reinforce skills and

concepts introduced in prior lessons" (p. vii). I suggest that so few evaluations scheduled so late at the end of each semester will accomplish little in the way of reinforcing skills and concepts and/or providing opportunities to reteach these in more meaningful ways if necessary.

At the end of the first semester (about 29-30 lessons), the review lessons look something like this:

> **Grades 1, 2, and 3:** Lesson 30 is designated specifically as a review in terms of "Looking at Art" (an art puzzle); Lesson 31 is designated specifically as a review in terms of "Making Art."
>
> **Grade 4:** Only Lesson 30 is designated as a review, and this is in terms of "Making Art"; Lesson 31 is "Looking at Art" (Sculpture), but this is not labeled specifically as a review lesson.
>
> **Grade 5:** Lesson 30 is designated as a review lesson in terms of "Creating Art"; Lesson 31 is designated specifically as a review lesson in terms of "Looking at Art."
>
> **Grade 6:** There are no lessons among the first 30 or so designated specifically as review lessons at this grade level!

Thus, the author's claim that there are review lessons midyear at each grade level is either false, or else the review lesson is there but not identified as such in grade 6.

In the second semester toward the end of the year, there are the following review lessons at each grade level:

> **Grades 1 and 2:** Lesson 59 is designated as a review in "Looking at Art" with an art puzzle again; Lesson 58 is designated as a review in "Making Art."
>
> **Grade 3:** Lesson 58 is a review in "Looking at Art" (with art puzzle), and Lesson 59 is a review lesson in "Making Art."
>
> **Grade 4:** Lesson 59 is "Looking at Art: Being an Art Detective"; and Lesson 58 is a review in "Making Art."
>
> **Grade 5:** Lessons 57 and 59 are both designated as review lessons in "Looking at Art"; there is no review lesson in "Making Art."

Grade 6: Lesson 59 is designated as a review lesson in "Looking at Art," but there is no designated review lesson in "Making Art."

Once again, the author's suggestion that there is an equal number of review lessons at each grade level simply isn't true. In the second semester, fifth and sixth graders do not have review lessons identified specifically as making art. However, they make art in the lessons designated as "Looking at Art." Fifth graders get two review lessons in "Looking at Art." With such confusion, one senses that evaluating students' understanding and their ability to apply their knowledge and skills in independent ways are not all that important to the author.

Now, let's examine what these review lessons require of students and the context of such evaluations. The objectives of Lesson 30 in grade 2 are typical of the review lessons in the primary grades. The first objective is to have students "review their knowledge of various terms and concepts such as line, color, shape and texture" (p. 64). To assess students' understanding of the concepts, the author uses an "art puzzle" consisting of colors from the color wheel and design elements previously studied. The teacher is directed to ask questions in a whole-group context such as, "What colors do you mix to create orange?" The students are to point to the yellow and red circles. Or, "Find these lines: wavy, jagged, looping, zigzag" (p. 64). Students point to these. Thus, this part of the evaluation does not move beyond the literal, factual recall level. Individual understanding is not evaluated since the students are responding informally in a group, and their responses are not being documented in any way.

Then students are asked to read and tell what they remember about 12 art words listed in a box: lines, shapes, colors, textures, patterns, forms, painting, sculpture, prints, collage, fabrics, design. Volunteers are called upon. For example, for "painting," students might mention "brush, proper use," or for

"sculpture" they might talk about "clay, joining forms" (p. 65). Again, these are the most literal and technical kinds of responses.

Finally, students are given bookmarks and asked to look through the text and identify a work of art they "have especially enjoyed studying" (p. 65). The student text suggests, "use as many art words as you can" (p. 64). The teacher then has the students discuss their choices with those peers sitting next to them. The teacher also "might call on several volunteers to identify and offer reasons for their choices" (p. 65). This activity suits the second objective of the lesson quite well: "identify an artwork they have enjoyed studying and discuss why they selected the work" (p. 64). This final activity reflects a defensible evaluative activity, but what the teacher is to look for or do during this discussion or afterwards is never mentioned. The third objective of the review lesson is to have students "understand that study and review are important in learning about art" (p. 64). Again, I get the sense that trying to ascertain what individual students understand at this point in the year--or what and in what ways they talk about art--is of no genuine concern to the author.

The "Looking at Art" review lessons in the upper grades (4-6) are treated differently than in the lower grades. For example, knowledge of color theory and design elements are not assessed directly with artificial "art puzzles." In grade 5, Lesson 31, students form teams of three or four members and play "art detectives," trying to uncover the intentionally absurd details of Norman Rockwell's illustration, "April Fool." The teacher is to "stress the concept that looking at art always involves discovery--finding lines, shapes, colors and the like and thinking about them" (p. 67). This is the only reference in the lesson that vaguely deals with the concept of "review," and it also focuses heavily on design elements and visual discrimination skills of details.

The review lessons related to "Creating Art" in grades 1-4 focus on knowledge of specific art materials and techniques. Again, they are low-level factual recall about media, techniques, and design elements. For example, in Lesson 30 of grade 4, students are asked to name which of three designs are symmetrical, informal, and arrow-like--all rather obvious, and all identical illustrations presented in an earlier lesson. When viewing an illustration depicting the sequence presented earlier, students are asked: "How do you keep your paints and brushes clean when painting? (wash, wipe, blot, and use next color)" (p. 64). Some questions and students' responses might prove interesting, depending on how much time the teacher gave to discussion; for example, "What can you do to get ideas for artwork? (Use imagination, see or think about things in a new way). Are there other ways? (Make art about things you see, feel or remember.)" (p. 64). But most of the six questions relate to the objective: "Review their knowledge of specific art materials and techniques" (p. 64).

The other objective of the review lesson on "Making Art" in grade 4 is to have students "use their imagination and demonstrate their ability to work independently to creative imaginative artwork" (p. 64). This is about the only time in the whole year that students have an opportunity not only to choose their own subject for their art but also the media they will use (whatever the teacher makes available).

The teacher is to circulate during the work period and "enhance the studio-like atmostphere by playing the role of a visitor to the studios (desks)" (p. 65). The teacher asks the student's permission to visit for a moment, asking open-ended questions like, "I see you are a sculptor. What can you tell me about your artwork?" If there is time left, the students might be asked to look at each other's work. The teacher might "call on some of the students to discuss their artwork in terms of what they have learned this year" (p. 65). As an extension for further

review, the teacher can ask the students to look through lessons 1-29 to identify those which they found most difficult. The author recommends that the concepts in those lessons be reviewed.

But again, how teachers are to document this lesson in terms of assessing individual students' understanding is not really addressed. Potentially, this could be a good opportunity for more formal assessment or documentation of students' responses and work. What do individuals choose to do? Why? Where did they come up with their ideas? Who had difficulty beginning, and who did not? How skillfully did they work with the medium they selected? Did students behave differently when given such choices? For example, were they more or less immersed and engaged in making art and refining their ideas? Do students choose media with which they are the most skillful, or the least familiar? Do students repeat subjects and ideas from previous lessons, or do they generate their own original ideas? The teacher has an opportunity to conference individually with students. The students are encouraged to discuss their own learning with their peers as well as with their teacher. And, they are given a degree of freedom to choose their subject matter, materials, and techniques.

The review lessons in "Creating Art" in grades 5 and 6 does not evaluate creating art in the same manner as in grades 1-4. In grade 5, students are directed to read about artists and how they work in their studios and to discuss the text. Then they are given the choice of finishing the product from the previous lesson or making improvements on prior artwork in their folders. The teacher is to "emphasize that study, practice, experimentation and using imagination are important in the process of learning about art" (p. 65). The only assessment portion of the lesson occurs when the teacher is directed to ask students to hold up one of their best artworks and call on several students to briefly describe why they

selected that work. Individual metacognitive processes and/or ability to use art materials and techniques previously taught are not evaluated.

At the end of the second semester or year at every grade level, students review what they have learned in another critical way: preparing for an art show. For example, in Lesson 57 of grade 2, students read about art exhibits and are asked to select one example of their best artwork for a show. Students review their work for the semester and discuss specific reasons for their final selections (e.g., "originality, creativity, imagination, care in planning or using materials" are proffered on p. 118). Students learn to mount their work. The evaluation segment of the lesson suggests that the teacher ask students to hold up their mounted work "so everyone can preview the art show" (p. 119). Further, the teacher is to explain when and where the work will be displayed and arrangements for parents to see the show. "The class might enjoy watching you set up the display" (p.119), the author suggests to the teacher. Students are to write labels for their artwork; two examples are provided under the Extension section of the lesson:

Name . . .	My name is . . .
Kind of art . . .	I made . . .
Title . . .	The title is . . .
What I learned . . .	I learned . . .

In grade 5, the student text of Lesson 57 (preparing an art show) is quite informative and sophisticated:

> Many artists like to discuss their artwork. They like to find out what other people like best and why. Today you will talk about some of your best artwork. Then you will choose artwork for a class art show.
>
> Here are some points to remember when you talk about your own art and artwork by other students.
>
> 1. What kind of art idea is shown? Is the art meant to look real or imaginary? Is the art a special kind of design? Was it made to express a definite mood or feeling? Remember that each kind of art idea should be judged in its own way.

2. What parts of the artwork match the art idea? Do the colors, lines and shapes go with the art idea? Do the textures and patterns also go with the art idea?
3. What parts of the artwork show good effort and something your class has learned about in art?

After you have talked about your artwork, choose your best work for the class show. You might try to finish any incomplete work, too. In the next lesson you will mount your artwork for the class art show. (p. 118)

The artist in picture B is hanging up his artwork in an art gallery. He created all of the artwork that will be displayed.

The students in picture C [in a classroom, looking at a large art print, hands raised] are learning to talk about artwork. They are remembering art ideas they have learned. (p. 119)

After distributing the students' art folders, the teacher begins the discussion by asking students to read the questions under item 1 and decide what kind of art idea is most evident in a sample work of a volunteer student. The teacher is to work through the questions in item 2, having students "answer each one with a favorable comment about the student's work or a specific suggestion on improvements which the student might consider" (p. 118). The teacher is to proceed to item 3 "in the same positive, constructive manner" (p. 118). Then students are divided into small groups (for about 10 minutes only) to discuss each other's work, referring to the questions in the text. The remaining time is used for students to improve or finish their work or to make a different selection from their folders if they have had second thoughts.

The above is a good example of a worthwhile activity in evaluation. I would like to have seen more activities and lessons structured in this manner so that students could work together, engage in artistic discourse, and they would have a clearer idea, early on and at different intervals, about specific criteria to use in self-evaluation and peer evaluation. Unfortunately, the way in which most of the lessons are structured in the series, the teacher is primary authority, instigator, evaluator, and "questioner," no matter how civil or kind the approach toward

youngsters. Waiting until the end of the year to promote this kind of discourse and disposition to evaluate and critique publicly is a bit late.

How are assessments and evaluations reported to parents and students? The author suggests that reports to parents concerning students' progress "can best be made by noting the total number or percent of lessons in which a student participated during the grading interval" (p. vii). The criterion here is nothing more than attendance. Further, letter or numerical grades are not recommended, even though Chapman (1985) recognizes that how a teacher grades obviously should conform to school policies. She recommends that additional notes "inform parents of their child's individual progress, interests, and special achievements" (p. vii). How this could be done defensibly or well, with so little attention to the documentation, assessment, and evaluation of students' individual learning, I don't know. Finally, the teacher's system of evaluation is never explained to students, and this topic (or alternative strategies) is not mentioned by the author except by the "attendance" criterion mentioned in the introduction of the teacher's text.

2b. Are there attempts to assess accomplishment of attitudinal or dispositional goals?
2c. Are there attempts to assess metacognitive goals?
2d. Where relevant, is conceptual change assessed?
2e. Are students encouraged to engage in assessment of their own understanding/skills?

See previous section.

3. What are some particularly good assessment items, and what makes them good?

Refer to previous section, particularly the review lessons at the end of the year when students prepare for an art show, and Section F for a discussion of activities that promote student choice.

4. What are some flaws that limit the usefulness of certain assessment items (e.g., more than one answer is correct; extended production form but still asking for factual recall, etc.)?

Those assessments requiring factual recall or mere identification are not very useful nor challenging. One problem is that in most items on review lessons, identical visuals are used from previous lessons requiring little thought and no new applications in varied contexts. The other serious limitation is the little authentic, serious attention given to assessing and evaluating students' understanding of art over time in terms of documenting their learning, the infrequency of review and evaluation, the timing of these reviews, the little time allocated to evaluation in each lesson, and the nature of most of the tasks in the review lessons that prompt factual recall and visual memory more than application, synthesis, or evaluation.

Finally, students are never evaluated on one of the three goals of the series "Living with Art" or their understanding of art in social/cultural context. This omission further supports my earlier argument that this particular goal gets short shrift and is treated lightly in the series. Throughout this report, I have provided extensive evidence that *Discover Art* focuses primarily on art production, discriminating design elements, and a Western world view of art (e.g., in the art objects presented as well as how perceiving, creating, and valuing art are promoted). The nature and treatment of review, assessment, and evaluation of students' learning, identified specifically as such by the author, supports my conclusion.

H. DIRECTIONS TO THE TEACHER

1. Do suggestions to the teacher flow from a coherent and manageable model of teaching and learning the subject matter? If so, to what extent does the model foster higher-order thinking?

The model of teaching and learning in this series is coherent and manageable for most classroom situations at the elementary level. The author has attempted to integrate more attention to perceiving and responding to artworks within the framework of studio or production-focused art instruction. As such, *Discover Art* is more defensible than merely engaging students in making art projects once a week. The inclusion of design elements and topics of art in everyday contemporary life are important. The focus on analysis and comparing/contrasting artworks in nearly every lesson also is commendable. A skillful teacher familiar with art and how to engage youngsters in meaningful art discourse would be able to carry this much further toward intepretation and critique. But I doubt that most teachers could or would do this. The author's attempt to incorporate the social, cultural, and historical contexts of art was commendable, but adequate attention and treatment of this dimension of art learning was not successful.

In sum, it is quite clear from what is included in the introduction in the teacher's text and the manner of its presentation that Chapman (1985) is intimately familiar with child development in art, teaching children at this age level, working with classroom teachers and not just art specialists, and the constraints that impinge upon teaching the arts in American public schools.

2. To what extent does the curriculum come with an adequate rationale, scope and sequence chart, and introductory section that provide clear and sufficiently detailed information about what the program is designed to accomplish and how it has been designed to do so?

Refer to the overview section preceding the beginning of the critique of *Discover Art* per se as well as Sections A and B. Except for the scope and sequence chart, this is one of the best introductions to teachers I have ever seen in an elementary textbook series. The substance and style of the author's writing in the introduction is user-friendly without being condescending or full of useless

rhetorical hype. The writing has clarity, and the introduction has an incredible amount of helpful information presented in succinct visual and textual form. The scope and sequence chart is presented in narrative form, three grade levels to a page aligned parsimoniously along the three goals. While I prefer this narrative form over a grid with fragmented information, close analysis demonstrated that there was not all that much substantive difference between the grade levels' primary goals, topics, and activities. Thus, the scope and sequence chart is virtually useless.

3. ***Does the combination of student text, advice and resources in the teacher's manual, and additional materials constitute a total package sufficient to enable teachers to implement a reasonably good program? If not, what else is needed?***

The total package of materials constitutes an adequate program that can be reasonably implemented by classroom teachers or art specialists and augmented with additional materials; this is, if one desires an art program that emphasizes art production every lesson and a formalistic analysis of design elements in art objects. The media used are primarily pencils, crayons, tempera paints, clay, and color construction paper--certainly unexotic materials that are easily accessible and available in most schools and classrooms. Paints and clay are used sparingly, and there are few crafts featured except a little stitchery lesson with yarn.

I definitely would recommend ancillary materials be used to supplement the small reproductions in the texts (e.g., slides, filmstrips, or poster-size art reproductions that are available, particularly sets focusing on non-Western art and art from diverse cultures). While in the introduction, the author suggests that postcard prints, large reproductions, original works of art, filmstrips, slides, art books for children and related materials "will greatly enhance the program" (p. vi), no bibliographies or lists of companies that might supply such materials

are provided. There are no appendices referencing children's literature in art, which is disappointing because some excellent tradebooks in the visual arts have been published in the past decade.

While the grades 3-6 student texts (and teacher's edition) contain a glossary of terms, there is no index in this textbook series! An index would be helpful in planning and coordinating lessons along the topics, strands, and subskills of the series (symmetry, use of details, warm/cool colors). I suspect indices were not created for three possible reasons: (a) the author simply ran out of time and had to meet a publishing deadline; (b) the author preferred that teachers present the lessons in sequence, which she stated in the introduction (e.g., not having an index discourages the user from making planning decisions by medium, topic, concept, artist, art style, subject matter, or skill); or (c) the author found it impossible to create indices given the goals, objectives, and concepts are said to be "interrelated" (therefore difficult to isolate or tease apart). I would suggest the latter. However, I suspect a more pragmatic reason for the omission is that creating indices would have been as difficult for the author as tracing the three themes and concepts in this series was for me. Including indices would make the redundancy, repetition, concepts emphasized, and omissions in the series more obvious and open to criticism.

The teacher's edition could be improved considerably if adequate background information were provided in each lesson on the artists, artworks, and historical/cultural contexts of those featured. If not all of this, at least some nuggets of unusual or interesting information would be helpful to contextualize these works and the lives of the artists. Next, the captions of reproductions need to be presented somewhere in the lesson plans in larger type. These are virtually impossible to read in the teacher's text without a magnifying glass, and often the lessons do not even mention the names of artists, titles, and so forth. Even if this

information is not always to be presented to students, the teacher deserves easy access to this information.

3a. Do the materials provide the teacher with specific information about students' prior knowledge (or ways to determine prior knowledge) and likely responses to instruction, questions, activities, and assignments? Does the teacher's manual provide guidance about ways to elaborate or follow up on text material and develop understanding?

The introduction to this series on student development, brief discussion of individual differences within grade levels, and pointers or asides within several of the lessons to the teacher provide this kind of information. Often I felt the author underestimated what students are capable of understanding or accomplishing, particularly when identical or similar lessons were repeated through the grades with little variation or when illustrations of possible ideas for students are stereotypical and unimaginative.

The text provides little guidance to the teacher about ways to elaborate or follow up on text material. Even the recommended extensions or subject correlations in lessons are fairly sparse, and most lessons are structured as whole group instruction where efforts to understand and facilitiate individuals' learning would tend to get glossed or ignored. More attention to cooperative activities and individualized learning would contribute to the series. Does the art class always need to be structured in whole-group instruction? Could the class ever be structured around the interests of small groups or individuals? Why couldn't there be more suggestions and examples of assignments or learning centers focused on follow-up activities when students are not involved in whole group activities? How are students with special needs to be accommodated and concepts or lessons adjusted for them?

3b. To what extent does the teacher's manual give guidance concerning kinds of sustained teacher-student discourse surrounding assignments and activities?

A few examples of teacher-student discourse emphasizing higher order thinking or applications would be extremely helpful. Most teachers, even art teachers, do not tend to be very skillful in guiding deep discussions or critical discourse because this is difficult to model, simulate, or learn in university classrooms where teachers are trained. The teacher's edition offers suggestions on how to question students and lead discussion (and potential or appropriate student responses), but a couple of exemplary models of dialogues in the introduction would help. These ought not be "scripts" but recommended questioning techniques for promoting reflective and critical thinking beyond comparing and contrasting design elements. Excerpts of exemplary art discourse from audiotaped lessons could be used and briefly analyzed.

3c. What guidance is given to teachers regarding how to structure activities and scaffold student progress during work on assignments, and how to provide feedback following completion?

On the whole, the lessons are organized and structured well from beginning to end. Few lessons begin with eliciting students' prior knowledge or experiences related to the topic at hand. Few lessons end with evaluations that are sustained long enough to foster critical thinking. But on the whole, I believe the lessons would be easy for most teachers to set up, understand, follow, manage, and facilitate from beginning to end.

3d. What kind of guidance is given to the teacher about grading or credit for participation in classroom discourse, work on assignments, or performance on tests? About other evaluation techniques?

See the previous section (G) on assessment and evaluation. Formal evaluation, full participation and critical discussion among or by all students, or assessment that attempts to document and monitor individual students' understanding of art and progress do not seem to matter all that much to the author. While lesson evaluations point recursively back to the objectives and

positive, constructive evaluations are provided in each lesson, I don't know how students would come to understand what they should improve individually and how. And given the ways in which review lessons and formal evaluations are structured, I don't know how the teacher would ever develop an informed assessment of what individuals understand or misunderstand. All such reviews and evaluations are conducted in a whole-group setting with volunteer responses.

3e. Are suggested materials accessible to the teacher?

I would assume that most of the art materials necessary for students to use would be accessible to teachers. Lists of supplies and materials needed at each grade level and their approximate amounts are presented in the introduction of the texts. Ancillary art reproductions, slides, or filmstrips would be helpful to have, but these must be ordered from supply houses or collected by the teacher.

4. What content and pedagogical knowledge is required for the teacher to use this curriculum effectively?

The author states in the preface that *Discover Art* is "designed and written for art teachers and classroom teachers" (p. vi). It would be helpful to have an art background, but this certainly would not be necessary. The organization, clarity, and structuring of activities are very easy to understand and follow. However, the suggestions in Section H. 3 would greatly assist the classroom teacher who has limited art knowledge or experience. Given the limitations of the series in terms of focusing too little on art in cultural context and too much on formal analysis of design elements and production, I would hope that any teacher using the series would somehow know how to compensate for these limitations. This would require specialized art knowledge, I think.

Summary

Despite all of *Discover Art's* shortcomings, as textbook series in elementary art go, this still is a commendable series. It is commendable in its presentation of several art works per lesson for students to study, compare, contrast, and discuss. The text of the student's book almost always presents some provocative questions, inviting students to think and express themselves, either in discourse or in their own artwork. Thus, if students do not use the text, or if the teacher does not use appropriate reproductions to accompany the lessons when presented, the whole point of learning to *look* at art will be lost.

The series also is commendable in its respect for teachers as users and their need to have instructional materials that are easy to comprehend, lessons that are structured well, an informative rationale and introductory section that are neither hype nor overwhelmingly detailed, which are responsive to teachers' likely concerns about teaching art, facilitating art activities, managing materials and clean-up, and which acknowledges their workplace constraints such as time likely allotted per week to art in the school curriculum.

And finally, the series is strong in terms of the themes and limited goals pursued (three), even though one of these goals was not carried through very well and the subject matter of art lessons across the grades tended to become unnecessarily repetitious. But because of this disciplinary focus, the author was never tempted to veer very far from visual thinking, visual problem definition and problem solving, and art learning as a whole by generating many nonsensical subject correlations or padding the series with a lot of expensive, vapid ancillary materials.

By the time this report goes to press, it is likely that Chapman's (1985) projected second edition of *Discover Art* also has gone to press without this winded, detailed critique. At some premature point in this study, the author

invited me to visit with her in Cincinnati to discuss the trials and tribulations of authoring a textbook series and how or why she made some of the decisions she did when she the series was created. Unfortunately, I didn't have time to visit her then, but I wanted to very much--and still do. We can read much about what informs the decisions of publishers, state adoption committees, and parents with respect to textbooks. But we rarely hear of the textbook author's constraints and pragmatic decisions when wedged between such forces and the glaring, critical limelight of their disciplines as well.

Maybe we ought not have textbooks at all in elementary art. Maybe *Discover Art* is the best we can do when we try to conceive of art curriculum only in textbook form. Maybe there are alternative curricular formats to revisit or yet to invent, alternative purposes and emphases to pursue in art education. But I haven't seen too many art educators of late generating interesting, defensible alternatives--including myself. Critiquing materials or others' efforts is one thing. Creating a viable alternative is quite another challenge!

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Appendix

Framing Questions Used in the Study

Framing Questions

A. GOALS

1. Are selective, clear, specific goals stated in terms of student outcomes? Are any important goals omitted?

2. Do goals include fostering conceptual understanding and higher order applications of content?

3. To what extent does attainment of knowledge goals imply learning networks of knowledge structured around key ideas in addition to learning of separate facts, concepts, and principles or generalizations?

4. What are the relationships between and among conceptual (propositional), procedural, and conditional knowledge goals?
   4a. To what extent do the knowledge goals address the strategic and metacognitive aspects of processing the knowledge for meaning, organizing it for remembering, and accessing it for application?
   4b. What attitudinal and dispositional goals are included?
   4c. Are cooperative learning goals part of the curriculum?
   4d. As a set, are the goals appropriate to students' learning needs?

5. Do the stated goals clearly drive the curriculum presentation (content, activities, assignments, evaluation)? Or does it appear that the goals are just lists of attractive features being claimed for the curriculum or post facto rationalizations for decisions made on some other basis?

B. CONTENT SELECTION

1. Given the goals of the curriculum, is the selection of the content coherent and appropriate? Is there coherence across units and grade levels?

2. What is communicated about the nature of the discipline from which the school subject originated?
   2a. How does content selection represent the substance and nature of the discipline?
   2b. Is content selection faithful to the disciplines from which the content is drawn?
   2c. What does the relationship among conceptual (propositional), conditional, and procedural knowledge communicate about the nature of the discipline?

3. To what extent were life applications used as a criterion for content selection and treatment? For example, is learning how and why people engage in art activities in the past and present emphasized?

4. What prior student knowledge is assumed? Are assumptions justified? Where appropriate, does the content selection address likely student misconceptions or misunderstandings?

5. Does content selection reflect consideration for student interests, attitudes, dispositions to learn?

6. Are there any provisions for student diversity (culture, gender, race, ethnicity)?

C. CONTENT ORGANIZATION AND SEQUENCING

1. Given the goals of the curriculum, is the organization of the content coherent and appropriate? Is there coherence across units and grade levels?

2. To what extent is the content organized in networks of information structured in ways to explicate key ideas, major themes, principles, or generalizations?

3. What is communicated about the nature of the discipline from which the school subject originates?
   3a. How does content organization represent the substance and nature of the discipline?
   3b. Is content organization faithful to the discipline from which the content is drawn?
   3c. What does the relationship among conceptual (propositional), conditional, and procedural knowledge communicate about the nature of the discipline?

4. How is content sequenced, and what is the rationale for sequencing? What are the trade-offs of the chosen sequencing compared to other choices that might have been made?

5. If the content is spiraled, are strands treated in sufficient depth, and in a non-repetitious manner?

D. CONTENT EXPLICATION IN THE TEXT

1. Is topic treatment appropriate?
   1a. Is content presentation clear?
   1b. If content is simplified for young students, does it retain validity?
   1c. How successfully is the content explicated in relation to students' prior knowledge, experience, and interests? Are assumptions accurate?
   1d. When appropriate, is there an emphasis on surfacing, challenging, and correcting student misconceptions or misunderstandings?

2. Is the content treated with sufficient depth to promote conceptual understanding of key ideas?

3. Is the text structured around key ideas?
   3a. Is there alignment between the themes/key ideas used to introduce the material, the content and organization of the main body of material, and the points focused on in summaries and review questions at the end?
   3b. Are text-structuring devices and formatting used to call attention to key ideas?

3c. Where relevant, are links between sections and units made explicit to students?

4. Are effective representations (e.g., examples, analogies, diagrams, pictures, overheads, photos, maps) used to help students relate content to current knowledge and experience?
   4a. When appropriate, are concepts presented in multiple ways?
   4b. Are representations likely to hold student interest or stimulate interest in the content?
   4c. Are representations likely to foster higher-level thinking about the content?
   4d. Do representations provide for individual differences?

5. When pictures, diagrams, photos, etc. are used, are they likely to promote understanding of key ideas, or have they been inserted for other reasons? Are they clear and helpful, or likely to be misleading or difficult to interpret?

6. Are adjunct questions inserted before, during, or after the text? If so, what are they designed to promote? (memorizing of facts, recognition of key ideas, higher order thinking, diverse responses to materials, raising more questions, or applications)

7. When skills are included, are they used to extend understanding of the content or just added on? To what extent is skills instruction embedded within holistic application opportunities rather than isolated as practice of individual skills?

8. To what extent are skills taught as strategies, with emphasis not only on the skill itself but on developing relevant conditional knowledge (when and why the skill would be used) and on the metacognitive aspects of its strategic applications?

E. TEACHER-STUDENT RELATIONSHIPS AND CLASSROOM DISCOURSE

1. What are the purposes of the recommended forms of discourse?
   1a. To what extent is clarification and justification of ideas, critical and creative thinking, reflective thinking, or problem-solving promoted through discourse?
   1b. To what extent do students get opportunities to explore/explain new concepts and defend their thinking during classroom discourse? What is the nature of those opportunities?

2. What forms of teacher-student and student-student discourse are called for in the recommended activities, and by whom are they to be initiated? To what extent does the recommended discourse focus on a small number of topics, wide participation by many students, and questions calling for higher-order processing of the content?

3. Who or what stands out as the authority for knowing? Is the text to be taken as the authoritative and complete curriculum, or as a starting place or outline

that the discourse is intended to elaborate and extend? Are student explanations/ideas and everyday examples elicited?

4. Do recommended activities include opportunities for students to interact with each other (not just the teacher) in discussions, debates, cooperative learning activities, etc.?

F. ACTIVITIES AND ASSIGNMENTS

1. As a set, do the activities and assignments provide students with a variety of activities and opportunities for exploring and communicating their understanding of the content?
   1a. Is there an appropriate mixture of forms and cognitive, affective, and/or aesthetic levels of activities?
   1b. To what extent do they call for students to integrate ideas or engage in critical and creative thinking, problem solving, inquiry, decision making, or higher order applications (vs. recall of facts and definitions or busy work)?

2. As a set, do the activities and assignments amount to a sensible program of appropriately scaffolded progress toward stated goals?

3. What are examples of particularly good activities and assignments, and what makes them good (relevant to accomplishment of major goals, student interest, foster higher-level thinking, feasible and cost-effective, likely to promote integration and life application of key ideas, etc.)?
   3a. Are certain activities or assignments missing that would have added substantially to the value of the curriculum?
   3b. Are certain activities or assignments sound in conception but flawed in design (e.g., vague or confusing instructions, invalid assumptions about students' prior knowledge, unfeasible, etc.)?
   3c. Are certain activities or assignments fundamentally unsound in conception (e.g., lack relevance, pointless busy work)?

4. To what extent are assignments and activities linked to understanding and application of the content being taught?
   4a. Are these linkages to be made explicit to students to encourage them to engage in the activity strategically (i.e., with metacognitive awareness of goals and strategies)? Are they framed with teacher or student questions that will promote development?
   4b. Where appropriate, do they elicit, challenge, and correct student misconceptions or misunderstandings?
   4c. Do students have adequate knowledge and skill to complete the activities and assignments?

5. When activities or assignments involve integration with other subject areas, what advantages and disadvantages does such integration entail?

6. To what extent do activities and assignments call for students to write beyond the level of a single phrase or sentence? To what extent do the chosen forms engage students in higher-order thinking?

G. ASSESSMENT AND EVALUATION

1. Do the recommended evaluation procedures constitute an ongoing attempt to determine what students are coming to know and to provide for diagnosis and remediation?

2. What do evaluation items suggest constitutes mastery? To what extent do evaluation items call for application vs. recall?
   2a. To what extent are multiple approaches used to assess genuine understanding?
   2b. Are there attempts to assess accomplishment of attitudinal or dispositional goals?
   2c. Are there attempts to assess metacognitive goals?
   2d. Where relevant, is conceptual change assessed?
   2e. Are students encouraged to engage in assessment of their own understanding/skills?

3. What are some particularly good assessment items, and what makes them good?

4. What are some flaws that limit the usefulness of certain assessment items (e.g., more than one answer is correct; extended production form but still asking for factual recall, etc.)?

H. DIRECTIONS TO THE TEACHER

1. Do suggestions to the teacher flow from a coherent and manageable model of teaching and learning the subject matter? If so, to what extent does the model foster higher-order thinking?

2. To what extent does the curriculum come with an adequate rationale, scope and sequence chart, and introductory section that provide clear and sufficiently detailed information about what the program is designed to accomplish and how it has been designed to do so?

3. Does the combination of student text, advice and resources in the teacher's manual, and additional materials constitute a total package sufficient to enable teachers to implement a reasonably good program? If not, what else is needed?
   3a. Do the materials provide the teacher with specific information about students' prior knowledge (or ways to determine prior knowledge) and likely responses to instruction, questions, activities, and assignments? Does the teacher's manual provide guidance about ways to elaborate or follow up on text material and develop understanding?

3b. To what extent does the teacher's manual give guidance concerning kinds of sustained teacher-student discourse surrounding assignments and activities?

3c. What guidance is given to teachers regarding how to structure activities and scaffold student progress during work on assignments, and how to provide feedback following completion?

3d. What kind of guidance is given to the teacher about grading or credit for participation in classroom discourse, work on assignments, or performance on tests? About other evaluation techniques?

3e. Are suggested materials accessible to the teacher?

4. What content and pedagogical knowledge is required for the teacher to use this curriculum effectively?