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A Curriculum Proposal for the Teaching of Art for the 7th Grade

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A Curriculum Proposal
for the Teaching of Art
for the 7th Grade

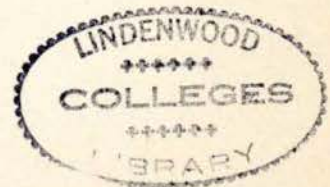
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I. STATEMENT OF THE PROBLEM

Description of the Project

Simply stated, the project undertaken here is the formulation of a suggested curriculum in art geared toward the seventh-grade level. A primary concern of this suggested curriculum will include incorporating the elements of design into the program. These five elements - line, texture, shape, space and color - will be a concern of a portion of the paper in the form of theory and will be stressed in each art activity. Implementation of this project was made possible by establishing a set of criteria relevant to the development of a sound curriculum in art. This criteria which serves the purpose of the project's outline includes the following: the rationale for the teaching, the function and the concept of "art," as well as the rationale for the design program itself; a description of each of the elements of design; a general discussion of curriculum development; specific implementation of the program and an evaluation of the project.

Implementation of this project took place at Hollenbeck Junior High School located in the Francis Howell School District, Weldon Springs, Missouri. Students attending are at the seventh and eighth grade levels. One semester of art or approximately eighteen

weeks are required in the seventh grade. Art may be used as an elective in the eighth grade. There are approximately 1,100 students enrolled in the school with two art instructors attending to all enrolled in the seventh and eighth grade art programs. Since the majority of students experience only one semester of art which is at the seventh grade level, the curriculum that will be established will deal specifically with the seventh grader.

In the preparation of this suggested curriculum, four goals were attempted. These goals were established for defining more clearly the intentions of the writer concerning content. They include the following:

1. Present to the reader the overall rationale relevant for developing a curriculum in general.
2. Present to the reader a justifiable rationale for the teaching of art and specifically teaching a program emphasizing the elements of design.
3. Describe the elements of design.
4. Present specifically certain criteria relevant for the classroom organization.

Need for the Study

The intent of this segment is to explain why the project was undertaken. The purpose of the project was fostered by a basic need in the art area to implement the development, maintenance and improvement of an existing art program

at the junior high school level. It is the hope of the writer that this project will act as a facilitator for students preparing to be teachers and teachers now in service to benefit from seeing how a well-planned sequence of in-depth art learnings can contribute to significant, qualitative performance and achievement. In discussing the need for this study a general sketch of the existing art program will be given followed by possible solution(s) for the redevelopment of the existing art program.

The program generally used at the seventh grade level consisted of five different units which included macrame, design, drawing, lettering and perspective. This semester's program consisted of activities relating directly to each of the above units. The need for a change became evident when students expressed a desire to rid themselves of the art activity by placing it in the trash can. This indicated to the writer that definite redevelopment of the existing program must take place. It was then suggested that a program devoted entirely to the elements of design would prove a valid solution to the existing program. This semester's program was implemented at the beginning of the spring semester of 1978. Emphasizing the elements of design was essential in fostering the development of this suggested program. These art fundamentals were then identi-

fied, reinforced and repeated at every stage of the program, in every project, until they became a working, vital part of the youngster's expressive repertoire. Adolescents, who became aware of the possibilities and potential of the art elements such as line, texture, color, shape and space developed a greater sensitivity to the formal and design aspects in the arts they encounter daily not only in school, but outside of school. It is vitally important that an instructor of art reemphasize the acquisition and implementation of art fundamentals. The youngsters in the classroom are entitled to the most, not the least, an instructor can give them. This means a renewal of the instructor's commitment to teach the substance, the content and the structure of art. This is the business and the responsibility of the art instructor.

Limitations of the Study

Limitations for the study concern factors affecting the activity selection for the classroom. These factors include classroom size, classroom behavior, district funding and limiting factors derived from an all-year-round program. The above factors are relevant considerations for the seventh-grade classroom.

An overloaded classroom, that is a room with approxi-

mately thirty or more students can create a burden not only for the teacher but for the students. For the teacher it means taking more time for discipline, passing out supplies or whatever and involves more time for cleaning procedures. For the student it means added confusion in concentrating on the prescribed activity and having too much opportunity for misbehaving.

Classroom behavior can sometimes pose a problem in completing or even starting a classroom activity. Veteran art teachers know there is no single solution to the varied behavior problems with which they must cope. Every teacher must resolve disciplinary issues in his own way. One alternative for alleviating some behavior problems is to eliminate an activity that provides a greater opportunity for students to misbehave. Another alternative to eliminating a certain project is to use it as a homework assignment or an extra credit project. For example, the tie-dye assignment or the dough art activity may not necessarily be eliminated but used as a homework or extra credit assignment. To turn an overloaded class with discipline problems loose with certain activities would not only be a mistake but a disaster.

District funding is the most limiting actor in decisions concerning activity selection. For example, last year approximately \$425.00 was allocated for sixteen classes taught during the year. This amount minus ten per-cent cartage will buy paper, rulers, scissors and a

limited variety of other items of necessity. It is usually the responsibility of the art instructor to provide an array of learning experiences for the students. However, limited funding greatly stifles this constant search for different and more exciting learning experiences. It should, therefore, be a part of the total

In some cases, the all-year-round program limits selection of certain activities. The program consists of four different cycles with three different cycles attending classes at one time. Each cycle attends the school for a period of nine weeks and is off for a period of three weeks. For the teacher (especially a 12 month contracted teacher) this means issuing report cards every three weeks along with progress reports. This is time consuming and in some cases, limits individual time with the student. In some cases, due to the time limit, certain projects are rearranged or switched with others. After a few years of teaching in this type of program, an instructor learns to work with it to the best of his ability.

II. RATIONALE

One of the primary functions of our schools is to make all learning a vital, enjoyable and meaningful experience. Throughout the learning process, the pupils should not only be guided to analyze discriminately and gain as much as

According to Elliot Eisner, author of Educating Artists: The Vision, there are two major types of justifications for the teaching of art. The first type emphasizes and

possible through learning experiences, but always be encouraged to bring into use and channel their creative talents and potentialities into all constructive avenues of life. A well organized program of art learning situations which motivates the students to think and work creatively should, therefore, be a part of the total learning program of every student.

The teaching of art in American schools, however, has seldom been and is not now a central aspect of school programs. All too often, when schools are faced with the necessity of economizing, they start by cutting funds for the less important areas or "frill" subjects. The "frills" often turn out to be art and music. To regard art and music as "frills" is to misinterpret their nature and their fundamental importance in the development of the human being. Therefore, how does one argue the case of art in the school? What is this concept termed, "art?" What claims can be made for its place in the school curriculum?

It is my intent, therefore, to answer the above questions as logically as possible and to indicate to the reader, in this section, the overall rationale concerning an established art program in the school system.

Justifying the Teaching of Art

According to Elliot Eisner, author of Educating Artistic Vision, there are two major types of justifications for the teaching of art. The first type emphasizes and

utilizes the particular needs of the students or the society as a major basis in forming its objectives. This type of justification is referred to as a "contextualist," justification. The second type of justification emphasizes art as a contributing factor to human experience and understanding. This type is referred to as an "essentialist" justification .¹

Using a contextual form of reference, an educational program can be properly determined only if one understands the context in which that program is to function. In this case, both the characteristics of the students and the needs of the community must be considered. For example, assume the faculty of a school is working with underprivileged black children. Let's assume further that among the things these students have been deprived of is an understanding of the high achievements in the arts their ancestors have made to world culture. These children need to be helped to develop an artistic pride that American society had made it difficult for them to attain. In using the contextual frame of reference, the art program in such a school would probably emphasize the art of the Benin, of the Ibo and of other African peoples as well as the art of Black Americans. The art program in this school would use art to develop self-esteem. The contextual frame of reference would take

¹ Elliot Eisner, Educating Artistic Vision, (New York: The MacMillan Company, 1972), p. 2.

as its' starting point not art, but children, and would take from the arts what was appropriate for them. An example of this particular orientation to the arts in education states:

"What we need, and here I will speak only of teaching of art, are new conceptions of modes of artistic behavior, new ideas of what might constitute the curricula of the art class. These new curricula must be meaningful and relevant to pupils, to disadvantaged pupils and, by extension, to all pupils. These new ideas must engage the "guts and hopes," of youngsters and through these excitements provide intellectual effort and growth. These new ideas must give the art class a share in the process of exploring social relationships and developing alternative models of human behavior in a quickly changing and, at this point in time, quickly worsening social environment " 2

In relation to the justification of an art program, what then should be the goals and content of art education programs? According to the contextualists, the answer depends on who the child is, what type of needs the community has and what problems the larger society is facing. The "process called, needs assessment," is often used as a first step in large-scale curriculum planning. Application of this previous term is usually carried out in the form of a survey. A statement of needs and possible solutions and their content as well as other relevant criteria are presented to the parents, teachers, students, administrators and other representatives of that community.

² Vincent Lanier, "The Teaching of Art as Social Revolution," Phi Delta Kappa, (February 1969), p. 314.

As a result, the indications of a tabulated opinion of the individuals of that community are gathered and studied. A solution is rendered and action is taken to remedy the need(s) of the community. However, some individuals may have different ideas concerning the needs of the community. Therefore, the study of a group of children by individuals holding different values concerning art's role in education will yield different conclusions about what children need.

The following is an example of differing values concerning the function of art education. Victor Lowenfeld, one of the art education's most prominent theorists, states:

"If children developed without any interference from the outside world, no special stimulation for their creative work would be necessary. Every child would use his deeply rooted creative impulse without inhibition, confident in his own kind of expression. We find this creative confidence clearly demonstrated by those people who live in the remote sections of our country and who have not been inhibited by the influences of advertisements, funny books, and "education." Among these folk are found the most beautiful, natural and clearest examples of children's art. What civilization has buried we must try to regain by recreating the natural base necessary for such free creation. Whenever we hear children say, "I can't draw that," we can be sure that some kind of interference has occurred in their lives." ³

³Victor Lowenfeld, Creative and Mental Growth, (New York: The MacMillan Company, 1947), p. 1.

Yet Irving Kaufman, art educator, has some ideas regarding a different set of values. He states:

"Unlike other subject areas that are based upon the relatively stable structure of a particular discipline, the content of art education has been ambivalent and vague, frequently straying from the broad conditions that mold the nature of art. This may be due, in part, to the unstructured quality of art and the difficulty of designing an art curriculum. There is a stress on the inherent capacities of the individual teacher and trust in his knowledge of the creative process. This trust is at once a blessing and a convenient blind for what may be trivial content. Art education has developed an all-encompassing and indiscriminate content. It frequently serves as a pipeline for the very surrounding culture that it purports to upgrade."⁴

For each of these scholars the needs that ought to be met by art in public school programs differ, and they differ primarily because the values in art education that each prizes differ. Therefore, we find that what are considered needs of the child, of the community, and of the society are in large measure affected by the values that one holds. The determinate factor then in assessing the needs of the community might be the child himself.

To get a better idea of the contextualist point of view, we might point out some specific justifications relevant to this concept. One type of justification

⁴ Irving Kaufman, Report of the Commission on Art Education, ed. by Jerome J. Hausman, (Washington, D.C.: National Art Education Association, 1965), p. 25.

deals with the avocational uses of art. For years it has been claimed that a well-rounded education prepares individuals to make good use of their leisure time. Art is sometimes justified on the grounds that it helps develop interests that can provide a sense of satisfaction after school.

A second justification for the use of art in schools is therapeutic in nature. It is argued that children need opportunities to express themselves in media other than words and that art activities provide opportunities for the child to alleviate pent-up emotions that cannot be expressed in the so called academic areas. Art, in this frame of reference, is used as a vehicle for self-expression.

A third justification argues that the development of creative thinking ought to be a primary goal of any good educational program. Art, it is claimed, has an especially important contribution to make to the development of creative thinking. Therefore, art should be a part of the educational program because it develops the creative abilities of the individual.

A fourth justification argues that art activities develop the students' understanding of the academic subject areas, especially the social studies, and hence improve the child's coordination.

The second type of overall justification emphasizes the kinds of contributions to human experience and understanding that only art can provide. It emphasizes what

is indigenous and unique to art. This type of justification is referred to as an "essentialist justification."⁵ Essentialism is the doctrine that places certain items of knowledge, skills and attitudes that are essential both to the success of the individual and the security of the race in high esteem. To the essentialists, art is a unique aspect of human culture and experience, and that the most valuable contribution that art can make to human experience is that which is directly related to its particular characteristics. What art has to contribute to the education of the human being is precisely what other fields cannot contribute.

Take, for example, the position that John Dewey argues regarding the nature of art. He states:

"Art is the living and concrete proof that man is capable of restoring consciously, and thus on the plane of meaning, the union of sense, need and impulse and action characteristic of the live creature. The intervention of consciousness adds regulation, power of selection, and redispotion. Thus, it varies the arts in ways without end. But its intervention also leads in time to the idea of art as a conscious idea, the greatest intellectual achievement in the history of humanity."⁶

⁵Elliot Eisner, Educating Artistic Vision, (New York: The MacMillan Company, 1972), p. 2.

⁶John Dewey, Art As Experience (New York: Minton, Balch and Company, 1934), p. 53.

Here we have a view that conceives of art as a form of experience having special and valuable characteristics. For Dewey, art is a form of experience that gives humanity life. It helps the organism recognize that it is alive. It moves one to a height of feeling that makes it possible to identify that experience as a unique event in one's life. Such experience is for Dewey what we mean by art. It is intrinsically valuable, relatively rare, and should not be subverted to serve other ends. To take objects and events that are capable of providing such experience and to distort them so that they are used exclusively as instruments for other ends is to violate the very characteristics that art, as experience, possesses.

The unique and valuable character of art is argued even more strongly by Suzanne Langer. She holds that there are two major modes of knowing through which an individual comes to understand the world. These are the discursive and the non-discursive modes.⁷ The discursive mode of knowing is characterized by the scientific method, by logic, and by those fields of inquiry that proceed through verbal and written language. The knowledge such fields provide is systematic, rational, and propositional and makes enormous contributions to our

⁷Suzanne K. Langer, "Expressiveness," Problems of Art, (New York: Charles Scribner's Sons, 1957), pp. 13-26.

understanding of the world. This mode, however, is not the only way in which man achieves understanding. The arts provide the other major mode of knowing. Langer writes:

"Whatever resists projection into the discursive form of language is, indeed, hard to hold in conception, and perhaps impossible to communicate, in the proper and strict sense of the word, "communicate." Our knowledge-genuine knowledge-understanding, is considerably wider than our discourse.

A work of art presents feeling for our contemplation, making it visible or audible or in some way perceivable through a symbol, not inferable from a symptom. What is artistically good is whatever articulates and presents feeling to our understanding." ⁸

Here we have an eloquent statement regarding the nature of art and its function in human life as one essentialist sees it. Langer points out that art is a constructed symbol that presents to our perception an artist's knowledge of the forms of feeling. For her, this is the core that all the arts share. The contribution the artist makes is an important one, a unique one. It should be valued and not diluted by using art education for the host of other purposes for which it can be used.

Dewey and Langer are not alone in their analysis of the unique and significant character of art. The field

⁸ Ibid., p. 15.

of aesthetics within the larger field of philosophy historically attempted to expound upon the meaning, significance and function of art. Although it is clear that art is an elusive concept and that works of art are sometimes hard to describe, attempts have been made for its description. Leo Tolstoy, the famous Russian writer, believed, "art is the communication of emotion from one man or group to another. When such emotion was sincere, deeply felt, and communicated to others so that they felt it too, such feeling achieved the status of art. When art produced negative responses, it alienated man from man and nation from nation. It tended to breed allegiances that were socially divisive." 9

Even today, art in Tolstoy's sense, can be used for patriotic commitment, or allegiance to one's school, or communion with one's church. If art can perform such functions, if it can contribute to a feeling of brotherhood among men, if this is art's unique and powerful function, it would be easy to understand how such a function might be incorporated in a positive way in a school curriculum.

Dewey, Langer and Tolstoy are only a few of the people who have attempted to illuminate the unique aspects

9 Leo Tolstoy, What is Art? Translated by Aylmer Maude, (London: Humphrey Milford, Oxford Press, 1930), pp. 70-71.

of art. Each of the great philosophers of art, Schiller, Kant, Nietzsche, Read, Morris, Plato, Munro and Bell have also tried to point out the true and essential character of art. Although no completely adequate conception has been formulated, each of their formulations attempt to highlight that which is both unique and valuable about art. Each provides a case for the unique function of art in human life, and by implication, in the educational process. Thus, in opposition to the contextualist, the essentialist holds that the most important contributions of art are those that only art can provide, and that any art education program using art as an instrument to achieve other ends primarily is diluting the art experience and, in a sense, robbing the child of what art has to offer.

To those unfamiliar with the field of art education these two major ideas concerning the role of art in education might seem like an unimportant issue. They are not. Each of these views have profound consequences for the teaching of art in the schools. For example, how does one conceive of pottery, weaving or macrame, as art or craft? Should the development of general creative abilities in children through art be a primary mission of the field? These questions are not mere academic disputes. The way one answers them affects the type of teacher education one provides. Then, who should teach

art? What about the qualifications appropriate for teaching art? If one sees art education as a means of self-expression or of releasing emotions pent up because of overemphasis on academic study, then perhaps someone trained partly in art and partly in art therapy or psychology is the appropriate person to teach art. If one believes that the primary function of art education is to help the young learn to appreciate the great works of contemporary and historical art, then, perhaps a person trained in the art criticism or art history is most suited to teach. If one thinks that the major goal of art education is to prepare practicing artists, then perhaps practicing artists are best equipped to teach art.

The implications of different views about the goals and content of art go even further. If one starts with the premise that schools should concern themselves with the development of intellect, and if one views art as a product of the emotions, it will be difficult to make a strong case for the arts in education. However, if one holds Langer's view, that art is a cognitive activity as well as one based on feeling, then the problem concerns the tasks of expanding the usually held conception of cognition, a conception that restricts it to discursive mediation. The point here is that what looks at the outset

like a set of abstract formulations about the nature of art affects the practical affairs of the classroom.

It is the opinion of the writer that more teachers should reflect upon, not only how they are teaching, but what and why they are teaching. Not only the teachers, but the school district, should have a definite idea of curriculum in the art area. Unfortunately, some districts do not have a planned curriculum or even a general outline of activities planned in the art area.

Thus far, it was the intent of the writer to show that justifications for the place and function of art education in American schools can be divided into two types. Contextualist justification argues the role of art education by first determining the needs of the child, the community, or the nation. Art education is seen as a means of meeting those needs, whether they be needs directly related to art or not. Essentialist justifications argue the place of art in the schools by analyzing the specific and unique character of art itself and by pointing out that it has unique contributions to make and should not be subverted to other ends.

Although these various justifications are appropriate under certain circumstances, they do not, it seems to the writer, provide a sufficiently solid base for the field of art education. To argue that the justification for art lies in the contributions it makes to the worthy use

of leisure, that it contributes to the fine muscle development of the young child and that it provides release from pent up emotions are arguments that are important, but not essential, as projecting an overall justification for the arts in education. The prime value of the arts in education lies, from my point of view, in the unique contributions it makes to the individual's experience and understanding concerning his environment.

A recent development in the field of medicine might prove to have its place in the justification of the arts in education. This physiological and experimental information has shed some additional light which may make it easier for us to understand and express ourselves. To explain, Dr. Joseph Bogen, a neurosurgeon, described patients whose corpus collosum, that part connecting the two hemispheres of the brain, was severed. When he studied them after the two lobes were disconnected, he was able to identify qualities and skills which were then specifically performed by each of the two lobes individually. We, as whole-brained people, integrate the two hemispheres which work in a complementary manner. However, we now know that these two physiological entities have unique and distinct characteristics which affect our behavior.

In studying these patients, it was found that the left hemisphere appeared to be the logical, verbal part of the brain. It analyzes and processes information in a rational, linear and sequential way. The right hemisphere

is intuitive, able to abstract, wordless and artistic. It processes our orientation in space, recognizes forms, and works holistically, relationally and more simultaneously than does the left hemisphere. A really clear exposition of this can be found in Robert Ornstein's, "The Psychology of Consciousness."

How do these concepts relate to the justification of art in education? To answer the previous question, we might take a look at the application for artists. The artist who favors the left hemisphere and is possible involved in conceptual art, would be able to decide if that was the only way he wished to work. Artists whose right hemisphere dominated their work, and who possible were more interested in color, abstractions, surrealistic forms, and tactile sensations in their presentations, could decide if they wanted to add another dimension to their work.

Another important factor relating to this right-brain left-brain concept is an understanding of our own way of seeing the world, and our capacity for growth. For these modes of seeing the world are mostly dominated and not fixed. We can develop our inferior functions through awareness, openness and a willingness to explore.

This new concept would give us permission to stop evaluating ourselves in logical analytic ways and to accept and start developing those nonlogical parts of ourselves which are truly necessary for the artistic and

creative process. In addition, it gives us permission and ability to view other artists' work for what it is, which is a valid expression of a significant view of the world. When students are taught to value all parts of themselves and allow more expression of intuition, sensing and feeling, then they will be aware more easily of what "modes," they are using to express themselves and why. They will have the options of expanding their awareness and make choices about what they want to say and how to go about saying it more clearly, therefore, identifying themselves through their world as being unique, individual and separate.

Much of this right-brain, left-brain concept was anticipated by C.G. Jung on a psychological basis many years ago. He described four different ways of looking at the world. Jung's view of the world, as well as the right-brain, left-brain function, may be applied to Eisner's two types of justifications mentioned previously. First, Jung said, we could see the world from an intellectual and cognitive point of view, where everything makes sense and is rational and logical. Second, we could see the world from a sensation point of view, where tactile feelings, seeing, tasting, and smell are the most important things to us. third, we could experience the world on a feeling level, where our visceral

responses of joy, sadness, anger and other emotions are dealt with first. The fourth way of responding to the world would be from the intuitive mode (mentioned previously) where we rely upon our "sixth sense," our intuition to guide us as we proceed through life.

Jung felt that people generally developed one or two of these ways of being, which he called the superior functions and neglected one or two, which he called the inferior functions. He suggested that if people were to see which functions they had neglected, and began to develop them, they would feel more alive and fulfilled. Jung, of course, developed these concepts, not only from his own experience with his patients, but from his extensive reading in Eastern philosophy, parts of which (meditation, yoga, and control of the bodily functions), are also receiving some scientific attention.¹⁰

Most schools today promote only left-brain functions with their emphasis especially on reading, writing and arithmetic. In his writing about psychosynthesis, Roberto Assagioli, an Italian psychiatrist, discusses the distinction between intuition and intellectual, or, in part, the right-brain, left-brain functions. He claims both have to make a difficult and necessary marriage.

¹⁰Robert Ornstein, The Psychology of Consciousness, (New York: Viking Press, 1972), p. 27.

The intellect interprets, translates, and verbalizes. A harmonious interrelation, working in successive rhythm, is established with intuitive insight, intellectual interpretation, further insight, its interpretation and so on. Through the right-brain function of visual and graphic thinking, feelings and ideas can be expressed with simultaneity and sorted out later in an orderly, linear sequential fashion. Students' choice of materials, colors and forms symbolically represent how they think and feel about themselves. If they incorporate the left-brain functions of verbal and logical exploration into what their right hemisphere's intuition and feelings have expressed on paper, they can learn more about who they are and what more they want to express.

In summary, however, despite one's views regarding the justification for the arts in education, we can conclude that possible the prime value of the arts in education lies, as was mentioned previously, in the unique contribution it makes to the individual's experience with and understanding his environment. Art in education can contribute effectively to the development of personal expression, qualitative aesthetic judgments, cultural understanding, and visual discrimination with continuing goals or objectives redeveloped as new developments are made and society changes.

Functions of Art

The purpose of this segment is to inform the reader of the many different and varied functions or purposes of art. To begin, one function of art is that of providing a sense of the visionary in human experience. This function in the visual arts, has been said to "give expression to man's most sublime visions,"¹¹ Through the ages art has served as a means of making the spiritual seem visually real. When the artist takes an idea such as the divine and transforms it into a visual metaphor, he creates not only a specific object worthy of attention in its own right, he also creates a form within which man's most cherished values can be embodied. When art performs this function, it transforms the personal into a public form in which others may participate, thus, the ideas of a culture can take on a corporate significance that they would not otherwise have.

Art not only functions as a vehicle for the articulation of sublime visions, it also takes those visions most characteristic of man, his fears, his dreams, his recollections, and provides these too, with visual metaphors. Art serves man not only by making the visionary available, it also functions as a means of activating our sensibilities.

¹¹ Elliott W. Eisner, Educating Artistic Vision, (New York: The MacMillan Company, 1972), p. 11.

Art provides the subject matter through which our human potentialities can be exercised. Artists do this by painting or by using whatever medium necessary to portray the intended message. They use different variations and intensities of the elements and principles of design upon which a response will be designated by the viewer.

Another function of art is its capacity to take an ordinary situation and give it life. Sometimes when most individuals overlook the ordinary or the mundane, the artist is viewing the situation as a source of inspiration. The artist's eye finds delight and significance in the suggestive subtlety of the reminiscences and places of our existence. The work of art displays these insights, makes them vivid and reawakens our awareness to what we have learned not to see. Thus, "art is the archenemy of the humdrum, the mundane."¹² It serves to help us rediscover meaning in the world of vision, provides for the development of the life of sensibility and serves as an image of what life might be.

Specifically, works of art have their function. For example, works of art can advertise, celebrate, clarify, communicate, decorate, discover, educate, enhance,

¹²John Dewey, Art As Experience, (New York: Minton, Balch and Company, 1934), p. 325.

entice, express, inspire, integrate, intensify, interpret, record, refine, transform and visualize among other things. On the other hand, art can arouse, attack, deceive, humiliate, incense, condemn and obscure. Art's functions, in short, are many-fold.

In summary, art does have many and varied functions but, above all, art can reflect the individual. As we look at ourselves in great works of art, the experience can either be terrifying or inspiring, or both. Art experience may give the joy of discovery that is also found in scientific research or the awe-inspiring feeling described as religious experience. Through confrontation with works of art we can discover dimensions of ourselves that were before unknown. Some of these dimensions may be very disturbing. In the ugliness and distortion of some of the images of man, we may recognize negative and destructive aspects of ourselves. Yet through the form of works themselves, we can also realize the potential for positive growth and change.

The Concept "Art"

A work of art is an objective manifestation of an idea formed with human skill through the use of a medium. Any medium can either limit or expand experience, depending

on the way it is used. To most people, art means something done by an artist such as a painting or a sculpture. This conception of art acts as a limitation. Almost anything that we do can be art. Art is something done so well that it takes on more than ordinary significance.

For a working definition of the term, "art," the American College Dictionary states:

"Art (art), 1. The quality, production, or expression of what is beautiful, appealing, or of more than ordinary significance." ¹³

There are a myriad of thoughts concerning the concept, its actuality, content and purpose. The concept of art has its different meanings not only to different people, but it differs with time.

The term as we use it today probably derives from the Renaissance words, *arti* and *arte*. *Arti* was the designation for the craft guilds of the 14th, 15th and 16th centuries to which the artists were closely tied by the traditions of their calling. *Arte*, the word for craftsmanship, implied a knowledge of materials used by the artist, such as the chemical nature of his pigments and the interaction of such on the painting surface. *Arte* or craftsmanship also implied a skillful handling of those materials in the sense of producing images more or less like those of nature, but certainly not in the sense of

¹³ C.L. Barnhart and Jess Stein, eds., The American College Dictionary, (New York: Random House, 1963), p. 70.

imitating the exact appearance of nature. Art in the Renaissance thus served as both a technical and an interpretive record of human experience. It has continued to fulfill this function down to the present time although more at times than others. At times, as in the 19th century, emphasis was placed on the technical aspects of art, but, in the hands of greatest masters, it always remained interpretative. ¹⁴

However, with new developments in technique and ever changing society, the concept of art has changed. There is, however, the probability that regardless of time and place or people, art is a form of expression. Today art is more of an extensive application of one's need to express himself. Today, art can be called a language of visual expressive signs. These signs are used to convey ideas, moods or generalized emotional experience. Unlike the language of words, however, art is not meant to be informative. Information is the province of symbols, as in the words of literature or in numbers of mathematics. Sometimes in the interpretation of ideas or moods, however, the artist may employ visual symbols, but the meaning of such symbols is embodied in the forms or images which the artist creates just as are the ideas, moods or experiences he conveys.

¹⁴ Otto G. Orvirk, Art Fundamentals, (Dubuque, Iowa: Wm. C. Brown Co., 1978), p. 6.

In summary, the concept, "art," used in this segment has been very general. Only an attempt has been made in explaining this concept. Art, like life itself, does not have to be defined or understood by all to be enjoyed. It must simply be received. Art is just not something out there. It grows from a capacity tha we all possess. If an individual has ever experienced something intensely and has shared that experience with others, they have been where art begins.

The following is an example of Leo Tolstoy's thoughts concerning the significance and meaning of art: "To evoke in oneself a feeling one has experienced, and having evoked it in oneself, then by means of movement, line, color, sounds or forms expressed words, so to transmit that feeling that others experience the same feeling." ¹⁵

Art is a human activity consisting in this, that one man consciously, by means of certain external signs, communicates with intentions of infecting others with similar feelings and experiences.

The Design Program

An individual's visual experience is one development of complex interrelationships. However, in order to discuss visual form or design in general, it will be necessary to recognize the potential of the various elements and

¹⁵ Reid Hastie and Christian Schmidt, Encounter with Art, (New York: McGraw-Hill Co., 1969), p. 314.

their interactions. The number of elements and the terms used to identify them vary considerably among artists and teachers. In presenting the elements separately, it is easy to assume that they can be separated. We can speak of them separately, but actually, they are largely inseparable. The words designating visual forms or the design elements are merely tools for discussing specialities of a specific work of art. The elements of design, to be extensively discussed at a later point, are color, line, texture, shape and space.

Designing is relating elements, whether they are similar or contrasting, and visually arranging an interesting unity with them. Design is very much a part of our daily lives. It is found in nature as well as in our man-made environment. Design appears in many different forms and shapes and you have only to observe carefully to become aware of it. Shapes, forms, colors, line and textures all combine to become a unified whole which is commonly called "a design."

Design is everywhere. A simple example can be made with a clump of growing daisies. Each single daisy is made up of many parts. Slender, white petals surround a golden yellow center creating a contrast of bright white and yellow against a background of green foliage. The petals are silken to the touch and the yellow center reminds you of the sensation of touching velvet. The

whole flower is a design in itself. In combination with many other daisies, it becomes but a part of an overall design. Although arranged at random, the elements of shape, form, color, line and texture may become more evident. Each individual part, unique in its own way, has been carefully placed together with all of the other parts to create a unifying and beautiful whole. Designing, then, is the act of arranging things to create a single effect.

Children have an innate desire to manipulate materials and seemingly inborn ability to organize them aesthetically. One has only to observe young children working with paints or clay or involved in block building or sand and water play to be convinced of this. It is in such activities that we can discern the **early** evidence of what is termed as the child's design sense.

Everyone has a need for self-expression to reinforce the concept of self by reassuring personal statements of one kind or another. Children identify easily with materials and processes. They soon discover that by working directly with them, they can make such statements through design. Consequently, they find satisfaction in design activities and are drawn to design as a means of expression.

School art programs should demonstrate both an awareness of this enthusiasm and an appreciation of the child's originality and inventiveness should be respected and encouraged. Emphasis should be placed on the development

of strong personalized statements rather than on formal learning. Activities should grow straight out of challenging processes and stimulating materials. They should be based on a firm intent to preserve and strengthen the child's intuitive feelings for the elements of design mentioned earlier.

The purpose of this project, then is to unfold visually the organized system of art activities directly related to the elements of design. To understand more fully the elements of design, a complete and appropriate description will be given in the next segment of this paper.

III. REVIEW OF THE LITERATURE

The purpose of this segment is to organize a review of the literature in which the point of primary importance is the relevance of the literature cited to the basic aim of the proposed curriculum implementation. This will be accomplished with a brief summary of certain literature relevant to the established aim of the proposed curriculum. The basic aim of the art curriculum concerns implementing the elements of the design into a well-structured art program for the seventh grade. These elements of design include line, texture, color, shape and space. literature, concerning the implementation of the elements of design into a seventh grade curriculum was extremely limited. There was a better selection, however, concern-

ing art and curriculum in general. This art/curriculum literature was more theoretical, therefore, not providing basic information relevant to implementing the major aim of this paper. The following selected literature provides relevant information concerning application of the design elements.

Art Fundamentals, by Orvirk, Stinson, Bone and Wigg was a very worthwhile book which was written out of an assumed need and what it intended to do concerning the need. The book is an effort to fulfill the need for a cautious system of instruction. Their search was not for novelty but for a sound and supple method of guidance which encourages the development of understanding and ability. Art Fundamentals was not a "How-to-do-it" book; it contained no rules, formulas, or guarantees. It is predicated on certain principles which are presumed to be of such a fundamental nature as to encompass a wide range of expression. These principles are those which underly every work of art, historical and contemporary, and can hardly claim to be original with the authors. The book was an attempt to break down form in some way in order to illustrate and instruct and divide into the elements of art structure of line, shape, texture, space and color. Art Fundamentals was extensive in its description of the nature of art, the elements of design, selected terminology, instructional reproductions of art

works and selected creative art activities. Use of the material present in this text was directly applied in the form of activities chosen for each element. Art Fundamentals was foremost in providing relevant material for this seventh grade art curriculum. 16

Design Activities for the Classroom, by John Lidstone analyzed the structure of design activity thereby providing insights and strategies intended to help teachers develop art programs which circumvent certain problems in the classroom. The concentrated areas concern two troublesome aspects of art teaching in the junior high school. These areas were large classes and the pre-adolescent's sudden drift away from free and unself-conscious self-expression. It explored the nature of materials and the organization of creative processes in the development of design activities in which it was found that pre-adolescents will participate with the same enthusiasm and inventiveness they once approached image-making and creative play with paints and clay. 17

In Design Activities, each project was built around a technique, a process, or a material experience which should capture the imagination of the junior high school student. Each activity promoted free development of the students' ideas in open-ended ways that accommodated the

¹⁶Otto G. Orvirk, Art Fundamentals, Theory and Practice, (Dubuque, Iowa: Wm. C. Brown, 1978).

¹⁷John Lidstone, Design Activities for the Classroom, (Worcester, Massachusetts: Davis Publications, 1977).

abilities and enthusiasms of each individual. It emphasized the elements of design as found in the environment and subsequently incorporated them into art activities. This book was especially useful as a resource for determining selection and organization of art activities relevant to each element.

Design: Elements and Principles, by George F. Horn, is a book which contained a collection of thoughts and guidelines that are common and basic to the process of creating and to the general area referred to as design. This book contained many photographs and reproductions of works of art to assist the reader in his understanding of how others have freely adapted and interpreted these basic guidelines in an attempt to successfully communicate their personal feeling and impressions. The book was successful in expounding upon certain basic design features that appear to be natural and common to all art. This book was instrumental in relating the many different aspects of our everyday environment to the design elements. It did not include special art activities.

George F. Horn has created a series of books expounding upon each element and principle. These include: The Element of Line, The Element of Color, The Element of Shape and Space, The Element of Texture, Balance and Unity, Contrast, Emphasis, Movement and Rhythm and Pattern. The above books were filled with photographs and reproductions

explaining visually and verbally the elements and principles of design. However, they did not contain suggestions for art activities for the classroom. It might be added that if funding were possible, the above books might serve as recommended texts for the art classroom.¹⁸

Earl W. Linderman has provided selections relating to the design elements. Two of these selections include, Invitation to Vision, Ideas and Imaginations for Art and Developing Artistic and Perceptual Awareness. In the above selections, Linderman does not expound upon each element of design, but incorporates or applies relevant information concerning each element in his books. Linderman was more theoretical in his explanation of art and curriculum. He defined more the nature of art, the physical characteristics of the adolescent and curriculum structure itself.

The above selections were essential in creating organized thoughts and ideas relating to the elements of design. The elements of line, texture, color, shape and space were instrumental in the completion of an established art curriculum for the seventh grade. A concentrated aim of this paper is to elaborate upon and directly apply information selected from relevant literature with intentions of completing a well-structured

¹⁸George F. Horn, The Element of Line, The Element of Color, The Element of Shape and Space, The Element of Texture, Balance and Unity, Contrast, Emphasis, Movement and Rhythm, Pattern (Worcester, Massachusetts: Davis Publications, 1977).

art curriculum emphasizing the elements of design.

IV. THE ELEMENTS OF DESIGN

The Element of Color

The purpose of this general examination on color is to relate to the reader the many different aspects of color. This will include characteristics concerning the nature of color, the source of color, the physical properties of color, the psychological aspects of color and the terms to be used in the color unit. It may be pointed out that certain information or material related to the element of color may not be directly applied to an upcoming individual art activity. Material not incorporated at this point and time concerning an individual art activity may be, however, used extensively in the future. Art activities chosen for the element of color include the color wheel, the value scale, various designs incorporating three chosen color schemes and a list of color terms to define.

The Nature of Color

Color is the one element of form which arouses the most universal appreciation and the one to which we are the most sensitive. It has an instant appeal to the child as well as to the adult. Children, especially are attracted to a brightly colored object more than one which is dull in appearance.

The impact of color in our world is exciting. Without color, our interpretations of the environment would drastically change. Close your eyes for a few minutes. Try to visualize yourself in a world without color. As you open your eyes, you suddenly realize that the possibilities of color are wonderful, interesting and unlimited. Color can make life enjoyable and provides you with many exciting pleasures. Color makes dressing up fun, renders your home restful or exciting, the foods you eat, more pleasurable and your possessions, more personal. Color is constantly changing with the forces of nature, providing you with unlimited variations to study and enjoy. It is possible there are many unique colors in your immediate area waiting to be discovered. For instance, simple unnoticed observations such as neon signs, oil spills from a parked car, wallpaper patterns and countless other objects you see or pass every day.

Color is one of the most expressive elements, because its quality affects our emotions directly and immediately. The average viewer of a work of art does not have to rationalize concerning what he is supposed to feel about color. He has an immediate emotional reaction to it. Pleasing rhythms and harmonies of color relationships satisfy our aesthetic desires. We simply just either "like" it or immediately reject it as not being pleasing. In representational art, color serves to identify objects and creates the effect of illusionistic space. Color

differs from the other elements in that it deals with certain scientific facts and principles which are exact and may easily be organized.

The Source of Color

Color begins with and is derived from light, either natural or artificial. Where there is little light, there is little color. Where the light is strong, the color is apt to be particularly intense in character. We notice at such times of the day as dusk or dawn, when the light is weak, that it is difficult to distinguish one color from another. Under bright, strong sunlight, such as we find in hotter climates, colors seem to take on an additional intensity of character. Even on a sunny day when the earth or ground is covered with an abundance of snow, (as was intensely experienced this winter) the colors of different objects seem to come alive.

Every ray of light coming from the sun is composed of different waves which vibrate at different speeds. The sensation of color is aroused in the human mind by the way our sense of vision responds to the different wave lengths of light which affect it. This fact can be experimentally proven by allowing a beam of light to pass through a triangularly shaped piece of glass or prism and then to be reflected from a sheet of white paper. The rays of light are bent or refracted as they pass through the glass at different angles, according to their wave length,

and are reflected from the white paper as different colors. Our sense of vision then interprets these colors as individual stripes in a narrow band which we call the spectrum. The major colors easily differentiated in this band are red, orange, yellow, green, blue, blue-violet and violet. These colors, however, blend together gradually so that we can see several intermediate colors between them.

The colors of the spectrum are pure and represent the greatest intensity or brightness possible. If we could collect all of these spectrum colors and mix them in a reverse process, we would again have white light. The pigments or coloring matter which the artist uses are not as strong in intensity nor as pure as the spectrum colors. In working with pigments, all of the colors mixed will not produce white, but rather a grey which in one sense is a darkened form of white.

Since all of the colors are present in a beam of light, how then are we able to distinguish one color as it is reflected from a natural object? Any colored quality or pigmentation will enable it to absorb some of the color waves and reflect others. A green leaf will appear green to the eye because it reflects the green waves in the ray of light while absorbing all the other colors. A pigment, such as the artist uses, is a substance which has this property, and, when applied to the surface of an object,

gives it the same property.

Of course, all objects do not have this quality of color. Some are black, white, or grey which do not look like any of the colors of the spectrum. No color quality is found in them but they merely differ in the quantity of light which is reflected from them. Because we do not distinguish any one color, these tones are called neutrals. From the standpoint of the scientists, these neutrals actually reflect all of the color waves in a ray of light. One neutral, absolute black reflects no light at all and consequently has no color. White may be called the total addition of color, because it is the result of a surface reflecting all of the color waves in light to an equal degree. Black then is usually called the absence of color, because it results when a surface absorbs all of the color rays equally and reflects none of them. If white represents a one-hundred per-cent reflection of light, then any grey may be considered an impure white because it is created by only a partial reflection of all the color waves in the spectrum. If the quantity of light reflected is great, then the grey is light in value. If the amount reflected is little, then the grey is dark in tone. The neutrals are affected by the quantity of light reflected, whereas, color is concerned with the quality of light reflected.¹⁹

¹⁹Otto G. Orvirk, Art Fundamentals, Theory and Practice, (Dubuque, Iowa: Wm. C. Brown, 1978), pp. 83-84.

The Physical Properties of Color

As previously mentioned, we find in the spectrum such colors as red, orange, yellow, blue, green and violet. These are only a few colors and yet we know that hundreds and even thousands of color variations exist. The child or the student beginning to work with color is likely to use only these few simple, pure colors of the spectrum. This same beginner does not seem to realize that the simple spectrum colors can be varied in different ways. Every color of the spectrum actually exists in many forms although these forms may continue to bear the simple spectrum name. There are many reds, for example, which differ in character from the pure red which we find in the spectrum. Every color which the artist uses must be described in terms of three physical properties; hue, value and intensity.

Hue is the property or characteristic of a color which refers to its position in the spectrum. It may also be said to refer to the color name which is used to differentiate the colors having different wave lengths of light. For example, yellow is one hue which differs from green, another hue, and has a different wave length. A color may change its hue only by being mixed with another color in the spectrum. This will make an actual change in the wave length of the ray of the light. The same yellow, if added to green, creates a yellowish green or a change in hue. Also, yellow mixed with blue

creates green and the amount of yellow used will determine the kind of green which results. Yellow, yellow-green, green, and blue-green are all different hues because they change in their wave length. However, in mixing them with pigments, each contains the common hue, yellow. These variations are termed, analogous hues. In applying to the color wheel, analogous colors include colors next to each other.

Many colors of the spectrum may be created by mixing two other colors such as orange, from red and yellow, or violet from red and blue. There are three colors, however, which cannot be created from mixtures; these are the hues, red, yellow, and blue. They are called the primary colors. When these colors are mixed either in equal or unequal amounts, they produce all other possible colors in the world. No two color combinations, however, can create any one of the three primary colors. A mixture of the three primaries should theoretically result in white. This mixture, however, produces a neutral grey which may be considered a darkened form of white. The most important thing to remember is that the three primaries neutralize each other so that the resulting tone does not have the resemblance of any other hue. By mixing two primaries, we arrive at a secondary color, such as orange from red and yellow, or green from yellow and blue. Orange, green

and violet are termed secondary colors since they are the results of mixing equal amounts of two primary colors. There is actually no limit to the number of intermediate colors because a change of proportion in the amount of primary or secondary colors used will make a change in the resultant hue. In other words, there is no consistent yellow-green possible by mixing blue and yellow. If more yellow is used, it is a different yellow-green from the one resulting when more green is used.

In order to arrange color relationships logically, the hues or colors are usually represented as being arranged around a wheel. The three primary colors are spaced at equal distances apart on this circle or color wheel with yellow usually at the top. The three secondary colors are then placed in between the primaries from which they are mixed. In between each primary and each secondary color an intermediate color is placed. Therefore, the color wheel is made up of twelve colors of which three are called primaries, three are called secondaries and six are termed intermediates. As we move around this logical arrangement of colors, there is a change in the hue of the colors, because there is an actual change in the wave length of light rays which produce them. The closer together colors appear on this wheel the closer their hue relationship. The farther apart any two hues are, the more contrasting they are in character.

The hues which appear directly opposite each other afford the greatest contrast and are known as complementary colors.

In mixing colors, we discover that a wide range of color tones may be produced by using one hue and modifying it with the addition of the neutrals, black or white. This would indicate that colors have characteristics other than hue. The property of color known as value distinguishes between lightness and darkness of colors, or the quantity of light which a color reflects. It is possible to have many value steps between the darkest and lightest appearance of any one hue. To change the tone value of a pigment, we must mix another pigment with it which is darker or lighter in character. The only dark or light pigments available which would not change the hue of a color are black and white.

All of the colors of the spectrum reflect a different quantity of light as well as a different wave length. A large amount of light is reflected from yellow, whereas a small amount of light is reflected from violet. Each color, at its spectrum intensity, has a normal value which indicates the amount of light it reflects. It can, however, be made lighter or darker than normal by the addition of white or black as previously noted. It is important to know the normal value of each of the spectrum colors in order to use them most effectively. The normal value can be most easily seen when the colors of the wheel are placed

in relationship to a scale of neutral values from black to white.

The third property of color, intensity, refers to the quantity of light which a color reflects. We use the term, intensity, in distinguishing a brighter tone of a color from a duller one of the same hue. The previous statement refers to a color which has a high degree of saturation from one which is greyed or neutralized in character. The saturation point or the purest color is produced by a beam of light passing through a prism. However, the pigment used by the artist which comes closest to resembling this color is said to be a spectrum intensity. The purity of the light waves reflected from the pigment produces the variation in the brightness or dullness of the color. For example, a pigment which reflected only the red rays of light would be an intense red. However, if any of the complementary green rays were reflected also, the effect would be to dull or neutralize the brightness of the red color. A point to remember concerning the above is the fact that when complementary (opposites on the color wheel) colors are combined, the result is a neutralized color. The resulting color when complements are mixed equally is a neutral gray.

There are actually four ways of changing the intensity

of colors when mixing pigments. Three of these are accomplished by adding to the hue pigment a neutral that is black, white or grey. As white is added to any hue, the resulting tone becomes lighter in value but it also loses its brightness or intensity. The addition of white to a hue is usually called a tint. The addition of black to a hue is usually called a shade. When using the third method of changing intensity, a neutral grey of the same value is mixed with the spectrum color. The mixture then will be a variation in intensity without a change in value (lightness/darkness). The color will become less bright as more grey is added but will not get lighter or darker in tone. The fourth way of changing the intensity of any hue is by adding some of the complementary hue. As has been previously mentioned, the mixture of two hues which occur exactly opposite each other on the color wheel, such as red and green or blue and orange will result in a neutral grey. This is because the complementary colors represent an equal balance of the three primaries. The dominating hue in the mixture of two complementary colors will give its specific character to the resulting tone. Consequently, this tone, instead, of being a pure grey, will be a greyed, or neutralized form of the color which is used in the larger amount. When resulting colors have a certain liveliness of character not present when they are neutralized with a grey pigment. However, when comple-

mentary colors are placed next to each other in equal amounts, they fight each for dominance. The visual sensation, to say the least, is eye catching. ²⁰

The Uses of Color

Being familiar with the sources of color and its principle properties will be of little value unless we can understand how these facts are used by the artist to accomplish his purpose. Color serves several different purposes in artistic composition. It must be understood, however, that these purposes are not always separate and distinct but frequently overlap and are inter-related.

Color can be used in the following ways:

1. To give spatial quality to the pictorial field.
2. To create a mood and symbolize ideas.
3. To serve as a vehicle for the expression of personal emotions and feelings.
4. To attract and direct attention as a means of giving organization to a composition.
5. To accomplish aesthetic appeal by a system of well-ordered color relationships.
6. To identify objects by describing the superficial facts of their appearance. ²¹

Color is used by artists and collectors. For thousands of years, artists have used color to communicate their ideas. In the past pigments were made of root dyes, earth colors and animal fat and applied by various art techniques.

²⁰Ibid., p. 84.

²¹Ibid., p. 85.

Chemically produced pigments and the brush often meet the needs of today's young artists. As part of the small African sculpture, multicolored beads were sewn on to serve as a decorative element. The primitive sculptor saw color differently from the contemporary art collector.

Color is used by environmentalist. Our space explorers are trained to react to color with split-second accuracy. Just as color provides for the needs of man on earth, future space expeditions must provide for the habitability of man. Color is a vital factor and will accomodate the explorers on their long journeys. Maps in color help man define the geography of the earth.

Color is used by advertisers and architects. Recent developments in materials have offered the architect new freedom in building design. The all-glass facade reflects the many colors of the landscape, parking area and reflecting pools below as well as the changing seasons. In a true sense, the building creates its own color environment. The purpose of any advertisement is to attract attention and to communicate as much as possible about what is being advertised. For example, the advertisement for a popular soft drink company, (7-up), uses color, line and form in creating a psychological need for the drink.

Color is used by industrial and interior designers. Rich woods, appealing designs and excellent craftsmanship contribute to beautiful furniture. Color further enhances

the furniture and might be the main contributor in selling. The comfort of the passenger is paramount to the airlines. Warm restful colors are often used in the lounge of large jet liners. Correctly selected colors provide a relaxed atmosphere and relieve boredom. Colors chosen to decorate offices are used to enhance the working environment. Color helps prevent boredom, increases productivity and reduces accidents.

The Psychological Aspects of Color

Color is all around us in the environment, natural and man made. We see color that is sometimes bright, sometimes dull, exciting and interesting, sometimes harmonious with the environment, sometimes chaotic, natural or artificial and sometimes boring. Although we are not always aware of it, color makes a lasting impression on us.

How many times have you felt depressed or "blue?" Color has the ability to establish moods. When dark colors dominate art work, moods of gloom, mystery or drama are created, while light colors have the opposite effect. Often the emotional feeling comes through intuition and not from intellectual reasoning. This ability of color to create moods also serves as the vehicle for expressing personal emotions and feelings. Selective use of dark colors also creates a feeling of space when seen next to contrasting colors. 22

²²Dorthea C. Malcolm, Design: Elements and Principles, (Worcester, Massachusetts: Davis Publications, 1972), p. 49.

The different hues in the spectrum do create varied attitudes or emotions. Psychologists have found that the color red may be happy and exciting. However, to some people, red might have the opposite effect due to a tragic or dangerous experience. The color, blue, conveys an atmosphere of serenity or sadness. Also, different values and intensities of the hues in a color tonality may have an effect on its feeling tone. A decided value range (strongly contrasting light or dark hues) gives a color scheme vitality and directness; closely related values and low intensities suggest subtlety, repose and calmness. The emotional effect of color does appeal directly to our senses.

The artist may also take advantage of the power of color to symbolize ideas. By doing this, he makes his work stronger in its content or meaning. Such ideas or abstract qualities as virtue, loyalty, honesty, evil and cowardice may be symbolized by the colors which have come to have a traditional association with them. In many cases, we do not know the origins of these associations, but, nevertheless, we are affected by them. For example, blue is associated with loyalty and honesty (true blue), red with danger, yellow with cowardice (yellow streak), black with death, green with life or hope, white with purity or innocence, and purple with royalty or wealth.

Some colors may have different associations. For example, red may mean fire, danger, bravery, sin, passion, violent death or have a religious connotation. The colors in a painting may enhance the impact of the subject matter by suggesting or recalling the meanings associated with them. For example, Picasso's personal style of color during the early 1900's seems fraught with imminent sadness due to the dominantly blue hue. His use of such blues came to be regarded so highly that this time in his career is often called his "Blue period." Vincent Van Gogh, during the 1890's developed a mature style featuring dominantly low and lively hues painted with an attitude that indicated his personal discovery and passion for the sunny climate of Mediterranean France. ²³

Terms Used in Color

To better the reader's understanding of the element of color, definitions pertaining to this segment will be listed.

The following is a general list of some terms used in describing the element of color:

Analogous Colors: (1) Closely related colors, especially those in which we can see one common hue. (2) Colors which are neighboring on the color wheel.

²³Otto Ocvirk, Art Fundamentals, Theory and Practice, (Dubuque, Iowa: Wm. Brown Publications, 1978), p. 92.

Color: The character of surface created by the response of vision to the wave-length of light reflected from the object.

Color Triad: A group of three colors spaced equally on the color wheel. There is a primary triad, a secondary triad, and two intermediate triads on the twelve-color wheel.

Complementary Colors: Two colors which appear directly opposite each other on the color wheel. Taken together, they include all of the primary colors.

Hue: (1) The color name. (2) The property of color which shows its relationship in terms of wave-lengths to other colors in the spectrum.

Intensity: (1) The characteristic of color in terms of its brightness or dullness. (2) The saturation or strength of a color determined by the quality of light which is reflected from it.

Neutralized Color: A color which has been "greyed," or reduced in its intensity by mixture with a neutral or a complementary color.

Pigments: Coloring matter or substances used by the artist to create the effect of color on a surface.

Primary Colors: The three colors in the spectrum which cannot be produced by a mixture of pigments. Red, yellow, and blue.

Spectrum: The band of colors resulting when a beam of light is broken up into its component wave-length of hues.

Tonality: (1) An ordering of color tones used consistently throughout a composition. (2) A color combination or color scheme chosen by the artist as an expression of his intention.

Value: (1) The characteristic of color in terms of its lightness and darkness. (2) The amount or quantity of light reflected by a color or a neutral.²⁴

²⁴Ibid., p. 83.

The Element of Texture

The purpose of this segment is to explain the element of texture. This will include information on textural awareness, and the types of texture we can use in our environment. It may be pointed out that certain information concerning the element of texture may not be incorporated at this point and time into an art activity. The art activities chosen from the following information include projects dealing with natural, invented and artificial textures, the wallpaper collage and the collage.

Texture Awareness:

Texture is the quality of a surface, whether it is smooth, rough, dull or glossy. We are able to observe texture, visually, through sight and the sense of touch. Pleasant or unpleasant associations are connected with this sense. The variety of reaction that is activated by touch is unlimited. Consider your own sensual reaction when you touch a feather and compare it to the sensation you feel when you touch a pineapple. Sandpaper will cause a different sensation than another texture such as the fur of a kitten.

Texture is a part of us at all times. When we dress, if that blouse, shirt or collar has too much starch or some jagged areas, we experience a scratchiness that is uncomfortable. If you have walked barefooted through the

house you probably have already noticed the different sensations as your feet come in contact with the hardwood floor or extremely uncomfortable objects that were dropped and never picked up. How many times have you cheered the home ball team to victory from the vantage point of rough, grainy wood bleachers? How does it feel when you put your hands into a pair of fur-lined gloves on a cold, wintry day, or pull a coarsely woven, woollen sweater over your head? Imagine the feeling when you wash your hands with a slippery bar of soap or even worse when you reach into a tupperware container, expecting a ritz cracker, but realizing through tactile sensations that someone had combined the crackers equally with water. These are just a few examples of encounters we may have with texture in our daily lives. As we become more aware of the characteristics of our natural and man-made environment, we understand:

1. That texture is a surface quality, related closely to our sense of touch.
2. That various things and objects around us feel differently as we come in physical contact with them.
3. That the quality of texture may range from hard to soft, smooth to rough, wet and slippery to dry and, sometimes, sticky.
4. That texture is another dimension that helps to identify or describe something such as a smooth or jagged rock or a wet slippery street.

5. That some textures are soothing, pleasant and draw us to them, while others are abrasive, unpleasant and repelling.
6. That pronounced textures attract attention while subtle and smooth textures are quieter and more reserved.
7. That words such as smooth, slick, glazed, shiny, silky, velvety, soft and fluffy stimulate a range of tactile (touch) sensations that contrast with words like scratchy, jagged, abrasive, granular and rugged. All of these words, plus many more, are descriptive of the world of texture.

However, texture is such more than tactile or touch sensation. Sometimes we can sense texture without touching or moving our hands over a textured surface. This can become evident when you look at the glass windows in the art room or tile mosaic displayed on the bulletin board. You can "feel," with your eyes the smoothness of the glass windows and the irregularity of the tiles set in the mosaic design. This is a result of previous experiences with texture combined with an ability to see and interpret the world of texture. Therefore, texture becomes a reality to us, not only through our sense of touch, but also through our sense of sight and our increasing understanding of the structure of things around us. An additional aspect of our search for and discovery of various textures is that many times we see and become aware of textures that are not actually there.

Types of Texture

There are different types of texture present in our environment. The first one to be mentioned is actual texture. If the artist chooses to attach such materials directly to his work, he is employing actual texture, one which can really be sensed through touch. The category of actual texture may include the very medium with which he works, as it is applied to the working surface. Vincent Van Gogh's paintings serve as a good example of the surface quality used on the canvas. In Van Gogh's paintings, rough textures have been produced by building up pigment on the canvas. It is significant that painters such as Van Gogh regard actual textures of any kind as an aid to an imitation of visual reality.

A growing appreciation of texture as an integral part of form led to many textural experiments early in the twentieth century. The cubists were very much involved in this experimentation. Their explorations of pictorial functions of texture led to an art form known as "papier colle," a technique involving the pasting of bits of newspaper, stamps, tickets, etc., directly on the picture surface. The printed and cut or torn passages of these pieces created patterns which livened up selected areas.

Eventually this use of paper was broadened to include the use of wire, wood, sandpaper, in fact any and all surfaces whose textures were appropriate and usable in the paintings. Compositions made up of scraps of this kind are called collages. The picture may be nothing but material arrangements (at times based on subject material, at other times non-representational), or these may be combined with drawn and painted passages.

Actual texture shows some very inventive exploitation in the works of contemporary artist. Aggregates, such as sand, are sometimes mixed with paint to provide a textured medium. Material surfaces of different textural properties are occasionally substituted for the conventional canvas. Furrows and ridges in the paint, of various textural patterns, are produced through the use of appropriate and convenient tools of any source and description. Textures are also transferred from materials by pressing them against the wet paint. Works are further enriched by combinations of media within them, some chalky, oily, coarse, smooth, heavy, thin, etc.

Simulated textures are very common in the field of art. Such textures call for a careful rendering or copying of the light and dark patterns created by surface character. This is essentially an academic procedure but it may be given creative application. The Dutch and Flemish artists produced amazingly naturalistic effects in still-life and

genre paintings. Their work depicts their style by moving from one texture detail to another. Simulated textures are characteristic of "trompe l'oeil," paintings which make a blatant attempt to "fool the eye." These paintings pay little attention to the factors involved in formal organization but are of some interest as examples of isolated technique. Actual textures may include either artificial (man-made) or natural textures. There are a myriad of artificial textures to be found in the environment. Some examples can include different types of cloth, paper, metal, plastic, and food items such as cereal and pasta. Natural objects could include food items, grass, leaves, bark and rocks, etc.

A third type of texture is one which may be called invented. At times, these textures may have their source in nature, but they undergo a very positive change in the hands of the artist, who rearranges them according to the needs of his work. In this case, the texture may more properly be described as decorative pattern for it usually becomes two-dimensional in its effects. It is non-representational ordinarily geometric and, having been created, is capable of high aesthetic quality. Invented texture may develop out of the artist's programmatic search for a suitable embellishment through accident of technique or a mingling of media.

A suitable example would be, "Girl before a Mirror," by Pablo Picasso. The stripes and patterns which form such a striking embellishment for this painting may originate in nature or in the artist's mind. They perform an essential function within the design in establishing decorative space, dominant areas and rhythmic passage through the work.²⁵

Terms Used in Texture

1. Actual Texture: A surface which may be experienced through the sense of touch.
2. Artificial Texture: Any texture created by man-made invention.
3. Collage: An art form in which the artist creates the image, or a portion of it, by adhering real materials, possessing actual textures, to the picture plane surface.
4. Invented Texture: Two-dimensional patterns created by the repetition of lines or shapes on a small scale over the surface of an area. The repeated motif may be the adaptation or borrowing of nature patterns used in a more regular or planned fashion.
5. Natural Texture: Textures in actual objects which are created as the result of natural processes.
6. Papier Colle: A technique of visual expression in which scraps of paper having various textures are actually pasted to the picture surface to enrich or embellish areas.
7. Tactile: A quality which refers to the sense of touch.
8. Texture: The surface character of a material which may be experienced through touch, or the illusion of touch. It may be produced by natural forces or through manipulations of the art elements by the artist.²⁶

²⁵Ibid., pp. 72-75.

²⁶Ibid., p.71.

The Element of Shape

The intent of this segment is to explain the element of shape. This will be done by discussing the definition of shape, the uses of shape, the character of shape, shapes and space and the terms used in shape. It may again be pointed out that certain material may not be applied to upcoming individual art activities relating to the element of shape. Added unincorporated material may be used at a future time. Art activities chosen relating to the element of shape include a unit on perspective and activities dealing with geometric and decorative shapes.

The Definition of Shape

If one must define it, a shape may be called an area of value, color, line or all three, possessing more or less measurable dimensions.²⁷ Its dimensions are only occasionally measurable, because it may be of great delicacy or complexity. It may be gradually blended with other shapes so that the relationship renders their areas practically indistinguishable. Shape variety is without limit, ranging from symmetrical to asymmetrical, poised to awkward, static to dynamic, outgoing to retiring and so on.

We live in a world of shapes and forms, and even the earth itself is a spinning sphere in a complex space full of an infinite number of forms extending out of the range of telescopes and space vehicles. Grasping the visual excitement of shapes in our everyday living and understanding

²⁷Ibid., p. 44

the nature of these forms can give us a better understanding of how shapes and forms affect us.

Whether one is looking at the front section of an old locomotive, the rear end of a blimp, up into a light fixture, at whimsical sculpture or a deteriorating number shape, the process of making appraisals of shapes is going on. How well we perceive the shapes of our environment depends largely on our visual sensitivity and understanding of how this element of shape affects us.

Shapes are of much the same importance to the artist as bricks to the bricklayer. Both represent the materials from which can be fashioned structures of beauty, craftsmanship and permanence. However, bricks are tangible objects, whereas shapes exist primarily in terms of the illusion which they create. The artist's role is to use the illusionistic property of this element of shape so as to lend credence to the fantasy which is inherent in art. The illusion created may be one of pure fantasy developed along non-representative lines. It may be a semi-fantasy in which the artist originates his work with identifiable objects but enhances their aspects in order to create a unified expression. If the creator is a capable artist, the eventual form, regardless of its degree of fantasy, can be perfectly convincing as a type of reality. Reality in this case obviously surpasses mere

description, unless our definition of description is enlarged to include the world of imagination.

Use of Shapes

Shapes, in works of art, may readily be recognized as representing known objects, but we cannot necessarily assume this fact to be the artist's primary concern. The observer rarely knows the exact nature of the physical objects from which the artist's work derives. As a result, he cannot assess the degree of devotion to actual appearance as shown by the work. Usually the subject-objects are the origins of a "feeling" or train of thought in the artist's mind. This then becomes a personal expression which cannot be portrayed through the literal copying of surface appearances. Objects or shapes, therefore, undergo a certain transformation and become individualized as a part of the style or language of the artist. Sometimes this transformation develops shapes which are totally unlike those seen in nature. This demonstrates that the object, as such, is not so important to the artist as are the conclusions reached through it.

The final art form is to be reached under the discipline of certain fundamental principles of composition which control and direct the ordering of shapes as well as the other elements of form. Under these principles, the elements share responsibility for:

1. The achievement of balance.
2. The control of the direction and duration of the observer's eye.
3. The development of an appropriate ratio between harmony and variety.
4. The consistency of space concept. ²⁸

Balance

In seeking compositional balance, consideration must be given the amounts of form or weight symbolized by shapes. The teeter-totter may be used as an analogy in this respect. By placing shapes of various sizes at different distances from the fulcrum, it becomes obvious that the apparent balance of the apparatus is subject to control. In this instance, the sense of weight is intuitive or felt in the art elements in terms of the various properties composing them. For instance, a dark shape seems heavier, or a shape with intense color seems to have a stronger attraction. The example of the teeter-totter demonstrates force along one axis only. This becomes very elementary when we consider that a pictorial area may contain many elements of many directions of force. The direction and amount of force depends on placement size, accent, and general shape character. The amounts of force developing out of all these factors should counter-balance each other so that a controlled tension results.

²⁸Ibid., p. 45.

Control of Attention

The momentum generated by the use of shapes leads to the possibility of controlled vision. The artist may guide the attention of the observer according to certain pre-determined paths. This facilitates visual transition or direction from one area to another and opens the way for the use of rhythmic movement. The rhythm serves as an effective unifying device.

The creation of related directions serving to bind together the optical units of a work of art is not enough for a complete aesthetic expression. One would hardly take a vacation and assume there would be no stops or breaks along the way. The length of time involved in these pauses are ordinarily planned according to the significance of the locations to be viewed. Thus it is with the planning of a work of art. The determination of the importance of the various areas of the work is a matter of artistic selection. It results from the influence of design elements as well as the artist's feelings about his subject matter. Examination of a picture of the crucifixion, for example, would probably reveal that the artist had somehow managed to make the figure of Christ paramount in pictorial importance. Importance of this kind would be based on contrast of location, size, value, texture or color. The degree of

contrast is determined by the amount of attention desired.

This principle of shape dominance operates in both representational and non-representational work, but it is tempered to some extent by qualities of association. An oval shape in a non-representational painting might inherit more than its desired degree of importance if we were to interpret it as being a head. Such interpretation as seen as usually being personal. When possible, the innate appeal of associational factors is used to advantage by the artist. These factors are weighed in the balance of relative dominance and forced to operate to the benefit of the total organization.

Shape Character

The qualities which relate or differentiate shapes may be the product of technique or inherent shape character. In a broad sense, shape character may be natural as when it seems to be a product of the vitality of nature or it may be abstract when it is apparently contrived by the artist. The distinction between these two aspects is not always easily determined, for the variations of both natural and man-made shapes are vast indeed. Generally speaking, we tend to think of natural forms as those which have been molded and shaped by the forces of nature into rounded shapes. The most elemental organic forms encountered in biological study (amoebas, viruses, cells, internal organs) are pre-eminently rounded or curved. This biological affinity

for the curve has led to the term, bio-morphic, to describe those curvilinear shapes in art which suggest the possibility of life.

Bio-morphic shapes have developed considerable significance, particularly in the hands of the surrealist artist. This shape exploitation by the surrealists is not coincidence, for their interests include the mystic origins of being and the explorations of subconscious revelations, as in dreams. Other artists (such as Matisse) have abstracted organic forms in a less symbolic and primarily decorative manner.

In direct contrast to bio-morphic shapes are the rectilinear or straight line, geometric shapes. These generally seem to bear the mechanical imprint of man's invention. The use of such shapes, as we know them today, was given its original impetus in the cubist design tradition. These shapes are inherently strong and when welded together by the artist's imagination, form an enduring and sometimes impersonal design.

Bio-morphic and rectilinear shapes are illustrative of shape families. They manifest intrinsic qualities endearing them to certain artist because they harmonize with the feelings and objectives of those artists. Obviously, there is a limitless range of shape types between the two extremes mentioned. No artist will arbitrarily reject a shape because he considers it the property of an unknown or different style. There is no test of a shape but its successful admission to the work of art. If it works, it is kept, and if not the search

must be continued.

Shapes and Space

Every work of art contains actual or implied shapes and along with these, some degree of space. Artists throughout history have reflected the controlling concepts of their time in their use of pictorial space. According to these concepts, the spatial phenomena became decorative, flat, shallow, or illusionistically infinite. In the last hundred years shallow space was favored by many present day artists. This preference is exhibited today because of the feeling that shallow space permits greater organizational control of the art elements and is more in keeping with essential flatness of the working surface. However, all spatial concepts are amply in evidence today, giving an indication of the diversity of our contemporary art scene. Space concepts are used arbitrarily, and even in combination, when necessary to achieve the desired results.

The creation of three-dimensional space (volume or masses) automatically implies the depth of space within which they must exist. The component planes (sides) of these volumes may be detached from their mother volume and inclined back into space at any angle to any depth. They may also be presented frontally (parallel to the picture plane) creating an illusion of finely graded differences of depth within a shallow space. The essential difference

between a plane and a volume lies in the absence of thickness of the plane. The plane is therefore less substantial and more flexible in its exploration of space.

Planes and volumes may be treated in terms of linear perspective, the illusionistic spatial technique whose effects are most commonly recognized. They may also be controlled in accordance with the artist's desire to create a space termed intuitive, implying that space is sensed or felt in the pictorial area. This type of space has been in evidence during much of the history of man's art. It follows no mechanical rules or formula and is unique with each work of art. Intuitive methods of space control include overlapping, transparency, inter-penetration, inclined planes and any application of the inherent spatial properties of the art elements.

Linear perspective is a mechanical means of demonstrating the visual appearance of planes and volumes in space. This appearance is based on the location of the artist in reference to the objects drawn. It is accomplished by directing parallel lines toward a common reference point. This method of space development has been most popular during periods of scientific inquiry, culminating in the mid-nineteenth century. Despite the seeming virtue of its agreement with natural appearances, there are certain disadvantages to the use of

linear perspective or the vanishing points (points of reference). Some disadvantages include:

1. It is never an honest statement of actual shape or volume as it is known to be.
2. The only appearance which can be legitimately portrayed are those which can be seen by the artist observer from his one position in space.
3. The necessary recession of parallel lines toward common points often leads to monotonous visual effects.
4. The shape distortion created by perspective decreases the design areas available to the artist.²⁹

The teaching of linear perspective in the schools is usually up to the discretion of the individual instructor. The use of a common point can be seen as another way of noticing how something is united. It is another way of looking at something or viewing it. It does, however, have its disadvantages, as mentioned above, but it does improve the students spatial relationships and his ability to relate to a different type of art.

The border, or edge of a shape, is of considerable importance despite its frequent neglect by the artist. In the definition of a shape, it was pointed out that a border is unnecessary as the extremities of value or texture are frequently sufficient to describe its limits. The most obvious conception of shape, however, consists of an outlined area. If the outline is very heavy, it can

isolate shapes from each other, and repeated outline of this kind may create a chaotic situation, with the strong lines creating roadblocks for the eyes. To avert this danger, the artist may utilize the basic interval and direction of the shapes to create unity. Otherwise, he may control contour strength in such a way as to encourage visual passage through the work. On the other hand, some artists deliberately choose to work with hazy, indistinct shapes.

All of the principles involved in ordering shapes are of little avail if those shapes are barren of suggestion or meaning. Of course, the fullness of shape meaning can only be revealed through the relationships developed by the language of art. Nevertheless, there are certain meanings within shapes, some readily recognizable, others more complex and less clear. Some common meanings given to the term, square, for example, might be perfection, stability, self-reliance or monotony. Squares may have different meanings for different people, but the number of meanings which could find general agreement are ample evidence of the common sensations shared when viewing a shape. Similarly, circles, ovals, rectangles, and a vast array of other shapes possess distinctive meanings. Their meaningfulness depends on their complexity, their application, and the sensitivity of those observing them. The artist usually selects his shapes according to the expression

he wishes to project, but he may be initially motivated by the psychological suggestions of shape. Such suggestions are exploited by psychologists in the familiar ink blot tests which are designed to aid in the evaluation of emotional stability. The mere existence of the test points up the fact that shapes can provoke emotional responses on different levels. Thus, the artist may use abstract shapes to create desired responses. By using his knowledge that some shapes are inevitably associated with certain objects and situations, he can set the stage for his pictorial drama.

The last portion of this segment will be devoted to some terms and their definitions used in the explanation of the element of shape.

Terms Used in Space

1. Bio-morphic or organic shapes: Irregular shapes which freely developed curves found in organic life.
2. Cubist: A term given to the artistic style which uses most geometric shapes that are frequently planular in character.
3. Decorative Shapes: Planular shapes.
4. Geometric Shapes: Those shapes which are standardized in character and come from the science of Geometry such as, circles, squares, triangles, etc.
5. Intuitive: (1) Knowing or recognizing by an instinctive sense rather than by the application of exact rules.
(2) Sensing or feeling something without a specific reason.
6. Linear Perspective: A mechanical system of creating the illusion of a three-dimensional space on a two-dimensional surface.

7. Organizational Control: Specific or planned relationships of the art elements in pictorial space.
8. Plane: (1) A two-dimensional shape which may exist in varied spatial relationships. (2) Planular shape, having the characteristic of a plane.
9. Rectilinear Shape: A shape which may be regular or irregular in character but is basically composed of straight lines.
10. Shape: An area having a specific character defined by a contour, or by a contrast of color, value, or texture with surrounding area.
11. Surrealism: (1) A movement in art which emphasizes fantasy and experiences revealed by the subconscious mind. An art often based on the metaphysical, or the search for the mystic origins of being. (2) An art which often uses natural objects in unnatural relationships.
12. Volume: A shape having three-dimensions or one which gives the illusion of solidity or mass. ³⁰

The Element of Line

The purpose of this section is to explain the element of line. This will be done by defining the elements of line, discussing the different properties of line and defining some terms used in line. It may be pointed out that the majority of the following material will be incorporated into individual activities which will be given toward the end of this paper. Activities chosen relating to the following information include a unit on lettering and projects involving contour drawings.

The Definition of Line

Line is the path left by a moving point. It is a path of action, the character of which is determined by the quality of the motion that created it. A line may

³⁰Ibid., p. 44.

vary in length, width, density, and direction, with each variation having its own character. This element is basic in defining visual form. Like the other visual elements, line represents a human concept employed in order to symbolize what is seen, felt, or imagined. These marks can be given length on a two-dimensional surface, or perceived as edges of things in two or three-dimensional space. Lines can appear smooth, and flowing, nervous and erratic, angry or happy and/or harsh or gentle.

Properties of Line

There are three properties of line. They are measure, type, direction, location and character. Measure refers to the length and width of line. A line may be of any length or shortness and breadth or narrowness. Therefore, there are an infinite number of combinations of long and short or thick and thin lines which according to their use may divide or unify the pictorial area (the area within which the design exists).

Any line is by its own nature a particular type. If the line continues in only one direction, it will be straight. If gradual changes of direction occur, it will be curved. If those changes are sudden and abrupt, an angular line will be created. In adding this dimension to that of measure, we find that long or short, thick or thin lines

can be straight, angular or curved. The curved line may curve to form an arc, reverse its curve to become wavy, or continue turning within itself to produce a spiral. The alterations of movement become visually entertaining and physically stimulating if rhythmical. A curved line is inherently graceful and to a degree, unstable. The abrupt changes of direction in an angular line creates excitement and/or confusion. Our eyes frequently find difficulty in adapting themselves to its unexpected deviations of direction. Hence the angular line is one which is full of challenging interest.

A further complication of line is its basic direction, one which may exist irrespective of the component movements within the line. That is, a line may be a zig-zag type but take a generally curved direction. Thus, the line type may be contradicted or flattered by its basic movement. A generally horizontal direction could indicate serenity and perfect stability, whereas a diagonal direction would probably imply motion. A vertical line generally speaks of such things as poise and aspiration. Line direction is most important, for in a large measure it controls the movements of our eyes while viewing a picture. This movement may bring about continuity of relationships among the various elements and the properties.

The control exercised over the foregoing line properties may be enhanced or diminished by the location of the line. According to its placement, a line may serve to

unify or divide and balance or unbalance a pictorial area. A diagonal line may be soaring or plunging, depending upon its high or low position relative to the frame. The various attributes of line may act in agreement toward one goal or may be serving separate roles of expression and design. It is obvious, therefore, that a fully developed work may recognize and utilize all physical factors, although it is also possible that less than the total number may be successfully used. This is true usually because of the dual role of these properties. For instance, unity in a work may be achieved by repetition of line length while variety is being created by difference in its width, medium, or other properties.

Another property of line is its character. This term is largely related to the medium with which it may be used. Different media are sometimes used to create interest. However, a monotonous effect could result if the same line were used in repetition. The nature of the drawing instrument is important in determining the emotional quality of the line. One can easily see the difference in the expressive qualities inherent in the soft, blurred lines of chalk as opposed to the precise and firm lines of pen and ink. Other instruments such as the brush, stick, fingers and so on, all contain distinctive expressive capabilities which may be exploited by the artist. The artist is the real master of the situation, and it is his ability, experience, intention, and mental and physical condition that will determine the effectiveness of line character.

Depending on the artist one may find lines of uniformity or accent, certainty or indecision, tension or relaxation.

Along with the quality of character a line may be expressive. The qualities of line may be described by general states of feeling, happy, sad, tired, energetic, alive, and so on. However, in a work of art, as in the human mind, such feelings are rarely so clearly defined. There are an infinite number of conditions of varying subtleties which may be communicated by the artist. The recognition of these qualities by the spectator is a matter of feeling, which means that he must be receptive and perceptive and have his own reservoir of experiences. For example, if an individual has ever walked along a dirt road or a sandy beach with a stick in his hand, it would almost be impossible not to draw or leave some expression or mark of some kind. Perhaps just a meandering line that follows an individual on the beach or moving a finger across the top of a dusty table may have its meaning in an expressive way. Expressive qualities of lines can be felt when writing a letter or adding up the monthly bills. An individual can enlarge quite extensively on the many uses of line in a work of art. Through the factor of expression or character, individual lines come to life as they play their various roles. ³¹

³¹Ibid., pp. 33-34.

Terms Used in Line

1. Calligraphy: The use of flowing rhythmical lines which intrigue the eye as they enrich surfaces. Calligraphy is highly personal in nature similar to the individual qualities found in handwriting.
2. Contour: A line which creates a boundary separating an area of space from its surrounding background.
3. Decorative: The quality which emphasized the two-dimensional nature of any of the visual elements.
4. Line: The path of a moving point, that is, a mark made by a tool or instrument as it is drawn across a surface. It is usually made visible by the fact that it contracts in value with the surface on which it is drawn.
5. Mass: A three-dimensional form or body which stands out from the space surrounding it because of difference in color, value, or texture. The physical bulk of a solid body of material.
6. Plastic: A quality which emphasizes the three-dimensional nature of shape or mass. On a two-dimensional surface, plasticity is always an illusion created by the use of the visual elements in special ways. ³²

The Element of Space

The intent of this last segment concerning the elements of design is to explain the element of space. This will be done by defining the element of space, discussing the types of space and listing some terms used in space. It may be pointed out that some material presented concerning the element of space may not be incorporated into an art project at the present time, but may be used or applied at another point and time. The projects chosen relating to

³²Ibid., p. 31.

the element of space include: a toothpick sculpture, a mobile, and a project dealing with overlapping objects.

The Definition of Space

Space is an element which surrounds us. It is plastic in that it stretches to infinity, can be compressed into the most minute crevice and yet, exists only as a concept. Space can be experienced two and three-dimensionally and it is a vital part of visual design. Space is the indefinable, great, general receptacle of things. It is continuous and infinite and ever present. It cannot exist by itself because it is part of everything. By gaining an awareness of space and the use of space in design, an individual will learn how it is used to express ideas. One can become aware of the importance of space in a design and learn to observe the manner in which others have used it and manipulated it to enhance their designs.

Types of Space

There are two basic types of space available to the artist. Both are fundamental to spatial conception. The first type of space is termed, "the decorative spatial concept." The artist should realize that the actual surface to which he is physically limited usually two-

dimensional and that suggestions of space, as they occur on this surface, are almost entirely a matter of premeditated illusion. The usual picture plane (paper, canvas, board, etc.) has height and width but no depth which could be of any significance to the artist. This depthless surface could be called decorative space or a space which exists across the plane rather than in it. When he adds any element of design to this blank surface plane, the artist begins to cut, divide, and rearrange the decorative space into smaller units. When this happens the illusion of depth may appear either accidentally or as a result of the intention of the artist. The depth or three-dimensional spaces of vital concern to the artist must both be organized into a coherent whole. Decorative space invariably exists in the sense that distances between images or elements can be measured across the picture plane. It exists only in theory in the sense that the image is completely confined to the picture plane. Thus, in terms of depth, decorative space becomes a matter of degree. Decorative space ceases when it is obvious that the artist intends to cut the image from the plane on which it physically rests. It is doubtful that the human mind which affects the eye will accept the idea of a perfectly flat surface in an art work because the slightest

maneuvering of any element upon the plane will produce an illusion of depth-space.³³

Another type of spatial concept is termed, "plastic." The term plastic is applied to all images which assume the qualities of the third dimension. Man bases much of his art on his experiences in the objective world, and it is a natural conclusion that he should explore the resources of pictorial space. Plastic space can refer to deep and/or infinite space and shallow space.

An art work which emphasizes deep space excludes itself from the picture plane except as a starting point from which the space begins. The observer of such a work seems to be moving continuously in the far distances of the picture. This spatial feeling will be recognized by those who have looked through an open window over a landscape which seems to go on and on into infinity. The infinite quality of illusionistic space is created by the recognition of spatial indications which are produced by certain relationships of art form. Size, position, overlapping images, sharp and diminishing details, converging parallels, and perspective are the traditional methods of indicating deep spatial penetration.³⁴

Infinite spatial concepts, sometimes called atmospheric perspective, dominated Western art from the beginning of

³³Ibid., p. 99.

³⁴Ibid., p. 100.

the Renaissance (about 1350) to the middle of the nineteenth century. Linear perspective was developed by fifteenth-century Italian architects and painters. The artists observed that parallel lines appear to converge toward a common point (the vanishing point) and that objects grow smaller as they recede into the distance. In geometry the vanishing point is called infinity. However, artists today usually discard the "deep space" illusion³⁵ and incorporate the shallow space concept (limited depth). Any space concept is valid if it demonstrates consistent control of the elements in relation to the spatial field chosen.

Another indication of the plastic spatial concept is shallow space. Shallow space is sometimes referred to as "limited depth," because the artist controls the use of the visual elements so that no point or form is so remote that it does not take its place in the pattern of the picture surface. Artists often take an intermediate spatial position, keeping some of the qualities of deep space, but relating them to the picture plane. Awareness of the presence of the picture surface usually limits the space of a composition. Varying degrees of limited space are possible, ranging from the near-decorative to the

³⁵Ibid., p. 101.

near-infinite. Limited or shallow space could be compared to the restricted spatial feeling of a box or stage or a long empty hallway. Egyptian, Oriental, Byzantine and medieval artists used comparatively shallow space in their works. The works of the early Renaissance were often based on shallow sculpture reliefs. Some modern artists have elected to use the concept of shallow space on the theory that it admits more positive control and is more in keeping with the flatness of the working surface. Space in this context is conceived as a product rather than as a tool. It is created by the tools or other art elements. The importance of space lies in its function and a basic knowledge of its implications and use is essential to every artist. The concept of space can be exercised through its two-dimensional surface arts such as drawing, painting and printmaking and in the plastic areas such as sculpture, ceramics, jewelry and so on. ³⁶

Terms Used in the Element of Space

1. Atmospheric (aerial) Perspective: The illusion of deep space produced in graphic works by lightening values, softening contours, reducing value contrasts and neutralizing colors in objects as they approach the horizon, while following the general principles of linear perspective.

³⁶Ibid., p. 102.

2. Decorative Space: A concept in which the visual elements have interval relationships in terms of a two-dimensional plane.
3. Four-dimensional Space: A highly imaginative treatment of forms which gives a sense of intervals of time or motion on the picture surface.
4. Intuitive Space: Relationships of the visual elements on the surface of the picture plane so as to give a feeling of the third dimension without actually giving a true illusion of solidity and depth.
5. Infinite Space: A pictorial concept in which the illusion of space has the quality of endlessness found in the natural environment. The picture frame has the quality of a window through which one can see the endless recession of forms into space.
6. Plastic Space: A concept in which the visual elements on the surface of the picture plane are made to give the illusion of having relationships in depth as well as in length and breadth.
7. Shallow Space: Sometimes called "limited depth," since the artist has control of the visual elements so that no point is so remote that it does not take its place in the pattern of the picture surface.
8. Space: The interval or measurable distance between pre-established points.
9. Three-dimensional Space: A sensation of space which seems to have thickness and depth as well as length and breadth.
10. Two-dimensional Space: Measurable distances on a surface which show length and breadth but lack any illusion of thickness or depth."³⁷

³⁷Ibid., p. 99.

V. CURRICULUM DEVELOPMENT

The Meaning of Curriculum

In this section the intent is not to elaborate upon an extensive art curriculum involving all grades but to expound upon some vital aspects of the curriculum relevant to a seventh grade art program. Topics that will be discussed include the meaning of curriculum, the objectives or goals, continuity and sequence and evaluation.

The term curriculum means a sequence of activities that is intentionally developed to provide educational experience for one or more students. In this conception the curriculum consists of activities in which the student is to engage and which are presumed to have educational consequences. Such a sequence of activities can be developed by the student without the assistance of the teacher, it can be developed jointly by teacher and student, it can be developed by the teacher alone, or it can be developed by groups outside the classroom and implemented by the classroom teacher. Furthermore, a curriculum can be developed for very brief periods of time or it can be developed for an entire school year or series of years.

It should be pointed out that the term "activity", is central to the conception of curriculum used here. Activity implies that the curriculum is going to engage the student

in some type of action, painting, discussion, reading, analyzing or drawing some object or idea. In this sense the identification by a teacher or a group of a series of topics does not constitute a curriculum any more than a book or a single painting. A curriculum is a series of activities designed to engage the student in some content that is intended to have educational consequences. An activity does assume some content. There is no activity that is without content. The hoped for consequences of curriculum activities are typically thought of as the objectives of the curriculum.

In the late 60's and early 70's there was an increasing interest in the form and function that objectives should take in the development of curriculum. Through the years, there has been a rash of different conceptions concerning an effective rationale for curriculum planning. For instance, Ralph Tyler believes that the curriculum planner should attend to four questions in the course of his work. He must ask: "(1) What educational ends should the school seek to attain? (2) What educational experiences are likely to attain those ends? (3) How can those experiences be most effectively organized? (4) How can those experiences be evaluated?" ³⁸

Although educators use most of these criteria regularly, the most important or significant thing for students to know

³⁸Ralph W. Tyler, Basic Principles of Curriculum and Instruction, (Chicago: University of Chicago Press, 1950), p. 1.

is the structure of knowledge within each of the subjects in the curriculum. This means that it is most important to develop an understanding of the fundamental elements that give a subject its unique character. If the student is able to grasp those elements, his understanding will permit him to see relationships among the various fragments of knowledge within a given subject and will also allow him to see how the information in that subject is related to other branches of knowledge.

Jerome Bruner states that an understanding of structure will make the content of a subject more comprehensible, easier to remember, easier to apply to life situations, and less distant from the advanced knowledge in the field.³⁹ In other words, the rudiments of a subject are not only significant to an organized field of knowledge, but they have stood the test of survival and are more useful than other bits of information.

Educational Objectives

If an educational program is to be planned and if efforts for continued improvement are to be made, it is very necessary to have some conception of the goals or objectives that are being aimed at. These educational

³⁹Jerome Bruner, The Process of Education, (Cambridge: Harvard University Press, 1963), p. 23-26.

objectives become the criteria by which materials are selected, content is outlined, instructional procedures are developed and criteria for evaluation is prepared.

To describe more fully an objective or goal, one can say they are an end or outcome of an activity describing the value inherent in that activity and the benefit to be derived from doing it. The statement of an objective serves as justification for some instructional procedure by stipulating the value to be gained from that procedure by the learner. In theory, objectives and concepts structure curriculum. This is to say that objectives are determined first and that activities are then selected to insure that the concepts sought can be obtained by the learner. However, a cursory examination of the history of art education will demonstrate that exactly the reverse of this process has been characteristic of our field. Over the years a relatively stable curriculum has been justified by a considerable number of diverse and sometimes even contradictory concepts of value. For example, it is argued that the purpose of education is to change student behavior and that those changes should be described in words that point to the things that students will be able to do after having engaged in a set of learning experiences that they could not do before having had those

experiences. However, statements of educational goals which describe mental events, feelings, attitudes or values that one cannot observe in manifest behavior are difficult to write as statements of behavioral objectives. Thus, a teacher in order to get his students to become more aesthetically sensitive or more perceptive would need to rephrase his statement so that it referred to what a more aesthetically sensitive or perceptive student would do.

This conception of the correct way to formulate educational goals has consequences other than those of operationalizing goal statements. To produce specific operational goal statements, a teacher or curriculum developer almost always has to specify such behaviors for small units of material or skills to be learned since the larger the unit the more difficult it is to describe behaviors that are not vague or ambiguous in character. This prescription for precision tends to encourage teachers to think of their educational programs in chunks with each having a set of behavioral objectives which are to be mastered before proceeding to the next chunk.

Those who advocate the use of behavioral objectives in curriculum planning usually consider the formulation of such objectives as making the goals clearer for the student and the teacher, and that behaviorally stated objectives make it easier to select curriculum content

and to evaluate student performance. It is not an exaggeration to say that curricular theorists who advocate the use of behavioral objectives believe that the formation is the most crucial step in curricular planning. In this regard, Ralph Tyler has written:

"By defining these desired educational results (educational objectives) as clearly as possible, the curriculum-maker has the most useful set of criteria for selecting content, for suggesting learning activities, for deciding on the kind of teaching procedures to follow, in fact to carry on all the steps in curriculum planning. We are devoting much time to the setting up and the formulating of objectives because they are the most critical criteria for guiding all the other activities of the curriculum-maker." ⁴⁰

Continuity and Sequence

The acquisition of complex skills in any field of activity is seldom achieved in a single session. To learn to write, to drive to work, to multiply or draw requires sustained opportunities to develop and practice certain skills so that they become internalized resources available when needed. Those of us who have learned to drive do not go through an intense problem-solving experience when we are actually driving. After we have experienced

⁴⁰Ralph W. Tyler, Basic Principles of Curriculum and Instruction, (Chicago: University of Chicago Press, 1950), p. 44.

some time behind the wheel, our initially difficult actions become more coordinated and less demanding. To learn the skills and driving tactics necessary for surviving on urban freeways requires a series of sessions in which those skills can be taught and practiced. Most of us need time to learn to drive. Furthermore, few of us attempt to learn all the skills of driving at once.⁴¹

There is much in the example of driving that is useful for thinking about learning to draw, to paint, to work with clay or to artistically appraise visual art. First, it suggests that when children are moved abruptly from project to project in art they are not likely to learn to cope effectively with the demands that each of the projects make upon them. What often happens when this occurs is that although the child is stimulated by the novelty of a new material or project and although he may enjoy exploring it in a superficial way, the brevity of his experience with it does not permit him to learn to use the material with any real sense of craft. In short, lack of continuity hampers the development and refinement of the skills necessary for using the material as a medium of expression.

There are remedies to such situations in the art curriculum. First, it is important not to conceive of learning activities as merely a collection of independent

⁴¹Elliott Eisner, Educating Artistic Vision, (New York: The Macmillan Company, 1972). p. 38.

events in which children are to work. A curriculum in art needs sufficient continuity so that skills can be developed, refined, and internalized and hence become a part of an expressive repertoire.

Second, time intervals between art activities need to be short enough so that interest in the project does not wane. Long periods between projects increase the difficulty of developing and refining the insights and skills gained in previous work sessions. Children, like the rest of us, get rusty when the opportunity for practice is not available. Those who teach art as art specialists sometimes underestimate the importance of such continuity in programs for young children, yet at the college level daily art classes provide contact with art tasks and such tasks extend over long periods of time. Furthermore, the amount of time spent during any one session may be as long as several hours. The point here is that those of us who have specialized in art or art education sometimes fail to appreciate how much time and effort have been spent in developing the skills we possess. If such time and effort are necessary for adults, why should we assume so much less is needed by children? Most of us, including children, need much more time than what is typically provided in the art curriculum to develop the competencies we desire. The previous statement is especially true in our school where most students have only one semester of art.

Not only is time important in developing ability in art, but a sequence along with the continuity is desirable. Sequence refers to the organization of curriculum activities which become increasingly developed as students proceed. Thus, a student might, for example, be encouraged to work with a limited palette when first starting to paint and to gradually increase the range of color he may work with. Such an arrangement of activities would be intentionally sequential and would build upon the skills previously acquired. This means that the teacher and the program employed can provide for the gradual development of competencies by attending to the problems of sequence in curriculum planning. Sequence in certain activities may be overlooked. For example, how many times have we experienced the scene of a child in nursery school painting with tempera and nonresilient brushes on an upright easel using thin newsprint. One can only wonder how much freedom is in fact provided in such a context. The task of painting with fluid tempera point on an upright surface using nonresilient brushes on newsprint is one that would frighten most mature artists. Yet nursery schools, in the name of creativity, are prone to make precisely these materials available to the young child.

The curriculum that is provided to students or developed by them in art should not be a random array of novel explor-

tions. Artistic learning is complex. It is not likely to develop a program saturated with fragmented excursions into novel material. This does not mean that a curriculum in art needs to be uninteresting. An effective program need not be no smiles and drained totally of emotion. When children capture a sense of control and use it in the pursuit of purpose, they tend to be charged up in a way that is quite different from a passing infatuation with novelty. Children who feel a sense of mastery seldom need to be motivated by a teacher. Their own delight in being able to achieve, in being able to give form to their thoughts, their images, and their feelings is tremendously gratifying to them. When this occurs, the problem the teacher has is usually one of keeping them away from paints, clay and macrame, etc.

Evaluation

What is art evaluation? Briefly, we could say that art evaluation involves an ability to make judgments concerning the adequacy of art objects in relation to known or understood standards. Such standards function according to cultural norms and prevailing esthetic concerns. Thus they tend to fluctuate according to the period from which they emerge. For educators, this means that in any art evaluation training, the participants would have to be familiar with current art movements and styles as they

formulate criteria and make judgments about certain works of art. Judgments made about their own work would not only be formulated within the realm of prevailing art trends but would also be related to the nature of the assignment, instruction, goals, and expectations concerning art ability. This judgment making process seems to be a continuous one not only occurring at the conclusion of the project but during its development as well.

Evaluation plays a pervasive role in creative production. It occurs as ideas are filtered through, eliminated or redefined to conform to some expected end or intended goal.⁴¹ Even the decision to abruptly terminate a particular art experience involves some evaluation of its work or relevance to a larger goal. As Guilford explains this complex process, he indicates the presence of overlapping and looping between various phases through which ideas evolve and develop. The creative process, he notes, involves a "perpetual system of checks and balances," occurring as ideas are perceived, developed, and reflected upon.⁴² Guilford also notes that his findings regarding the pervasive role of evaluation in the creative process differ somewhat from those of Wallas. Wallas' description of steps in a complete episode of creative

⁴¹J. P. Guilford, The Nature of Human Intelligence, (New York: McGraw-Hill Book Company, 1967), pp. 314-316.

⁴²Ibid., pp. 314, 329.

production implies that evaluation occurs during the last step, verification, where solutions are tested and elaborated. However, Guilford recognizes the possibility that higher evaluation levels may occur near the end of the creative process rather than during the early stages.

Based on these points, evaluation in the form of self-evaluation should naturally occur as a student works. Each phase through which his work evolves should include analysis, refinement, and assessment in terms of its relevance to selected goals. Evaluation should also occur at the conclusion of a project as the student examines the extent to which he has successfully completed an assignment according to those goals. Such evaluation should yield information about future directions to pursue based on that which was learned from the previous art experience.

Formal teaching of a judgment-making process during development of work and after its completion is difficult if not unheard of in visual arts training programs. Some reasons for avoiding this area of instruction have already been given. However, it is often optimistically assumed that older students will eventually learn to evaluate their present and future work.

For evaluation to be significant, it must become an integral part of the whole art educational program. Given the proper outlook and direction, evaluation with training and application can be constructive rather than destructive. Constructive evaluation, as it is referred to in this section, involves a judgment-making process which is meant to further a student's art learning rather than to close it off. Such an approach is grounded in discussions concerning positive points in a work along with areas needing improvement. Upon locating areas needing further analysis or refinement, discussion between teacher and student should follow concerning alternative ways to solve problems in the work. Evaluation should be made as soon as possible so that future learning can be made easier. In doing so, criteria can be cooperatively developed and applied to distinguish between good and poor solutions. As Torrence suggests: "Children should be taught early not to be afraid to express their ideas. They themselves can be taught to evaluate some of them, and these can be tested or considered further by the group and evaluated on the basis of the evidence. This testing can take place in a sympathetic and constructive manner."⁴³

⁴³ E. Paul Torrence, Rewarding Creative Behavior, (Englewood Cliffs: Prentice-Hall, Inc., 1965), p. 316.

The ultimate goal of such instruction is to develop an internalized locus of evaluation whereby a student can eventually apply criteria and learnings taken from evaluation in the classroom to situations where he works on his own. Such internalized application of criteria would allow students to independently yet knowledgeably make judgments and select direction for future art endeavors.

Constructive evaluation training can be initiated through discussions about art, art produced by students and professionals (reproductions, slides, etc.) The bases of such discussions can be established at the elementary level and continued and expanded upon during the middle and secondary years. To train students in art evaluation, a balance would have to be achieved between media manipulation lessons and those dealing with analyzing works of art. Art analysis serves as a form of inquiry through which to develop greater sensitivity to handling of subject matter and ways to communicate ideas through materials and art elements. In so doing, evaluative criteria can eventually become a natural part of concluding discussions, and concluding discussions become a more natural part of activities in art. An organized fashion of presenting the criteria for evaluation from a teacher's standpoint might be in the form of a lesson plan filing card. This card would have vital information concerning the individual activity such as the name of the

project, procedure, materials, objectives, time involved and the criteria for evaluation. Also, examples of previous work done will be included with this card. The student should have access to these cards for better understanding. Mimeographed copies could be sent to those students who are absent for lengthy periods of time.

Early training in making both visual and verbal responses to art helps to develop a student's sensitivity to his own work as well as to that of others, to that which is being said through media, forms, lines, etc. This is especially important when students reach middle and secondary levels where quality and technical skills become more critical. A frame of reference is thereby established through previous evaluative discussions to guide present and future art work, with intentions of setting goals and judging whether those goals are being achieved. The more aware students are of criteria by which they themselves can evaluate their work, the more they can independently select and pursue directions in their work.

The mutual contributions of student and teacher are emphasized in a constructive evaluation situation. At the outset of a project, goals are stated and discussed. Such goals should be developed cooperatively to avoid the common pitfall of assessing student work solely according to teacher-selected criteria. Grading, developed through a cooperative plan, sometimes then becomes a natural

consequence of prior evaluative discussions rather than overzealous rewards or forms of punishment. No big surprises, or, for that matter, disappointments should occur if a student is aware not only of his progress, but also of areas needing improvement. Grading without prior evaluative discussions can be as meaningless as road markers without a road.

In summary, to be sure, art education has a distinct reputation for encouraging freedom of thought and expression. In this respect, art education tends to be somewhat different from other subject areas in methodology and content. No matter what the focus and underlying convictions of any given art program, this does not mean its products of learning and creativity are evaluation free and cannot be assessed with seriousness and meaning. There is important art learning to be gained through constructive evaluative practices. Inherent in the creative production of ideas is the element of reflective thinking, (the ability to commitment and critical detachment are necessary ingredients for this process and for recognizing progress in art learning. Without the latter, critical detachment, there can be no modification processes, no adjustments and revisions in regard to that all important intended end in the activity. For genuine creativity to flourish, its products must be viewed in an evaluative capacity to adequately identify

quality, improvement, and future directions. To omit this from programs, when educating students in the visual arts is to deny them a full and realistic sense of what art is all about.

VI. IMPLEMENTATION OF THE PROJECT

Identification of General Course Objectives

There are specific plans for a given course or grade level. These are necessary to order to establish what will be accomplished in the classroom. As was mentioned previously, objectives whether they be general or specific can give a better insight into what is being done and what is not being done. Goals or objectives may be complete as being either general or specific. The following is a list of general course objectives designed for a seventh grade program emphasizing the elements of design.

The student on an increasingly sensitive scale will:

1. Use the elements of design in activities geared toward those elements.
2. Make and justify value judgments about the arts.
3. Develop and apply creative abilities (originality, inventiveness and imagination)
4. Recognize the importance of the elements of design as a basis for creative expression.
5. Use various techniques in manipulating the media.
6. Display a sense of personal pride, achieve self-identity and accomplishment through the arts as a means of personal expression and satisfaction.

7. Evaluate components of the environment aesthetically and display an attitude of concern and responsibility and work toward its improvement and/or completion.
8. Form desirable work habits by assuming responsibility in the proper use and care of art supplies and in maintaining an orderly classroom.
9. Develop a proper attitude or appreciation for the disciplined freedom present in the art classroom.
10. Develop a working knowledge of the basic facts or terms which underly art expression.

Establishment of Class Routine

The intent of this section is to establish a workable class routine. This will be accomplished by discussing three areas. These areas concern guidelines regarding class routine, adolescent characteristics and classroom setting. The main importance of establishing a class routine is organization and efficiency of teaching. The young adolescent needs a highly organized and/or prepared teacher to bring out the best in him, to expand his vision and to stretch his world to the farthest boundaries.

There are many guidelines with which to be dealt in establishing an effective class routine. For example, some personal and relevant guidelines would include individual behavior, daily class prodedures, seating, talking and clean-up. To explain, it was my contention in the past that

there must be a certain amount of disciplined freedom to occur in the art room. Students at some time or another will engage in activities which require the spontaneous task of getting out of their seats without permission in order to refill supplies or whatever. This type of freedom doesn't exist in most other classroom in our school. Given this freedom the students sometimes take advantage of the situation. Therefore, ground rules or limitations have to be set in a logical and orderly fashion. Organization and enforcement of certain guidelines might serve as the key to a workable and efficient daily class routine.

In addition to incorporating some of the previously mentioned guidelines in establishing a workable class routine, one should have a basic knowledge of the typical adolescent. Not all adolescents are alike however, there are certain behaviors characteristic to this age level. Most adolescents are considered to be:

1. Vibrantly alive.
2. Grown up one minute, child-like the next.
3. Newly aware of things.
4. Cut-ups and show-offs.
5. Interested in sexual opposites, with girls taking the lead.
6. Pretending much of the time.

7. Searching, sensitive, changing, moody.
8. Often ill at ease.
9. Self-conscious.
10. Hypersensitive about almost all things.
11. Inclined toward excesses.
12. Apt to demonstrate periods of discouragement in their efforts to discover who they are and what they are.
13. More cooperative with the instructors who respect their wishes to be treated like an adult, yet who asserts positive constructive leadership.

In establishing a workable class routine, teachers of art have to deal with such characteristics. In doing so, limitations for standards of behavior have to be established. Even so, adolescents still tend to demonstrate a strong wish for non-conformity to adult prescriptions.

The physical setting is important in establishing a workable class routine. The following is a list of characteristics pertaining to our junior high school:

1. Students are on the year-round-schedule which means they attend school 9 weeks and are off 3 weeks. (7th and 8th grade)
2. For the teachers progress reports and grade cards are expected every three weeks.
3. The average classroom size for art varies from 25 to 35.
4. Students are required to take art for one semester in the seventh grade.
5. For the teacher, the above (4) means teaching 16 classes a year.

6. Funding for these classes amounts to approximately \$425.00 annually.
7. The Fine Art instructors are on a twelve-month contract which allows no three-week intervals.
8. The average enrollment is approximately 1,100 and growing rapidly.

Keeping in mind the physical nature or setting of the classroom, the characteristics typical of the adolescent, and the previously mentioned guidelines a workable class routine might be set up. The following is a personal established class routine.

Daily class procedure has its importance not only for organization, but for more effective teaching. To explain briefly, students are expected to get needed supplies and get in their seat before the bell rings. During this time roll is taken. Other supplies are passed out after roll is taken. If individual needs are varied, then from 3 to 5 minutes are used for getting added supplies. When some units require standing or moving around, the students will be required to get whatever supplies are needed and start on their classwork. When they are finished they may take their seat. The students are expected to work on their individual projects during the class period. The last five minutes of class is devoted to clean-up time unless more time is needed. The students are to be in their seats before the bell rings dismissing the fifty-five minute class period. This clean-up time is used to discuss the

next day's assignment or activities and count supplies. During the class period, no loud talking and excessive loafing and talking should be allowed.

Behavior problems do arise occasionally in an art class. When they do, the students are given either a verbal warning (either inside the classroom or individually outside the classroom), moved to another location, given a discipline letter to be signed by a parent, given a call at home or sent to the office. Curbing behavior problems can be frustrating and time consuming. At this point, organization and enforcement of limitations are very important and may act as a facilitator in curbing behavior problems.

For seating, the students, at the beginning of the art course may sit where they want. However, there cannot be more than four sitting at one table. Students lose this privilege of sitting where they want by getting two warnings during a single class period. These warnings may be due to excessive and loud talking and/or loafing.

Excessive and loud talking may become a problem in the classroom unless limitations are set. When the noise level rises above a whisper or what is considered talking quietly, then warnings are given to either individuals or the class as a whole. Excessive and loud talking may be the most noted and uncomfortable problem for the instructor to live

or deal with in the classroom.

Clean-up procedures should be as orderly as possible. It is wiser to allot sufficient time for clean-up than to wait until the last minute. The time needed for efficient clean-up will vary with different projects and should be allotted accordingly. An effective system in my classroom involves one of the eight tables cleaning each week. Their responsibility includes checking the floor, clearing off tables, shoving chairs under the table (done after the bell rings), straightening the projects and cleaning the sink if needed. If a table does not do a proper job for any number of class periods during that week, the following table deducts those number of days to clean.

In concluding, the establishment of a practiced and serious class routine is very important. Specific organization promotes more efficient teaching strategies. In establishing a class routine, the previously mentioned areas were the so called main, "trouble spots." It is generally known or assumed that in those art classes where the teacher builds respect for serious art endeavor, taking into consideration all aspects of the physical setting as well as the individual student needs or characteristics, where excessive and loud talking and socializing are minimized, the student's performance and resulting products are of a higher caliber than those of students in a highly

permissive situation.

Unit Structure and Sequencing

Unit structure and sequencing are directly related to the elements of design. Each unit is devoted to one element. Therefore, the units of space, shape, color, line and texture were given. Each unit progressed until the last element was covered. The time allotted for the design elements was approximately 16 weeks. The semester program in art involved eighteen weeks. The added two weeks was devoted to a unit in macrame emphasizing all the elements.

Each unit had a filing card providing the students and the instructor with information relevant to each unit. This information was stated as simply as possible for better understanding. Essentially, each unit card stated what the students were going to be doing, how it was to be done, why it was to be done, materials to be used, the time to be allotted and the criteria for judging. The following are examples of information given on each unit filing card:

UNIT ON TEXTURE

What: (Projects)

The students will be working with certain activities dealing with the element of texture. The students will progress through a series of exercises covering the following areas:

1. Collage
2. Artificial Texture
3. Natural Texture

4. Paper Collage
5. Invented Texture
- Why: (Objectives)
1. Increase the student's awareness of surface qualities inherent in our environment.
 2. Increase student's awareness of textures when used as an art form.
 3. Increase tactile response of the students.
 4. Increase student's use of the ruler.
- How: (Procedure)
- By assigning students certain activities dealing with the element of texture.
- Materials:
1. Natural objects (leaves, rice, sand, rock, beans, peas, dried corn, etc.)
 2. Artificial objects (pasta, cereals, colored sugar, etc.)
 3. Glue
 4. 12x18 paper
 5. Different types of paper
 6. Any material or object necessary for completing the specified projects.
- Time: Approximately 3 weeks
- Criteria for Judging:
1. Neatness
 2. Originality
 3. Completion
 4. Above criteria will be varied according to each project.

UNIT ON SPACEWhat: (Projects)

The students will be working with certain activities dealing with the element of space. The students will progress through a series of exercises covering the following areas:

1. Toothpick sculpture
2. Mobile
3. Overlapping objects

Why: (Objectives)

1. Increase the student's awareness of different form of space.
2. Increase the student's creativity in forming space.

How: (Procedure)

By assigning certain activities concerning the element of space.

Materials:

1. Toothpicks (flat)
2. Glue
3. Different types of paper including white or manila paper
4. 12x18 manila paper
5. Base (wood or cardboard) for toothpick sculpture - 5x5

Time:

Approximately 3 weeks

Criteria for Judging:

1. Neatness
2. Originality
3. Completion

UNIT ON LINEWhat: (Projects)

The students will be working with projects or certain activities dealing with the element of line. The students will progress through a series of exercises covering the following:

1. Lettering - 11 projects
2. Contour - 2 projects

Why: (Objectives)

1. Increase awareness of the possibilities of line being used as an art form.
2. Increase student's skill in the art of calligraphy.
3. Increase student's awareness of spatial relationships.
4. Increase familiarity with the ruler.
5. Increase student's awareness of the physical properties of line, measure, type, direction, location, and character.

How: (Procedure)

By assigning students certain activities relating to the above mentioned objectives.

Materials:

1. 9x12 manila and white paper
2. 12x18 manila and white paper
3. Magic markers and flairs
4. Ruler
5. Glue
6. Cardboard
7. Aluminum foil
8. Pen - Pencil
9. Speedball Text

Time:

Approximately 6 weeks

Criteria for Judging:

1. Neatness
2. Originality
3. Completion
4. Above criteria will be varied according to each project.

UNIT ON SHAPEWhat: (Projects)

The students will be working with certain activities dealing with the element of shape. The students will progress through a series of exercises covering the following:

1. Perspective
2. Volume
3. Geometric Shapes
4. Decorative Shapes

Why: (Objectives)

1. Increase awareness of the different shapes inherent in our environment.
2. To appreciate self-expression.
3. Increase awareness of thinking and communicating.
4. Increase awareness of spatial relationships.
5. Increase skill in using the ruler.
6. Create awareness of drawing in one and two points.
7. Give students opportunity to compete against themselves.

How: (Procedure)

By assigning students certain activities concerning the element of shape and relating to the above goals.

Materials:

1. Pencil - Pen
2. 12x18 manila and white paper
3. 9x12 paper
4. Magic markers and flairs
5. Ruler

Time:

Approximately 5 to 6 weeks

Criteria for Judging:

1. Neatness
2. Originality
3. Completion
4. Above criteria will be varied according to the individual project.

UNIT ON COLORWhat: (Projects)

The students will be working with certain activities dealing with the element of color. The students will progress through a series of exercises covering the following areas:

1. Color Wheel
2. Color Schemes
3. Value
4. Color Terms

Why: (Objectives)

1. Increase awareness of the possibilities of the creative aspects of color.
2. Increase awareness of the color terms.
3. Appreciate self-expression through color use.
4. Notice varied effects of color upon paper.
5. Increase awareness of the different shades and tints of one color.

Materials:

1. Red, Blue and Yellow Tempera Paint
2. 9x12 and 12x18 manila paper
3. Magazines
4. Glue
5. Definitions of color terms
6. Ruler

- Time: Approximately 2 to 3 weeks
- Criteria for Judging:
1. Neatness
 2. Originality
 3. Completion
 4. Above may vary due to individuality of each project.
- How: (Procedure) By assigning students certain activities concerning the element of color and relating to the above mentioned objectives.

Evaluation of Student's Art Work

An evaluative format for student's art work should give purpose, continuity and direction to the student's efforts. Evaluative strategies should be geared directly toward meeting effectively the desired objectives. Reporting of student progress varies from school to school with some schools utilizing separate evaluations for behavior and for performance. Some simply indicate that the student has performed satisfactorily or unsatisfactorily. Students in my classes are evaluated by letter grade. Their grade is based on all point scale with 11 points as being an "A". 10 points as being an "A-" and so on. Student behavior does not directly affect the academic grade. In almost every instance, wise and economic use of class time by the adolescent results in better performance and more qualitative production. Students also receive a deportment grade. This consists of issuing either an "S, S- or U."

With an "S" as being satisfactory and an "U" as being unsatisfactory.

As far as the evaluation or grading of the specific art products, this task should not prove a difficult one if the students are advised in advance what some of the expectations are. For each project the teacher discusses with the students the possible objectives of the project or assignment. For greater emphasis, these objectives may be written on the blackboard, on a specially prepared chart, or the students may be asked to take notes. The suggestions or questions may deal with composition, structure, color or fullest use of the media or the elements. To be specific, if the students are engaged in a crayon engraving, for example, the following self-evaluative questions might be considered:

1. How I achieved a variety of lines and shapes?
2. Did I use enough pressure in applying the crayon so as to cover the paper?
3. Did I spread the tempera evenly over the paper?
4. Did I wait for the tempera to dry before the actual engraving?

The above are only a few questions to be answered by the students and then eventually by the teacher. This type of evaluative format can be effectively programmed in every project each student encounters, in order to give, as was mentioned previously, purpose, continuity and direction

to the student's efforts. Naturally, the objectives regarding the technique or process will vary with the specific projects involved, but the important recurring evaluations dealing with the fundamental art concepts of composition, design, structure and form will be projected in forthcoming projects, reinforcing the vital sequential aspects of art growth.

VII. EVALUATION OF THE PROJECT

Evaluation of the project will concern one important area. This area of concern relates directly to my role as a teacher and its positive change during the course of the project implementation. The change relates directly to instruction and discipline. The intent, therefore, of this last segment is to discuss these changes in relation to instruction and discipline in the classroom.

A major influence in organizational procedures concerning instruction was the completion of information relevant to each art activity. This information included the name of the project, the objectives, the procedure, the materials, the time, and the criteria for evaluation. All information concerning each activity was typed on a filing card, kept in a labeled folder, and was filed under the appropriate unit for better understanding. Examples of each activity were placed along with each lesson plan card. Students in attendance seldom used these cards. However, these were especially convenient when given to students who were absent and who needed an explanation of the activity. Mimeographed copies of the art activity or card and examples of each project were sent home if the student was absent for a long period of time.

This type of organization is not only convenient, but almost essential for an all-year-round school program.

Students wvery three weeks are going off cycle for vacation which means at one time or another, each of the eight classes are doing something different. This in turn, requires a well planned system of organization.

Another positive change concerns discipline procedures. Based on the writer's present experience, it should be noted that the years an individual spends in the junior high school may be the most difficult he will encounter during his life. Therefore, it is the responsibility of the art teacher to be cognizant of the fact, and through his organizational procedures concerning instruction and especially discipline, develop an atmosphere of respect for the worth and dignity of these young people. The art teacher must be able to maintain classroom discipline if he expects to be successful in teaching the early adolescent.

Discipline procedures in my classroom originally allowed students to talk quietly, get supplies when needed and help friends if necessary. However, this procedure did not work well. Students were taking advantage of the situation by talking excessively and loudly and loafing in class. Because of this, new and more strict discipline procedures were required. Therefore, the development of a class routine was the key to a more successful and efficient teaching experience in relation to discipline. Previous

learning concerning the creation of a free and creative atmosphere for the classroom was highly emphasized. However, a certain amount of authority was essential in promoting the well-being of not only the students, but the teacher. The emphasis on creating a free and creative atmosphere in the art classroom was changed to more of an authoritarian or "teacher-directed" emphasis. The art instructor, unless he presides over a free workshop where attendance is voluntary, faces the paradox of having to force students to be free and creative. For him to be a disciplinarian would be a contradiction. However, to preserve both the instructor's sanity and the general well-being of the student, authority is an essential part of teaching, especially at the seventh grade level. I consider this change from an emphasis on the free and creative atmosphere to a more teacher-directed view positive. It would generally be assumed that in those art classes where the teacher builds respect for serious art endeavor, taking into consideration all aspects of organization, the students' performance and resulting products are of a higher caliber than those of students in a highly permissive situation.

In conclusion, a well-developed art curriculum which incorporates all aspects of curriculum developmental

procedures is essential for the development or well-being of the art student. Being a successful art teacher does not imply perfection. Mistakes and temporary defects take place in teaching as in any profession. One must be cognizant of these and through perserverance, energy, conviction, attention, and enthusiasm overcome these barriers to success.

A P P E N D I X

APPENDIX: Lesson Plan Filing Cards

Individual lesson plan filing cards were used in the organization of the design program. Information relevant to each activity was written on a 5x8 filing card and placed in a manila folder along with examples of the project. Each folder was placed under a specific element of design and was given a number for reference. All unit and activity cards were placed in a filing box and pulled when needed. This filing system was especially handy for substitutes. After referring to the daily lesson plan book, the substitute would know exactly, after pulling the appropriate folder, what the class was actually doing.

The primary purpose of the filing cards was organization. The information was organized in a form understandable for the instructor. To the reader, the organization or procedure for each activity might be questionable or hard to understand. Therefore, examples of each project were placed along with the cards for better understanding. The following are examples of each activity presented to the students in the spring semester of 1978 at Hollenbeck Junior High. Each activity stressed an element of design and followed a logical procedure.

Lesson Plan Cards - Texture

The following five art activities emphasize the element of texture. They include:

1. Collage
2. Artificial Texture
3. Natural Texture
4. Wallpaper Collage or Paper Collage
5. Invented Texture

Project:

Collage

Objectives:

The students will be able to:

1. Increase their awareness of more varied surface forms.
2. Increase their awareness of creating ideas with different media.
3. Emphasize the element of texture.

Procedure:

The students by using 12x18 paper will glue cut-outs of a chosen concept or objects. These objects or whatever have to be neatly cut out and glued on the 12x18 paper. The objects should overlap. The edges of the paper should be trimmed. For emphasis the students may manipulate the edge of the 12x18 paper by cutting it to fit the shape of the object. For instance, the outer edge of the paper may be cut into the form of a face if people were the subject matter for the collage. An equal solution of glue and water should be brushed over the entire surface and let dry.

Materials:

1. Magazines
2. Scissors
3. Glue
4. 12x18 manila paper
5. Water

Time:

Approximately 2 class periods

Criteria:

1. Completion
2. Neatness

Emphasis:

The Element of Texture

NOTE: Collection of natural objects is to be used as a homework assignment given a week in advance and kept in the proper storage cabinet. Also, the above procedure might allow for some solid areas of color by using magic markers or flairs.

Emphasis:

Element of Texture

- Project: Artificial Texture
- Objectives: Students will be able to:
1. Develop a better awareness of creating with man-made textures.
 2. Develop a better awareness of man-made objects.
 3. Complete a design using artificial textures.
- Procedure: By using 12x18 paper, students will draw a vase of flowers. Both should cover the majority of the paper with emphasis on the flowers. The vase does not have to be symmetrical. Vary size and shape of the flowers as well as location. For each shape present in the drawing, substitute man-made objects, eg., cereal, pasta, material etc. Cover entire paper with an equal solution of glue and water unless destructive to individual texture.
- Materials:
1. 12x18 paper
 2. Glue and scissors
 3. Pencil or pen
- Time: Approximately 2 class periods.
- Criteria:
1. Completion
 2. Neatness
 3. Use of the artificial texture
 4. Covering the majority of the paper
 5. Originality
 6. Composition
- NOTE: Collection of artificial textures is to be used as a homework assignment given a week in advance and kept in the proper storage cabinet.
- Emphasis: The Element of Texture

- Project: Wallpaper Collage or Paper Collage
- Objectives:
1. Develop a better awareness of the creative potentials of different types of paper.
 2. Complete a design using or emphasizing different types of paper.
- Procedure: By using 12x18 paper, students will draw a landscape. This landscape may include trees, mountains, clouds, houses, bushes, fences, etc... Substitute each area or section with different types of paper, eg., newspaper, magazines, wallpaper, etc... The entire paper has to be covered. Cover entire paper with an equal solution of glue and water unless destructive to individual texture.
- Materials:
1. 12x18 paper
 2. Different types of paper
 3. Glue and scissors
 4. Pencil and pen
- Time: Approximately 2 class periods.
- Criteria:
1. Neatness
 2. Originality
 3. Covering the paper with paper and glue.
 4. Completion
 5. Use of paper items
- NOTE: Collection of paper items is to be used as a homework assignment given a week or so in advance and kept in storage cabinet.
- Emphasis: Element of Texture

Project:

Natural Texture

Objectives:

Students will be able to:

1. Develop a better awareness of creating with natural textures.
2. Develop a better awareness of textures inherent in our environment.
3. Complete a design using natural textures.

Procedure:

By using a 12x18 paper, students are to exaggerate or change portions of a butterfly or turtle. Their drawing has to cover the majority of the paper. Section the wings of the butterfly or the shell of the turtle. The students may add human characteristics to the butterfly or turtle such as a shoe or foot, etc.,. For each shape present in the drawing substitute natural objects; dried beans, corn, flowers, grass, leaves, etc.,. Cover entire paper with an equal solution of glue and water unless destructive to the individual texture.

Materials:

1. 12x18 manila paper
2. Natural objects
3. Glue
4. Magic markers or flairs

Time:

Approximately 2 class periods

Criteria:

1. Completion
2. Neatness
3. Use of natural textures
4. Covering the majority of the paper
5. Originality

- Project: Invented Texture
- Objectives: Students will be able to:
1. Develop an awareness of the creative possibilities of invented textures.
 2. Complete a design using textures that are created individually.
 3. Develop better confidence in creating designs.
- Procedure: By using 12x18 paper, students will complete a pencil drawing. The subject matter will include random lines and shapes overlapping, going through and around and behind each other. The students may create cracks or whatever in these random forms. They may add one human characteristic for interest. This human characteristic has to be exaggerated or take the shape of one of the forms on the paper. With magic markers color in solidly one to three smaller areas on the drawing. For the remaining areas either stripe, polka-dot, check or circle, etc., using a variety of colors of magic markers. Outline each form with a black flair.
- Materials:
1. 12x18 manila or white paper
 2. Magic markers or flairs
 3. Pencil or pen
- Time: Approximately 3 class periods
- Criteria:
1. Neatness - emphasis on outline
 2. Originality
 3. Creative use of invented texture
 4. Drawing
- Emphasis: Element of Texture

Lesson Plan Cards - Space

The following three art activities emphasize the element of space. They include:

1. Toothpick Sculpture
2. Mobile
3. Overlapping Objects

- Project: Toothpick Sculpture
- Objective: The students will be able to:
1. Develop a better awareness of the element of space.
 2. Develop a better awareness of a more creative approach towards their art work.
 3. Acquaint themselves with the principle of movement.
- Procedure: The students, by using toothpicks and glue will create a toothpick sculpture. The base of the sculpture should be approximately 5x5 and can be made out of cardboard or scrap wood. The subject matter should concern the development of a space station which purpose serves as a housing unit for incoming ships. This station should consist of at least two separate rooms and a surrounding curving base which will emphasize the principle of movement. The structure should be at least 6x12 inches in diameter. Other materials may be used in the sculpture for variety.
- Materials:
1. Toothpicks (flat)
 2. Elmer's glue or any other effective glue
 3. Cardboard or wood
 4. Any other materials suitable to the sculpture.
- Time: Approximately 5 to 6 class periods.
- Criteria: The sculpture will be judged on an experiential type basis taking into consideration the student's development of space and movement and size restrictions. Judgment will also be based upon him meeting certain criteria present in the procedure.
- Emphasis: The Element of Space

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| <u>Project:</u> | Mobile |
| <u>Objectives:</u> | Students will be able to: <ol style="list-style-type: none">1. Develop a better awareness of the element of space.2. Develop a better awareness of the principle of balance.3. Acquaint themselves with the creative possibilities of using found objects. |
| <u>Procedure:</u> | Students will create a mobile using natural or found objects. The objects used may be tied to string which are attached to a stick or twig or whatever. The students may use from one to three levels of attached objects. They may use symmetrical (equal) or assymmetrical balance (unequal). Examples will be shown as well as a demonstration of procedure used. |
| <u>Materials:</u> | <ol style="list-style-type: none">1. Found objects (use as homework assignments).2. String3. Branches or whatever for holding string.4. Whatever material necessary for completing this activity. |
| <u>Time:</u> | Approximately 5 class periods. |
| <u>Criteria:</u> | Effective use of balance, space and choice of material - 1 to 11 points. Grade will be up to the discretion of the instructor. |
| <u>Emphasis:</u> | <u>The Element of Space</u> |

Projects:

Overlapping Objects

Objectives:

Students will be able to:

1. Develop a better awareness of the element of space.
2. Develop a better awareness of objects drawn in the fourth dimension.

Procedure:

Students can choose an object which should be more complex than simple. A lantern, coffee pot, etc., are good examples. On 12x18 paper, draw the bottom view covering the majority of the paper. Then draw the object in an upright position covering the majority of the paper, then draw the top and side view. All above positions should be drawn on top of each other.

Materials:

1. 12x18 paper
2. Pencil or pen
3. Eraser if necessary

Time:

Approximately 2 class periods.

Criteria:

Judgment will be based upon:

1. Neatness in overlapping
2. Overlapping at least 2 to 4 times
3. Covering the majority of the paper

Emphasis:

The Element of Space

Lesson Plan Cards - Line

The following art activities emphasize the element of line. They include:

1. The Lettering Unit
2. Aluminum Foil Project
3. Contour Drawing

- Project: Roman Lettering
- Objectives: Students will be able to:
1. Acquaint themselves with varying styles of Roman Lettering.
 2. Develop a better awareness of special relationships.
 3. Further their use of the ruler.
 4. Develop a better awareness of the element of line and its physical properties.
- Procedure: If books are available, students are to copy page 19 in its entirety. This is to be accomplished on a $\frac{1}{4}$ " homemade graph. The students are to divide this graph into 1" squares leaving a $\frac{1}{4}$ " margin around each square. By using the 1" square and the $\frac{1}{4}$ " markings, the students will produce a better developed letter, number or whatever. The graph should be drawn in class. Students seem to have difficulty in distinguishing markings on the ruler. This assignment does help in developing spatial relationships, accuracy in lettering and might improve handwriting.
- Materials:
1. Pencil or pen
 2. 9x12 paper
 3. Flairs (optional)
 4. Speedball Text
- Time: Approximately 3 class periods
- Criteria:
1. Neatness or Quality (judgment based upon consistency of letter width and height)
 2. Completion
 3. Graph - 11 points
- Emphasis: The Element of Line

- Project: Roman Lettering
- Objective: Students will be able to:
1. Acquaint themselves with varying styles of Roman Lettering.
 2. Develop a better awareness of spatial relationships.
 3. Develop a better awareness of the element of line.
- Procedure: If books are available, students are to choose one style of Roman Lettering and then copy on a homemade 1" graph. If books are not available, issue a handout on Roman Lettering. The purpose is not for copying but to develop an insight or skill in drawing using the Roman Lettering style. Demonstrate and give examples.
- Materials:
1. 9x12 manila or white paper.
 2. Pencil and ruler
 3. Flairs (optional)
 4. Speedball Text
- Time: Approximately 2 class periods.
- Criteria:
1. Neatness or quality (judgment based on consistency of letter width and height and clarity)
 2. Completion
 3. Graph - 11 points
- Emphasis: The Element of Line

- Project: Gothic Lettering
- Objective: Students will be able to:
1. Acquaint themselves with Gothic lettering.
 2. Develop a better awareness of spatial relationships.
 3. Develop a better awareness of the element of line.
- Procedure: Students may choose any style Gothic lettering and copy from the text. They should finish "A to Z," using any graph they choose. Each letter should fit the graph or the space indicated for each letter. The purpose of this assignment is not for the sake of copying but to develop a skill in using Gothic Lettering.
- Materials:
1. 9x12 manila paper
 2. Pencil and Ruler
 3. Flairs (optional)
 4. Speedball Text
 5. Ruler
- Time: One class period.
- Criteria:
1. Neatness or Quality (judgment based on consistency of letter width and height and clarity)
 2. Completion
 3. Graph
- Emphasis: The Element of Line

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|-------------------|---|
| <u>Project:</u> | Gothic Lettering |
| <u>Objective:</u> | Students will be able to: <ol style="list-style-type: none">1. Acquaint themselves with Gothic lettering.2. Develop a better awareness of spatial relationships.3. Develop a better awareness of the element of line. |
| <u>Procedure:</u> | Students may choose any style other than the one previously finished on Gothic lettering. They should finish letters, "A to Z," using any graph they choose. Each letter should fit the graph or the space indicated for each letter. The purpose of this assignment is not for the sake of copying but to develop a skill in using Gothic lettering. |
| <u>Materials:</u> | <ol style="list-style-type: none">1. 9x12 manila or white paper2. Pencil and Ruler3. Flairs (optional)4. Speedball Text |
| <u>Time:</u> | Approximately 1 class period |
| <u>Criteria:</u> | <ol style="list-style-type: none">1. Neatness or quality (based on consistency of letter width and height and clarity)2. Completion3. Graph - 11 points |
| <u>Emphasis:</u> | <u>The Element of Line</u> |

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| <u>Project:</u> | Text Lettering |
| <u>Objective:</u> | Students will be able to: <ol style="list-style-type: none">1. Acquaint themselves with the decorative lettering style.2. Develop a better awareness of spatial relationships.3. Acquaint students with the element of line. |
| <u>Procedure:</u> | By using any graph they choose, students will copy handout or page 60 (A to Z) on Text lettering. Students may fill the letters in with color. |
| <u>Materials:</u> | <ol style="list-style-type: none">1. 9x12 manila or white paper.2. Flairs (optional)3. Pencil, pen or flairs4. Speedball Test5. Ruler |
| <u>Time:</u> | Approximately 3 class periods |
| <u>Criteria:</u> | <ol style="list-style-type: none">1. Neatness or quality (judgment based on consistency of letter width and height and clarity)2. Completion3. Graph - 11 points |
| <u>Emphasis:</u> | <u>The Element of Line</u> |

- Project: Choice of Other Style
- Objective: Students will be able to:
1. Acquaint themselves with a new lettering style.
 2. Develop a better awareness of spatial relationships.
 3. Develop a better awareness of the element of line.
- Procedure: Students are to choose a lettering style which depicts a certain idea or choose from pages in the Lettering Text (84 to 88 and 94). The students may choose any graph to work on.
- Materials:
1. 9x12 paper
 2. Pencil, pen and ruler
 3. Flairs (optional)
- Time: Approximately 2 school days
- Criteria:
1. Neatness or quality (judgment based on consistency of letter as related to the style).
 2. Completion
 3. Graph - 11 points
- Emphasis: The Element of Line

Project:

Advertisement (Lettering)

Objectives:

Students will be able to:

1. Become more aware of their potential creative abilities.
2. Become more aware of elements in advertising.
3. Complete an advertisement.

Procedure:

By using a 12x18 paper, the students will sketch in a proposed advertisement. The advertisement must meet these requirements:

1. Name or key word must stand out.
2. Must incorporate a drawing relating to the product.
3. Wording and drawing must cover the majority of the paper.
4. Use simple lettering unless part of the design.
5. Use color - preferably magic markers.
6. May use either symmetrical or asymmetrical balance.
7. Must leave margins unless part of the design.
8. Lettering must be easy to read.

Materials:

1. Pencil or pen
2. 12x18 paper
3. Magic Markers or Flairs
4. Any other material necessary for completion of this project.

Time:

Approximately 3 class periods.

Criteria:

1. Neatness
2. Legibility of lettering

3. Originality
4. Completion
5. Meeting overall criteria in above procedure.

Emphasis:

The Element of Line

Project:

Poster (Lettering)

Objectives:

Students will be able to:

1. Become more aware of their potential creative abilities.
2. Become more aware of effective lettering used in a poster.
3. Complete a poster.

Procedure:

The students by using a 12x18 piece of manila paper will complete a "vote for," poster. The poster must meet the following requirements:

1. Must include the wording, "Vote for _____ for _____."
2. The above blanks are for the students to fill in.
3. The name of the person and what he is running for should stand out.
4. The students may use any lettering they wish as long as it is easily read.
5. The students may stripe, polka-dot, check, etc., any letter or word they wish.
6. The majority of the paper must stand out.
7. Students may use symmetrical or assymetrical balance.
8. Margins must be left unless part of the design.

Materials:

1. 12x18 manila or white paper.
2. Pencil or pen.
3. Magic markers or flairs

Time:

Approximately 2 or 3 class periods.

Criteria:

1. Neatness and quality (judgment based upon clarity of letters and overall design.)
2. Meeting above criteria in procedure.

Emphasis:The Element of Line

Project:

Cover Page on Report

Objectives:

Students will be able to:

1. Become more aware of the wording used on a cover page of a report
2. Incorporate lettering all ready learned.

Procedure:

By using notebook paper, the students will complete a cover page for a report. The students may complete the assignment by doing the following:

1. Incorporating the following words on the report:
 - a. A report on _____ by _____ for _____ Date
2. The students may use symmetrical or assymetrical balance.
3. The lettering must be neat and easily read.
4. A drawing (simple) may be used to enhance the cover page.
5. The lettering may be a part or or section of the drawing.
6. Margins must be used.

Materials:

1. Notebook paper
2. Pen or pencil
3. Magic markers or flairs

Time:

Approximately one class period.

Criteria:

1. Neatness and quality (judgment based upon clarity of letters and height and width)
2. Originality of design - 11 points

Emphasis:The Element of Line

- Project: Centering Name (lettering)
- Objectives: The students will be able to:
1. Increase their knowledge in centering words on paper.
 2. Become more aware of the skills used in lettering.
- Procedure: The students, by using 9x12 or 12x18 paper will center their first and last name unless they choose their first and middle name. They may choose any lettering style. There must be a space between the name and the majority of the paper must be covered. A demonstration and explanation will be given on the board. In demonstrating, ask students to answer questions regarding top/bottom margins and side margins. Top and bottom margins must be equal. Side margins on each word must be equal. Students may use color to fill in.
- Materials:
1. 9x12 or 12x18 manila or white paper
 2. Pencil or pen
 3. Magic markers and/or flairs
- Time: Approximately 2 class periods.
- Criteria:
1. Neatness or clarity of words or lettering.
 2. Equal margins
- Emphasis: The Element of Line

Project:

Creative Lettering

Objectives:

The students will be able to:

1. Create a better awareness and to appreciate self-expression.
2. To reinforce their abilities to think and communicate.
3. To develop a better awareness of the potentials when an object is changed, exaggerated or rearranged.

Procedure:

The students, by using 12x18 paper and a pencil will draw a word using thick or fat lettering. This 3 or 4 letter word must cover the majority of the paper. The students must then change or rearrange the lettering. To help with ideas, give the class two minutes and on a scrap piece of paper, think of as many things a letter can do. Give them ideas, eg., stand, melt, crack, drip, etc.,. Write their ideas down and after the two minutes have them to read them. Illustrate them on the board. These ideas have to be put in action and personalized (displaying one or more human characteristics). Students are to cover the majority of the paper, but otherwise are free to represent their ideas as they wish. They must use color.

Materials:

1. 12x18 manila or white paper
2. Pencil or pen
3. Magic markers and/or flairs

Time:

Approximately 2 to 3 class periods.

Criteria:

1. Neatness or quality
2. Originality
3. Color
4. Displaying action and giving at least one human characteristic.

Emphasis:The Element of Line

NOTE: The **students** may not use such words as ice, indicating its normal characteristic by drawing a letter **that's** melting.

Project:

Contour Drawing

Objectives:

Students will be able to:

1. Loosen up when drawing.
2. Become aware of the abstract qualities inherent in a contour drawing.
3. Create expression with one continuous line.

Procedure:

Students, by using a 9x12 sheet of manila paper will complete at least 8 drawings by using one continuous line. In accomplishing this, the students may not look at their paper. They have to cover the majority of the paper. They may not let up on their pen or pencil until the drawing is complete. Students will work at their respective tables using table members as their models. Try to emphasize detail such as facial features, folds in clothes, eye glasses, etc.,. Give demonstration on the board. Choose model from class. Work on both sides of paper.

Materials:

1. 4- 9x12 sheets manila paper
2. Pencil, pen or any color flair pen

Time:

Approximately 1 class period.

Criteria:

1. Completion
2. Following procedure
3. Covering the majority of the paper.

Emphasis:

The Element of Line

- Project: Aluminum Foil Project (Contour)
- Objectives: Students will be able to:
1. Discover the inherent creative potentials of aluminum foil and a line design.
 2. Become more aware of the possibilities of creating with different media.
- Procedure: By using a 9x12 piece of cardboard, the students will draw with pouring glue a line design. This line design should cover the majority of the cardboard and incorporate some areas of filled space. The glue should dry completely before wrapping the cardboard with aluminum foil. After wrapping with the foil and making sure the edges are smooth, black tempera paint should be spread over the foil and rubbed into the cracks, etc., with a damp sponge. Only 9 or 10 drops of tempera should be used. Rubbing the foil should be stopped when the desired effect is reached. Examples should be shown as well as a demonstration.
- Materials:
1. 9x12 or variation square or rectangle cardboard.
 2. Glue and black tempera
 3. Aluminum foil - 2 feet off roll
- Time: Approximately 2 class periods
- Criteria:
1. Desired effect of rubbing tempera
 2. Glue design
 3. Completion
 4. Following procedure
- Emphasis: The Element of Line

Lesson Plan Cards - Shape

The following art activities emphasize the element of shape. They include:

1. The Perspective Unit
2. Volume
3. Model Drawing
4. Geometric Shapes
5. Decorative Shapes

- Project: Personal drawing of a view down a street.
- Objectives: The students will be able to:
1. Identify their ability to draw in one-point perspective.
 2. Develop a better awareness of the elements of shape and line.
- Procedure: Students will be given a 12x18 sheet of paper which will be divided in half. On the left half only without instruction they will be instructed to draw:
1. At least 4 buildings
 2. At least 1 sign, 1 window and 1 door on each building.
 3. 1 sidewalk and curb with at least 10 cracks or divisions.
 4. 1 side view of 1 building bricked in.
- Materials:
1. 12x18 manila or white paper
 2. Pencil, eraser and ruler
- Time: Approximately one class period.
- Criteria: This project will not be graded. However, it will be checked for completion.
- Emphasis: The Element of Shape

Project:

Drawing lines (Practice)

Objectives:

Students will be able to:

1. Complete the drawing of 5 vertical, 5 horizontal and 5 lines going toward a vanishing point.
2. Develop a better awareness or working ability of a vertical, horizontal and a line extending from a particular point.
3. Visually compare the confusing aspects of these lines when placed together.

Procedure:

On notebook or 9x12 paper the students will choose a point anywhere on their paper. From this point the students will draw 5 lines extending from that point to the outsides of their paper. These lines must be straight. On the same paper, draw 5 vertical and 5 horizontal lines anywhere on the paper. Before issuing this project, give an explanation of horizontal and vertical lines. Include such items as the horizon line, plumb line and vertical and horizontal lines found in the room.

Materials:

1. Pencil - eraser
2. Ruler
3. 9x12 manila paper or notebook paper

Time:

One class period

Criteria:

Judgment will be based upon:

1. Horizontal lines - 1 to 3 points
2. Vertical lines - 1 to 3 points
3. V.P. lines - 1 to 3 points
4. Clarity of lines - 1 to 2 points

- Project: One-point outline
- Objectives: Students will be able to:
1. Develop a better awareness of the element of shape and line.
 2. Develop an awareness of objects drawn in one-point perspective.
 3. Compare initial drawing with the present in relation to one-point perspective.
- Procedure: Students, after instruction on one point perspective, will draw the outline of four buildings and of the sidewalk and curb which will be given on the board.
- Materials:
1. First project (12x18 paper)
 2. Pencil - eraser
 3. Ruler
- Time: Approximately one class period.
- Criteria: Judgment will be based upon:
1. Clarity of lines - 1-3 points
 2. Not completing on right side of first project - 1-2 points
 3. Vertical lines - 1-2 points
 4. Horizontal lines - 1-2 points
 5. V.P. lines - 1-2 points
- NOTE: Project has to be completed on the right side of the first project.

Project: (Con't) of One-Point Perspective

Objectives: Students will be able to:

1. Develop a better awareness of the element of shape and line.
2. Develop a better awareness of objects or drawings completed in one-point perspective.
3. Develop a better spatial relationship.

Procedure: This project is progressive and will take approximately three days to complete.

1. Day one - Students, after instruction, will add to completed one point drawing, sidewalk and curb divisions, double doors and bricks (only on side view of one building).
2. Day two - Students, after instruction, will add one-two letter, one-four letter, and one-five letter sign on each of the three largest buildings. Demonstration on lettering will be given. (Leave Room for Other Additions)
3. Day three - On each of the three largest buildings, draw windows with the following dimensions:
 - a. Two vertical and three horizontal divisions.
 - b. Three vertical and four horizontal divisions.
 - c. Four vertical and three horizontal divisions.

Materials:

1. Right side of project one
2. Pencil - eraser
3. Ruler

Time: Approximately three class periods.

Criteria:

Judgment will be based upon:

1. Neatness or clarity - 1 to 10 points
2. Sidewalk and curb divisions -
1 to 10 points.
3. Windows - 5 points each.
4. Signs - 5 points each.
5. Bricks - 5 points.
6. Horizontal, vertical and V.P.
lines - 10 points.
7. Doors - 5 points

70 Points

Project:

Room Drawing

Objectives:

Students will be able to:

1. Develop a better awareness of the elements of line and shape.
2. Develop a better awareness of the markings on the ruler or spatial relationships.
3. Develop a better awareness of color coordination.

Procedure:

Students will be given a 12x18 piece of white paper and will be given the following instructions.

1. Locate the middle of your paper by placing a dot.
2. Draw a vertical line 3" to the right and left of the dot.
3. Draw 2 horizontal lines 2" to the top and bottom of the middle dot.
4. Erase lines that do not form a rectangle.
5. Connect corners of the rectangle to the nearest corner with a straight line.
6. For the top section, increase each horizontal line by $\frac{1}{4}$ "
7. Across the top edge place a dot every 2". Connect this dot to the center V.P. and stop when you hit the top of the rectangle.
8. For the sides, increase each vertical line one-sixteenth of an inch.
9. For the bottom increase each horizontal line every one-eighth inch.
10. Around the sides and bottom draw a dot every inch apart. Connect these dots to the center of the paper but stop when you hit the outside of the rectangle.

(Con't) Room Drawing

11. Complete a $\frac{1}{2}$ " graph inside the rectangle.
12. Color in every other square or create a special effect with varying color and design.

Materials:

1. 12x18 White paper
2. Ruler
3. Pencil-eraser

Time:

Approximately 4 class periods.

Criteria:

Judgment will be based upon:

1. Spatial exactness
2. Neatness
3. Color coordination

Project:

Text #1 - 1 point perspective

Objectives:

Students will be able to:

1. Complete a set of instructions on one-point perspective without instruction or notes.

Procedure:

By using 9x12 white or manila paper draw the following:

1. 10 sidewalk and curb divisions.
2. One side view of one building - bricked in.
3. One door divided in half on each building.
4. Two signs placed anywhere on whatever building with the dimensions:
 - a. 3 letter
 - b. 4 letter
5. Two windows placed anywhere on any two buildings with the dimensions:
 - a. 2 vertical and 3 horizontal spaces
 - b. 3 vertical and 4 horizontal spaces
6. The above except for #1 should be placed on at least 3 buildings.

Materials:

1. Pencil - eraser
2. 9x12 paper

Time:

One class period

Criteria:

Judgment will be based upon:

1. Neatness - 1 to 10 points
2. Lines - 1 to 10 points (knowledge of lines)

(Con't) Test #1 - 1 Point Perspective

3. Sidewalk and curb, windows,
signs and doors - 5 points each

4. Bricks - 5 points

Emphasis:

The Element of Shape

- Project: 2-point perspective
- Objectives: Students will be able to:
1. Identify their ability to draw in two-point perspective.
 2. Develop a better awareness of the elements of shape and line.
 3. Increase their use of the ruler.
- Procedure: Students, by using 12x18 paper will copy the drawing or outline given on the blackboard. This will be done after instruction on two-point perspective. Indicate vanishing points 3" down from the top on both sides. Stress to the students that this is not always the place for vanishing points to be. Example of drawing is enclosed or attached.
- Materials:
1. Ruler
 2. 12x18 paper
 3. Pencil and eraser
- Time: Approximately one class period.
- Criteria:
1. Completion
 2. Quality of lines (vertical, horizontal and V.P. lines)
- Emphasis: The Element of Shape

Project:

Completion of Previous Drawing
on 2-point perspective

Objectives:

Students will be able to:

1. Complete previous drawing by addition of items in two-point perspective.
2. Become more aware of items drawn in two-point perspective.
3. Increase use of the ruler.

Procedure

After instruction on spacing windows, signs, doors, bricks, sidewalks and curb, the students on a daily basis will complete the following:

1. Day one - Draw in on three of the buildings signs with these dimensions:
 - a. 3 letter
 - b. 4 letter
 - c. 5 letter

The above lettering must be neat. Demonstration on the board must be given for correct lettering.

2. Day two - Incorporate at least 3 windows with the following dimensions:
 - a. 3 vertical spaces
 - b. 4 vertical spaces
 - c. 5 vertical spaces

Also, draw in at least four doors dividing them in $\frac{1}{2}$. Demonstrate.

3. Day three - Brick in one side of one building. Place at least 10 sidewalk and curb divisions.

Project:

Test (Two-Point Perspective)

Objectives:

1. Complete set of instructions on two-point perspective without aid of notes or whatever.
2. Test knowledge on two-point perspective.
3. Complete test

Procedure:

On a 12x18 sheet of paper, complete the following drawing. (Middle block)

1. Indicate V.P. 3" down from top of both sides.
2. Draw 2 buildings below the horizon line and 2 buildings above the horizon line.
3. On any two buildings draw a total of two signs: one 3-letter, one 4-letter. Watch for neatness on the lettering.
4. Draw in two windows on any two buildings with the dimensions:
 - a. a set of 4 vertical spaces
 - b. a set of three vertical spaces
5. Draw in at least 5 sidewalk and curb divisions.
6. Draw in a sidewalk and curb indicating a middle block.
7. Draw in at least two doors on any building divided in $\frac{1}{2}$.

Materials:

1. Ruler
2. 12x18 manila paper
3. Pencil and eraser

Time:

One Class Period

Criteria:

1. Neatness - 1-10 points
2. Quality - 1-10 points
3. Signs - 5 points
4. Windows - 5 points
5. Doors - 5 points
6. Sidewalk and Curb - 10 points
7. Sidewalk and Curb Divisions - 10 points
8. Added correct extras - Addition of 1 to 5 points

Grading Scale:70 points

| | |
|-------|----|
| 70-65 | A |
| 64-60 | A- |
| 59-55 | B+ |
| 54-50 | B |
| 49-45 | B- |
| 44-40 | C+ |
| 39-35 | C |
| 34-30 | C- |
| 29-25 | D+ |
| 24-20 | D |
| 19-15 | D- |
| 14-0 | F |

Project:

Volume

Objectives:

Students will be able to:

1. Recognize shapes as being rounded or having volume.
2. Become more aware of the element of shape.
3. Create volume by using different forms of shading techniques.
4. Complete following assignment.

Procedure:

The students, by using 9x12 sheets of manila paper will draw three objects on each. The students are to draw three objects of their choosing on each sheet trying to cover the majority of the paper. The first shading technique to apply is the smear technique where a pencil is taken and on each object dark, medium and light shading is represented. The shading which will represent volume should be blended in. The second technique incorporates short line strokes representing again dark, medium and light values. The third technique uses dots to represent dark, medium and light shading. The closer together and more heavily applied the darker the dots look. This project will take three class periods - each technique for each day. Students may use color.

Materials:

1. 3 - 9x12 sheets manila paper
2. Pencil and eraser
3. Flairs

Time:

Approximately 3 class periods

Criteria:

1. Ability to represent at least 3 shading techniques.
2. Covering the majority of the paper.
3. Completion

Emphasis:The Element of Shape

- Project: Model Drawing (Volume)
- Objectives: Students will be able to:
1. Become more aware of the different visual aspects of the human figure.
 2. Draw a model either standing or sitting.
 3. Increase awareness of volume created by the different light and darks created by light.
 4. Become more aware of the element of shape.
- Procedure: A volunteer chosen from a study hall will model for two class periods. The model will sit in a chair located on a table. The students, by using a 12x18 manila paper will draw the model. Explain the different techniques used in a model drawing. Students should first sketch in the entire model lightly with pencil. If they do not do this, have them either to erase or start over. Explain grading.
- Materials:
1. 12x18 paper
 2. Pencil and eraser
- Time: Approximately 2 class periods.
- Criteria:
1. Ability to represent proportion
 2. Use of shading
 3. Covering the paper
 4. Ability to represent detail
 5. Completion
- Emphasis: The Element of Shape

- Project: Geometric Shapes
- Objectives: Students will be able to:
1. Become more aware of the different creative possibilities of geometric shapes.
 2. Become more aware of the element of shape.
 3. Complete the following assignment.
- Procedure: The students, by using 12x18 paper will create a face using first geometric shapes. Each facial feature must be exaggerated. Discourage using, for example, one triangle for an eye or a nose. Suggest using a series of shapes for each feature. Students are to color in these shapes. They may use stripes, solids, polka-dots, etc., for added interest. The majority of the paper should be covered.
- Materials:
1. 12x18 paper
 2. Knowledge of geometric shapes
 3. Magic markers and/or flairs
 4. Pencil and eraser
- Time: Approximately 2 to 3 class periods.
- Criteria:
1. Use of geometric shapes
 2. Covering the paper
 3. Use of color
 4. Overall neatness
 5. Completion
- Emphasis: The Element of Shape

Project:

Decorative Shapes

Objectives:

Students will be able to:

1. Create different forms on paper.
2. Become more aware of the element of shape.
3. Complete the following assignment.

Procedure:

The students, on a 12x18 sheet of manila paper will draw random shapes. These shapes have to overlap, go around, go through and go around each other. The student may add one area of interest which may be one or two areas of texture or the addition of an exaggerated human characteristic. All areas have to be colored in with magic markers and outlined with a black flair or magic marker.

Materials:

1. Magic Markers
2. Flairs
3. 12x18 paper
4. Any other supplies necessary for completion.

Time:

Approximately 3 class periods.

Criteria:

1. Design
2. Addition of area of interest
3. Use of color
4. Neatness

Emphasis:

The Element of Shape

Lesson Plan Cards - Color

The following art activities emphasize the element of color. They include:

1. The Value Scale
2. The Color Wheel
3. Magic Marker Mosaic
4. Monochromatic Box
5. Complementary Color Scheme
6. Color Terms

Project:

Value Scale

Objectives:

The students will be able to:

1. Become more aware of the different lights and darks of one color.
2. Become more aware of the element of color.
3. Become more aware of the different varieties of one hue.
4. Complete the following assignment.

Procedure:

The students, by using 9x12 paper will glue 10 different tints and shades of one color. By using magazines, the students will cut swatches (10) of the tints and shades of one color they choose. The swatches must go from white gradually to black. There must be an even gradation of color. The swatches must be cut in any shape less than an inch in height and width and glued in a row on the 9x12 paper. The terms, "VALUE SCALE," must be centered at the top of the paper leaving at least a $\frac{1}{2}$ " margin. Use block lettering for the above terms.

Materials:

1. Magazines
2. Glue
3. 9x12 paper
4. Black magic marker or flair or pen

Time:

Approximately one class period.

Criteria:

1. Completion
2. Clarity of centered terms
3. Gradation of color

Emphasis:

The Element of Color

Project:

Color Wheel

Objectives:

Students will be able to:

1. Increase their knowledge concerning the creation of different colors.
2. Become more aware of the element of color.
3. Arrange 12 different colors in a pleasing fashion.

Procedure:

By using red, yellow and blue tempera, a brush, water, a water tray, paper towels and a 9x12 piece of paper, create swatches of the following colors:

1. Red, Yellow, Blue
2. Orange, Green, Violet
3. Red-orange, Red-violet, Yellow-green, Yellow-orange, Blue-green, Blue-violet

The above should take one class period. Place on a shelf and let dry overnight. For the next school day, cut the swatches into a uniform shape and arrange in a circle on a 12x18 piece of manila paper. Leave at least a one to two inch bottom margin. At the top center the words, "COLOR WHEEL." Use black lettering (block). Leave at least a 1" top margin. Label colors horizontally. Give demonstration on mixing colors and show examples.

Materials:

1. Red, yellow and blue tempera
2. Brushes, water, water tray, paint tray and paper towels.
3. 12x18 and 9x12 paper.
4. Glue and scissors

Time:

Approximately 2 class periods.

(Con't) Color Wheel

Criteria:

1. Quality of color (no smears and consistency of application).
2. Completion
3. Wording quality and margins
4. Labeling and arranging in a circle.

Emphasis:

The Element of Color

Project:

Magic Marker Mosaic

Objectives:

Students will be able to:

1. Become more aware of the analogous color scheme.
2. Become more aware of the element color.
3. Complete the following assignment.

Procedure:

The students, by using 12 x 18 paper will create a drawing using dots and the analogous color scheme. The students will first sketch the design using lightly a pencil. This design may cover the majority of the paper. Students may use any design. They may choose 3 or more colors representing the analogous color scheme. In doing so, some magic may not contain an intermediate color. Therefore, choose only secondary and primary colors next to each other on the color wheel such as red, orange and yellow.

Materials:

1. Magic markers
2. 12 x 18 manila or white paper
3. Pencil and eraser

Time:

Approximately 4 class periods.

Criteria:

1. Neatness in applying dots
2. Choice of colors
3. Completion
4. Design

NOTE: Discourage making dots by hitting the paper with the markers. This tends to push the felt tip up into the marker. The dots have to be placed on the paper individually and neatly. Show examples.

Emphasis:The Element of Color

Project:

Box

Objectives:

Students will be able to:

1. Become more aware of the metric system.
2. Become more aware of the monochromatic color scheme.
3. Become more aware of the element of color.

Procedure:

The students, by using 12x18 paper will create a box. The box will be measured by the metric system. The general shape before assembling will resemble a "T." The measurements across the top will be 30 centimeters and from the middle down will measure 40 centimeters. The students will then cut the desired "T" shape and create a design incorporating the monochromatic color scheme and magic markers or tempera paint. The edges may be bound by cut-out forms of different paper colored in by magic markers or tempera and then folded and glued onto the sides. Students may choose their color and then apply different tints and shades to the box. The different forms may be outlined in black. Students may add texture for variety, for instance: sugar, cereal, etc., on one or two forms on the box.

Materials:

1. 12x18 paper
2. Red, yellow and blue tempera
3. Black and white tempera
4. Magic markers and/or flairs
5. Glue and extra paper

Time:

Approximately 2 class periods.

(Con't) Box

Criteria:

1. Use of tints and shades
2. Following procedure on the box dimensions.
3. Neatness in applying color.
4. Neatness in enclosing edges

Emphasis:

The Element of Color

- Project: Complementary Color Scheme
- Objectives: Students will be able to:
1. Become more aware of the visual effects of a complementary color scheme.
 2. Become more aware of the element of color.
 3. Complete the following assignment.
- Procedure: By using 12x18 paper, draw 2 objects or initials on the paper anywhere on the paper with one of the complementary magic marker colors. Outline the previous color with its complement. Try not to touch the other color or leave spaces. Keep on alternating color and object until the entire paper is covered. Watch the demonstration. Show examples.
- Materials:
1. Complementary magic markers such as red and green.
 2. 12x18 paper
- Time: Approximately 2 class periods.
- Criteria:
1. Choice of colors
 2. Neatness in outlining
 3. Completion of project
- Emphasis: The Element of Color

Project:

Color Terms

Objectives:

Students will be able to:

1. Increase their knowledge in the use of color terms.
2. Become more aware of the element of color.
3. Completing the following assignment:

Procedure:

The students, by using a 9x12 manila paper will define and give examples of the following terms:

1. Hue
2. Intensity
3. Neutral
4. Analogous
5. Tint
6. Shade
7. Complementary
8. Monochromatic
9. Primary
10. Secondary
11. Intermediate

Definitions may be found in the dictionary, in books, in the art room or in the library. Students may choose any method to represent visually the term. The words, "COLOR TERMS," should be centered at the top of the paper leaving at least a 1" margin using black block lettering.

Materials:

1. 9x12 paper
2. Whatever necessary to complete visual definition
3. Pencil or pen

4. Glue
5. Scissors
6. Resource material for definition

Time:

Approximately 3 class periods.

Criteria:

1. Correctness in defining.
2. Following above criteria.
3. Complete top wording correctly.
4. Completion

Emphasis:

The Element of Color

Lesson Plan Cards - All Elements

The following two activities emphasize all the elements combined. They include:

1. Macrame Hanger
2. Macrame Necklace

Project:

Macrame Hanger

Objectives:

Students will be able to:

1. Develop an awareness of the potentials of macrame through working with the varied knots and procedure concerning the craft.
2. Become aware of the creative possibilities of macrame.
3. Develop self-assurance by completion of the project or the knowledge gained from the project.
4. Develop a sense of pride by the functional use of the hanger.

Procedure:

The students by using suggested materials will complete the following instructions:

1. Cut 4-6 yard cords
Cut 4-4 yard cords
Cut 2-1 yard cords
Cut 1-2 yard cords
2. Find the middles of the 4 and 6 yard cords and with the middle of the 2 yard cord start tying square knots 2" to the left of the middle of the 8 cords toward the middle of the 8 yard cords until the 2 yard cord runs out.
3. Bend the middle of the square knot series placing the 16 cords together and complete a wrap using one 1 yard cord. Cut off stray edges.
4. Find 4 groups of 2 long cords and 2 short cords and start tying approximately 5" of square knots on each group with the long cords.
5. On each group after tying the square knots, skip approximately 4" and tie 2" of twisting knots.

(Con't) Macrame Hanger

6. Place a bead on each of the 4 groups by inserting the two middle cords (filler) into the bead hole and sliding the bead next to the 2" twisting knots.
7. Tie 2" more twisting knots, skip 4" again and tie 5" more of square knots.
8. To complete the cradle, take two cords from one group and two cords from its neighbor, skip 3" and tie 2" of square knots. Complete until all cords are used and hang evenly.
9. Complete the last wrap using the one yard cord.
10. Cut evenly the ends approximately 12 to 15 inches down from the end of the wrap. Fray remaining cords. If cords are visibly uneven, add on. (Watch demonstration).

Before instructions are given, students are required to complete at least 10 well-done square and twisting knots using yarn that is provided. Also, they are required to know how to wrap and add on cord for the tassel. A drawing should be provided on the board. Students may place end of hanger on whatever reasonable object found in the classroom.

Materials:

1. 45 yards 4 ply jute
2. 4 beads
3. Ring (optional)
4. Scissors
5. Ruler or yardstick

(Con't) Macrame Hanger

Time:

Approximately 7 class periods.

Criteria:

1. Following procedure allowing for correct variation.
2. Consistency of knots.
3. Neatness in wrap.

Emphasis:

All Elements

Project:

Macrame Necklace

Objectives:

Students will be able to:

1. Discover the creative possibilities of trying knots in a pleasing design.
2. Become more aware of the elements of design.
3. Increase self-confidence and pride.
4. Complete the following assignment.

Procedure:

The students will complete a macrame necklace by completing the following instructions:

1. Cut 2 pieces of string 4 yards long.
2. Cut 1 piece of string 20" long.
3. Place 2 ends together and tie an overhand knot 2" from the end.
4. Place a mark with pencil on the 20" string in the middle and 1" to the right and left of the middle.
5. Tie square knots from the overhand knot to the first bead. (1st mark)
6. Tie twisting knots from the first to the last bead. (Beads are added as they are needed).
7. Tie square knots until 2" from the end is reached. Tie another overhand knot.
8. Students may attach by simply tying in the back.

Materials:

1. 4 yards and 20" of waxed or regular string.
2. 3 beads

(Con't) Macrame Necklace

3. Scissors

4. Ruler

Time:

Approximately 1 to 2 class periods.

Criteria:

1. Consistency of knots

2. Completion

Emphasis:

The Elements of Design

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