A REPORT ON THE DEVELOPMENT OF AN INSTRUCTIONAL PACKAGE "EXPLORING THE ELEMENTS OF SPACE, LINE, AND COLOR"

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A REPORT ON THE DEVELOPMENT OF AN INSTRUCTIONAL PACKAGE "EXPLORING THE ELEMENTS OF SPACE, LINE, AND COLOR"

by

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ABSTRACT

This report describes the development of an instructional package prepared to present three elements of design that are fundamental to art: space, line, and color. The instruction was developed as workshop material to be used with classroom teachers who have no formal training in art. This multi-media package contains three slide/tape presentations and an accompanying teacher guide book.

A major objective of the art curriculum in Newfoundland and Labrador is not in training artists but in providing opportunities for students to develop aesthetic awareness. This has been and remains a problem area for teachers without formal courses in art education.

A search of current curriculum materials and results of a teacher survey identified a need for more visual material that contained art and environmental scenes that were familiar to the teacher; materials that could provide a link between abstract theory and practical application.

This instructional package was developed combining the core concepts of space, line, and color, relating them to the visual environment of the teacher and to the art of Canadian, Newfoundland and Labrador, and other well known artists.

Two content specialists and two media specialists evaluated the content and technical quality of the package. A prototype of the package was tested on a pilot group and revised. The revised package was evaluated using students with teaching experience who were enrolled in university courses.

Results of the tests and the survey showed positive learning and an acceptance of the units as potential material for teachers.

When these slide/tape units are integrated into a workshop format, they should prove effective in providing classroom teachers with a knowledge of the elements of art. They should also assist the teachers in building a visual language by combining art theory and technique using visuals and practical applications.

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To Jude, whose advice is always worth taking.

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TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

CHAPTER I

INTRODUCTION

This report describes the development of an instructional package intended for use by art instructors, art coordinators or classroom teachers. The units are designed to partially fulfill a need expressed by the art consultant for the province of Newfoundland and Labrador and art teachers to provide more information on the language of art. The package is entitled, Exploring The Elements of Space, Line, and Color. The purpose is to provide training for teachers without an art background.

Review of the History of Art Education

In 1976, Kenneth M. Lansing wrote in his text, Art, Artists and Art Education, "Teaching art to young people is one of the most rewarding experiences that an educator is privileged . . ." (p. 3). This is perhaps true for the experienced classroom teacher who has been trained to teach art. There are, however, in addition to the satisfactions and benefits, many problems, particularly for the untrained classroom teacher.

The history of art education in America shows a traditional neglect and misuse of art. Art has not been

part of the mainstream of general education (Jones & Runyan, 1986). The misunderstandings about art appear to be threefold. Steveni (1968) states:

> Misunderstandings about education itself, and what the process should be; misunderstandings about what art is, and its place in society and the educational system; and finally misunderstandings about the nature of art education as such (p. 13).

Historical writings on art education date from the works of Aristotle. Saunders (1970), in his historical essay on Art Education selected this quote from Aristotle's Politics, Chapter 3, Book VIII:

> drawing . . . regarded as useful for the purposes of life in a variety of ways . . . not to prevent their making mistakes in their own purchases (of paintings and drawings), or in order that they may not be imposed upon in their buying or selling of articles, but perhaps rather because it makes them judges of the beauty of human form (p. 5).

The writings of Rabelais (1535), Locke (1693), Froebel (1826), Mann (1844), and Edgeworth (1801) also referred to the importance of art to the education of the child.

While it is not within the scope of this introduction to trace the complete history of the movements within art education, it is important to understand the influences of general education, the social sciences, advances in technology, and the conceptual and visual changes inherent in the art object itself, and their influences on art education over the decades.

> When art education is examined, it falls into the following categories: Art as a part of an educational whole and the emphasis placed here; and secondly, art for the sake of art with its corresponding emphasis; and finally, art education as a process in its own right (Steveni, p. 13).

To begin with, it is necessary to clarify the term art education to place it within the framework of total education. The Pocket Oxford Dictionary (Allen, 1984) gives the following meaning for art:

> human creative skill or its application; branch of creative activity concerned with the production of imitative and imaginative designs and expression of ideas, esp. in painting; products of this activity; any skill esp. contrasted with scientific technique or principle; etc. (p. 36).

When we put art with education then, states Cameron (1970):

> 'Education', of course, becomes the keyword. Art education must mean the process of integrating in a system of values a sense of rhythm and harmony; mass and proportion; module and mode; color, line and form; or whatever words you will, to describe an aesthetic sensibility. Such education is concerned not just with the development and maturation of the perceptual skills with which we are, as children, so richly endowed. It is concerned with the development of both verbal and non-verbal skills but particularly with the latter which is so often neglected and allowed to atrophy in our school environments (p. 8).

In Art As Experience, Dewey (1934) explored the nature of art within the context of education and said that art "is proof that man uses materials and energies

of nature with intent to expand his own life . . . (p. 25). He stated, "'artistic' refers to the act of production, of doing, while 'esthetic' refers to that of perception and enjoyment" (p. 46). There is and should be an intimate connection between the two. Jones and Runyan (1986) point out that "the essential purpose of art programs in the schools is to provide all students with basic concepts, ideas, and experiences" (p. 42). Boudy (1977) explains the vital role of the arts in general education: "Aesthetic experience is basic because it is a primary form of experience on which all cognition, judgement and action depend" (p. 34). Art is not a phenomena, but is a "basic body of knowledge with rules, structure and standards like those of other disciplines. Art can be taught, learned, and evaluated, and the processes can be described in specific written curricula" (Jones & Runyan, p. 42). Traditionally, the art education of children has been dichotomous, separating the making of things (art) from the aesthetic or appreciation and enjoyment of that which is made.

For many years the classroom teacher provided the role model, showing children how to draw, paint and model. Children learned by imitation. Emphasis was on skill and end product. Until recently, art educators had confined skills in art to the realm of art production (Hamblen, 1984).

A change in this attitude has been attributed to the late Manny Barken. In an article, "Transition in Art

Education" (1962), Barken argued that art needs to be taught as a subject area with structured content, shifting the emphasis away from the production of art objects. In her article on art education, Hamblen (1984) quotes Johansen as saying:

> According to the tenents of aesthetic education, the student is to develop competencies in the areas of art history and art criticism in addition to studio skills. Increasingly, art educators have acknowledged that critical skills and problem solving need not be the sole province of artistic production, but can be readily developed through verbal description and interpretations of works of art (p. 41).

Teachers of art education must also understand that art is an imaginative, visual language in which the organization of space, color, and line are used to communicate ideas and feelings. "This is the essence of aesthetic form" (Barken, 1960, p. 349). For Lanier (1980) it is aesthetic literacy, which becomes the core of the visual arts. ". . . aesthetic literacy as the central purpose of art education" (p. 23). Lanier meant this in the broadest sense of the word. He believed as did Dewey and others that the function of art is to elicit aesthetic response, a response prompted by experiences beyond the limits of 'the fine arts', including as well, 'the popular arts'.

In order to understand the principles of and nature of artworks, learning the aesthetics, we must understand not only how or why art appeals to us, but how we talk

about art. "If a work of art is to be appreciated, opinions about it must be based upon knowledge and understanding" (Mittler, 1986, p. 11).

To acquire this understanding, the vocabulary of art must first be learned. "Artists use many different colors, values, lines, textures, shapes, forms and space relationships to create their works" (Mittler, p. 11). These are the 'elements of art'. They are the building blocks of art. If we understand how these elements are used we then begin to understand the nature of art.

We are also reminded of the importance of the elements of art to art education by Feldman (1967):

> We are concerned, of course, with the visual elements of works of art: lines, shapes, and textures as they are employed by artists. After we have learned to see them in art, we may discover these same constituents in nature. . . . To see visual elements of art in the natural world is to project upon nature certain acquired habits of perception which we find pleasurable or useful. Consequently, one of the indirect dividends of studying art in general and the structure of art in particular is the added satisfaction we can get in ordinary perception of the world outside art (pp. 223-4).

The elements provide a visual grammar upon which we are able to understand the structure of art. They provide a means of visual expression and communication.

During the 1960's there was much research in the field of art education. Plummer (1974) claimed that out of the welter of results of this research, there was an

emerging pattern of ideas, "that exposure to art and working on art projects do increase aesthetic sensitivities" (p. 8).

During the past decade, the back to the basics movement and accountability has provided art educators with the impetus to re-think their basic assumptions about art education. This re-thinking has had its emphasis on developing an appreciation for art. Most art educators now agree that "it is through aesthetic, visual education that students are given the competence to make informal judgements about the aesthetic merit of both art works and their surrounding environment" (Cuyler, 1983, p. 4).

In an issue of Art Education (1970), Leon Frankston wrote:

> Our foremost goals should be to look forward to a society in which all individuals are visually literate and aesthetically sensitive to their environment. . . . It is this kind of aesthetic education which ought to justify (or at least supplement) studio activities in the public schools. The emphasis ought to be on aesthetic response rather than ad infinitum manipulation of materials (p. 18).

Finally, according to McFee and Degge (1980), "a key goal for art education is to increase students' range of experiences to give them a more comprehensive basis for evaluating and creating art and to give them an environment for living" (p. 322).

In art, unfortunately, there seems to be an evermore widening gap between what seems theoretically sound and what is practical. If part of our primary goal is teaching art appreciation and developing visual awareness, then there are difficulties.

Immediate Problems in Art Education

A recent national survey of provincial art curricula at the elementary and secondary levels defined the term visual arts to include,

> the appreciation of natural and man-made beauty and aim at its enhancement. The teacher will deal with the basic concepts of design, drawing and painting and will make available a very wide variety of materials and techniques, both purely aesthetic and also practical (Arts: Provincial Curricula, 1983, p. viii).

In a more general statement of provincial commonalities, the survey claimed that all provinces had agreed, "the arts are central to the students' experience, and should be part of their education."

> The arts are a function of life and can give insight into all other areas of learning. The arts help people understand themselves in historical, cultural and aesthetic terms. The arts provide people with broader choices about their environment and influence the way they do their work and live their lives (Arts: Provincial Curricula, p. 2).

Art in Newfoundland

Although it appears by the course outline of the Department of Education that art education is thriving, the fact of the matter is that in the Newfoundland school system, there has been a traditional neglect of art education, and under the present conditions that neglect could become worse. There are many reasons for the neglect. In a recent task force on the Arts in Education in Newfoundland and Labrador, the authors stated:

> There is no doubt, however, that between 75 - 85% of the K-6 schools in the Province offer some kind of 'art' experience to their students. Few follow a structured or sequential programme, even though one has been available since 1972, and even fewer offer anything more than a minumum experience in manipulating materials. At present, there is little or no visual awareness or perceptual literacy emphasis in these grades, and neither is there focus on art appreciation or knowledge about art (Comin' To Our Senses, 1980, pp. 29-30).

The task force, Comin' To Our Senses, was in fact, the first comprehensive attempt to gather information on the Arts in Newfoundland and Labrador. In its introduction the authors state "Art Education . . . for the school student has not kept pace and lags behind in both the status it enjoys and the priority it is given by educators" (Comin' To Our Senses, p. iv). Citing two reasons for this lag the authors claimed: 1) priorities and lack of

money to establish such programmes, and 2) the under-valuing of the arts in the school, i.e., by teachers and administrators in the province.

> Most K-6 principals want arts education in their school and are thwarted by time, money, and lack of training. . . . Many secondary administrators suffer from the attitude that arts are frills, 'unintellectual and unnecessary' (Comin' To Our Senses, p. 3).

The task force also claimed that one of the major factors adding to the de-valued emphasis in art education is the "lack of pre-service training of teachers and administrators" (p. 2). The authors of this report cautioned, however, it "is not to imply there is no activity" (p. 2).

Citing two previous task force reports on Newfoundland education, the Royal Commission on Education and Youth (1967), and the task force, Improving the Quality of Education - Challenge and Opportunity (1979), the authors of Comin' To Our Senses point out that there remains an ever widening gap between curriculum recommendations and implementation of art in the classroom. This lack of art education is due specifically to a lack of art in the teacher's experience.

Teacher Pre-Training in Newfoundland and Labrador

Historically, the roots of art education of teachers can be traced to 1931, when the Normal School required

teachers-in-training to take art instruction as a non-credit course. This trend continued as teachers were unable to obtain a license to teach in the province without an art course.

By 1951, a Faculty of Education had been set up within Memorial University, as the University had been granted full status in 1949. The arts, it seemed, were deemphasized as the course requirements for student teachers became more academic. Upon examination of the course offerings of the syllabuses from 1932 to 1983, very little had changed. In that 50-year interim, the University had maintained its 'art education department' and had employed its guest lecturer or art teacher to assume responsibility for that department. The present department head, Dr. Coufal, is the first and only person hired by the University to have a doctorate in Art Education.

To date, opportunities for formal training in art education in this province are limited to the four course offerings of the Art Education department of Memorial University, or special art courses made available by the Extension Services of Memorial University. There are no courses offered specifically to secondary level art teachers, and students who wish to qualify themselves as specialist art teachers must leave the province. Out of the province's 8,578 teachers there were last recorded, 45 art specialists hired by the school boards of this province (Historical Statistics, 1985).

Teacher In-Service Training in Newfoundland and Labrador

> At the primary and elementary level, the trend toward generalist teachers is strong and likely to continue. Any specialist expertise in this area will likely be found at the district or provincial level, where it can further develop programs which generalist teachers will deliver (Hall, 1980, p. 66).

Most practising teachers have had one or no courses in art education; many teachers experience difficulty in meeting the objectives of the programs. The activities provided by these teachers are often coloring books, simple stereotyped activities, step-by-step copy work for art projects, and routine holiday art which becomes part of the classroom decor for months on end. Because so few teachers have had the opportunity to broaden their art background, the situation perpetuates itself.

The delivery systems for providing the in-service training for teachers appear only as strong as the people who are in charge of providing this vital education. Two of these agencies are the Newfoundland Teachers' Association Art Council and the District School Boards of the province's 35 school boards. Eight have listed a coordinator responsible for art programmes in the Directory of Newfoundland and Labrador Schools, 1985-86. The Newfoundland Teachers' Association Art Council, having floundered for several years, has just reorganized itself and is beginning to gain

strength. For the past several years it has organized an annual three-day art workshop which teachers may attend with permission of their respective school boards. The University provides its usual semester courses but has had little to do with in-service workshops for teachers in the field.

There appears to be an inequality to access in the area of art education in-service. Many teachers are not coping with art, their attitudes about teaching art are poor. Clearly, in Newfoundland there is an abyss between the philosophy that is being preached and the practicability and survival of art in the classroom.

CHAPTER II

NEEDS ASSESSMENT

To establish a need for the development of an instructional package the needs assessment, or evaluation of existing conditions, was prepared in the following manner. An analysis of the role of teachers of art was made and the identification of specific educational and training needs established. To establish a criterion for the classroom teacher, the art curriculum guides for the Department of Education of Newfoundland and Labrador describes the aims and purposes, and the course of studies for the Newfoundland schools. These guides establish what is expected of the classroom teacher in this specific area and makes recommendations concerning instructional time devoted to the teaching of art.

In a systematic instructional design, a clear statement of need is often preceded by a purely subjective description of a need for new material. However, upon careful investigation the need for support material in the area of art education, specifically aesthetic visual education was found. This developer found the need for new materials for the training of classroom teachers presently acutely lacking.

The Origin of the Project

The instructional package, Exploring the Elements of Space, Line, and Color began originally because the developer felt the need for new and challenging ways to teach the language of visual design to teachers of the Labrador East Integrated School Board. As an art coordinator with this board, an investigation of classroom art teaching methods led directly to the presentation of art in-service workshops to teachers who had no formal art background.

These board level art in-service workshops also led to requests for province-wide in-service for and by members of the Newfoundland Teachers' Association Art Council. An outcome of these workshops was a determination that teachers lacked the basic skills and special art knowledge, the language of art necessary for teaching art in the classroom. Although the participants in these workshops had fundamental deficiencies in their art training, they expressed great interest and enthusiasm for learning more about the teaching of art.

> It is an accepted point of view that students in art education may become confident, creative, and expressive in the use of art media, however, may be lacking in the knowledge and appreciation of their own and the art of others. Only to know the art processes deprives the student of a deeper understanding of art (Chapman, 1982, p. 41).

In search of help for teachers, to alleviate the frustrations of teaching art, and to provide some concrete assistance to those who lacked training, a list of the most critical needs was established. By interviewing the former and present art consultants, Pam Hall and Heather Moore, and several art coordinators with the Boards in Newfoundland and Labrador, and questioning teachers in the field, both trained and untrained, the most immediate needs were established.

Survey of Current Curriculum Needs

Interviews with art education experts led the developer to design a survey (see Table 1) which was distributed to seven school boards in the province. The number selected was decided upon by the number of boards with art coordinators or contact people listed in the Directory for Newfoundland and Labrador School Boards. Each art coordinator was directed to select one high school, two junior high, and two elementary teachers to complete the survey. In all, 40 surveys were sent out, and 30 returned.

The purpose of the questionnaire part of the survey was to gain a sample profile of the attitudes of the province's teachers towards the art program and the needs of the classroom teachers about the resources, their capabilities of fulfilling the objectives of the art

TABLE 1

Teacher Profile and Attitude Survey

No. of Respondents		%	No. Years Teaching		%
Male	17	57	0 - 5	10	33
Female	13	43	6 - 10	3	10
Elementary	11	37	11 - 15	9	30
High School	7	23	16 - 20	5	17
Junior High	3	10	Over 20	3	10
All of Above	2	7			
No Response	7	23			

PART I

Please circle the correct response to the following statements:

		YES %	NO %	N/A %
1.	I have a copy of the art curriculum for my grade level in my classroom.	90	10	
2.	I use the district art curriculum guide in planning my art program.	53	40	7
3.	I teach art at least one period per week.	90	10	
4.	I have had formal training in art (i.e., several courses in art education or fine art)	47	53	
5.	I am teaching art because I have an interest, but no training.	47	53	
6.	I use the text for art provided by the Department of Education.	50	50	
7.	I find support materials difficult to locate.	67	33	

(cont'd.)

PART II

Please circle the appropriate response in the scale to the right of each statement; the one that best reflects your opinion regarding each of the statements.

SA = strongly agree
A = agree
D = disagree
SD = strongly disagree

		SA %	A %	D %	SD %	N/A
1.	All students should receive some art training, and that art is basic in education.	80	20			
2.	I feel completely confident in my ability to teach the present art course.	23	33	40	3	
3.	There are sufficient resources (i.e., books, filmstrips) to carry on a good art program in my school.	4	30	36	30	
4.	It is important that all students understand the language of art, or the elements and principles of visual design.	36	50	14		
5.	I feel fully confident in teaching the elements of visual design (i.e., line, space, color, etc.).	23	36	36	3	
6.	I would like to have more resources in the area of visual design.	57	43			
7.	There should be more in-service provided for teachers in the area of art education.	60	40			
8.	There is too much emphasis on art-making (drawing, painting, etc.) and not enough on how to perceive art in our world.	27	50	17	3	3
9.	A knowledge of the elements and principles of design is essential to understanding of a work of art.	27	63	10		

(cont'd.)

SA = strongly agree
A = agree
D = disagree
SD = strongly disagree

		SA %	A %	D %	SD	N/A
10.	Almost every lesson I teach includes a component relating to the elements and principles of design.	10	60	30		
11.	I would like to understand more about the elements and principles of design.	33	60	3		3
12.	My text covers the elements and principles of design adequately.	3	23	57	13	3
13.	Slide/tape is the best media to use when attempting to understand a visual concept.	7	50	33	3	7
14.	I would prefer to use videotape to view any resource material supplied in art education.	10	50	30	3	7
15.	I would like to have more materials made available on the elements and principles of design, especially if they explain how we view art and how much art reflects the natural environment of the artist.	47	53			
16.	I would use materials on the Elements of Space, Line, and Color if they were accessible.	47	53			

programme and areas that appear to be the weakest.

An analysis of the results of the questionnaire identified an immediate need for materials, not only for the use of the classroom generalist teacher but the practising art specialist as well. Fifty-seven percent of the teachers strongly agreed that there was a need for materials specifically in the area of visual design. Sixty percent strongly agreed that there should be more in-service provided while fifty percent agreed that more emphasis must be placed on perception of art. All participants questioned indicated they would use instructional materials concerned with the Elements of Space, Line, and Color if they were made available. (See Table 1 for a list of responses to the attitudes of teachers in the field.)

The results of the survey showed that art teachers expressed a need for instructional units dealing with the application of Elements of Space, Line, and Color in the design of visual art materials. The decision to produce an instructional package entitled, Exploring the Elements of Space, Line, and Color was made. The unit would be designed specifically for teachers without an art background.

Survey for Relevant Materials

When a need for instructional materials has been determined, there are three options available for filling

this need: 1) locate and use materials already in existence, if they meet the objectives of the instruction; 2) modify existing materials to conform to the objectives; or 3) design new materials to meet instructional objectives.

A search of the Instructional Materials Division of the Department of Education, Center for Audio Visual Education (CAVE) of Memorial University, and the Canadian Film Board revealed a few materials that could be used specifically for teacher in-service.

The following materials were previewed:

Location: Division of Instructional Materials
Name: Discovering Color
Type: Film
Length: 20 min.
Condition: Poor Color
Level: Secondary, Adult

Location: Division of Instructional Materials
Name: Enjoying Painting
Type: Film
Length: 20 min.
Condition: Poor Color
Level: Secondary, Adult

Location: Division of Instructional Materials
Name: Looking for Color
Type: Film
Length: 10 min.
Condition: Good
Level: Primary, Elementary

Location: Division of Instructional Materials
Name: Lines
Type: Film
Length: 10 min.
Condition: Poor
Level: Elementary

The Instructional Materials Division of the Department of Education has available two local productions:

- Art and Artists of Newfoundland and Labrador: A slide/tape kit produced by the Department for use in the Secondary Art Programme. This is an excellent resource.

- Texture: a slide/tape produced for primary and elementary students which explores the element of texture in the environment. This is an excellent resource.

The holdings in CAVE were four, poor filmstrips on color, which had lost their color and had no tape accompaniment. They did house, however, an excellent series of sound/slide sets: Why Man Creates and Art With a Message, developed by the Center for Humanities, Inc.

The Canadian Film Board had many up-to-date listings on art-related topics but none specifically related to the elements of design.

There are many excellent books on art education, clearly explaining the subject in question. Several books, such as Design: Elements and Principles, by Dorothea C. Malcolm; Art in Your World, by Gerald Brommer and George F. Horan; and Art Fundamentals by Orvik et al. are all books recommended by the art curriculum guide for the province.

A major problem, however, exists in that there are insufficient visuals included which support the verbal information contained in the books. It was also felt that the visuals should pertain to the learner's environment and experience.

Most materials examined contained an overwhelming emphasis on the doing of art, and not the seeing of it. The designer felt that there needed to be more support instructional materials developed with local emphasis for teachers which was primarily visual in its delivery; material which could show relationships between the environment of the learner and the works of art produced by artists of the region, looking closely at the use of space, line, and color - the elements which make visual design possible.

Front End Analysis

To assist in the development of the instructional package on Exploring the Elements of Space, Line, and Color, the developer used a systematic approach following the Four-D Model as developed by Thiagarajan (1974). This model provided a comprehensive guide for the development, evaluation and dissemination of instructional materials. The four stages of this model, as outlined by Thiagarajan, Semmel and Semmel (1974) are: define, design, develop, and disseminate (see Figure 1).

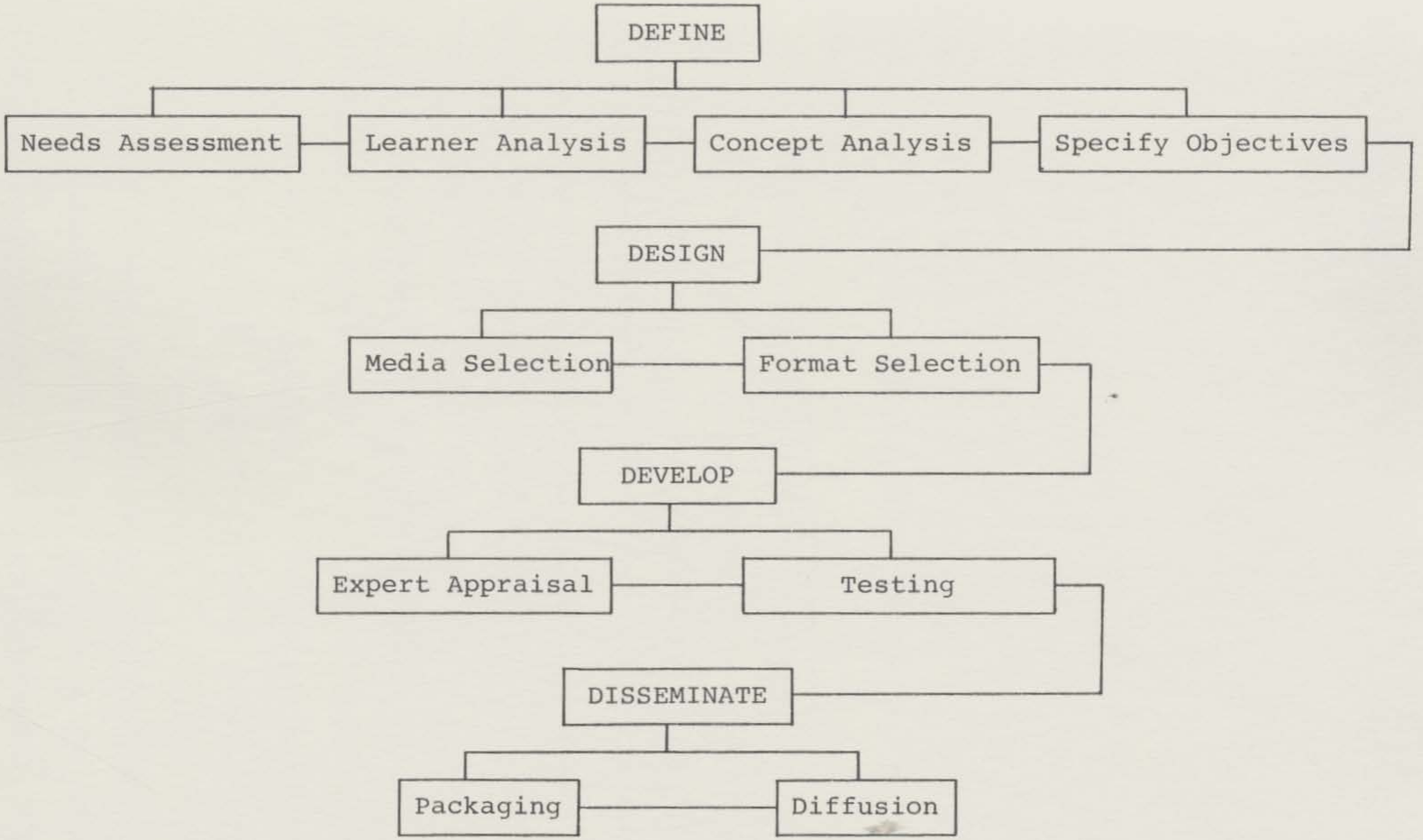


FIGURE 1. Thiagarajan 4-D Model

CHAPTER III

LEARNER ANALYSIS

The primary purpose of this chapter is to provide information regarding the target population for the instructional package. To provide further indepth analysis of the learners who share many common characteristics, this chapter has essentially been divided into three components: subject matter competence, language, and attitudes.

The instructional package has been developed with the classroom teacher in mind - the teacher whose mandate it is to deliver the art programme to students from K-12. The primary audience was identified as those non-specialist teachers responsible for teaching the elements of design, specifically to students from Grades 4-10 and including the teachers of the high school art course, Art 1200.

The package has been designed for the non-specialist (generalist) teacher through in-service workshops by art coordinators or art specialists in Newfoundland and Labrador. The target audience is thus large and scattered.

To identify the actual entry characteristics of the learners, several methods were used. First, an informed technique was employed, using recall of the developer's own teaching situations. Secondly, the

developer interviewed a small number of art coordinators and art specialists. Thirdly, a sample survey of the target group was conducted primarily to determine attitudes of teaching art in the classroom (see Table 1, p. 17).

Subject Matter Competence

The majority of teachers in Newfoundland and Labrador have been trained at Memorial University. Since art is not a required course for a teaching degree, specifically for those trained for the secondary level, it is safe to assume that in all probability more than one-half of the teachers in the field have not taken an art course. Those who wish to major in art education cannot, simply because Memorial University does not offer the course requirements to specialize in this subject area. Anyone with specialized training in art education, art history or art criticism has had to receive their training outside the province.

"At the primary and secondary (level), the trend towards generalist teachers is strong and is likely to continue" (Hall, 1980, p. 66). Most primary and some elementary teachers have taken at least one course in art education. These courses aim primarily at art making and using art materials.

"In their initial training within the visual arts, many teachers have been encouraged to adopt a philosophy

of teaching creative art activities, but without a corresponding emphasis on teaching for appreciation" (Chapman, 1982, pp. 10-11). It is with these teachers in mind that the Primary and Elementary Curriculum Guides for Art Education in Newfoundland and Labrador have been designed. It is here that most classroom teachers begin to have problems. Teachers are encouraged to provide a learning environment that is conducive to the promotion of perceptual development; visual and non-visual articulation, creative and critical thinking skills, and an awareness of the environment.

Emphasis at the elementary level, particularly in the area of design, is to promote awareness and understanding of the fundamental elements and principles of design, and provide practical experiences in manipulating and exploring these fundamentals. Teachers without specialized training in art normally have limited success with these concepts.

Schwartz (1970) and Chapman (1982) both acknowledge that the objectives in training teachers in art are not simply to provide a variety of techniques; for example, print making, papier mache, or batik, etc., but also, they must provide skills in visual awareness and art appreciation. According to Schwartz (1970) educators must endeavor to provide "a basic course, however, brief and cursory, . . . to produce understanding of art concepts" (p. 303). In her

latest book, Instant Art, Instant Culture (1982) Chapman reinforces this view and states that: "The quality of almost every discussion about art, or activity in art, does depend on an understanding of certain key concepts and the phenomena to which they refer" (p. 43).

Engle (1983), in his article entitled, "Art and the Mind", indicates that "art is a matter of the intellect not just the heart . . . the absence of this cognitive conception of the arts and education in the arts, has relegated them as frivilous, irrelevant, and expendable" (p. 6) within the school curriculum.

In a national survey of art teachers in the United States, conducted in 1981, by Crane, it was discovered that teachers were anxious to find materials focusing on the development of appreciation and respect for the arts. She found this interesting since the emphasis has been on creating rather than appreciating art (pp. 19-21). This suggests that teachers are having difficulties teaching the concepts of appreciation, requiring special methods and materials to assist them.

Language

In 1970, Schwartz wrote:

> A major problem confronting those who would teach art to children in elementary schools is the need for an appropriate mode of communication, more specifically a linguistic, semantic, and terminological basis for talking

> with children about art. This is an area of great ineptness where the discourse about art in many (classrooms) confuse children and misplace their appreciation for artistic values (p. 13).

Engle (1983) reinforces this idea by claiming that "pictures need to be decoded and comprehended in many ways that are not unlike language, especially if they are works of art" (p. 7). The language of art is technical. As a teacher draws the attention of the students to the color harmonies, textures, patterns or lines (the elements) of the art work, either the work of the student or the work of the well known artists, it is necessary to have a fundamental 'visual vocabulary'. Southworth (1981) also writes, "if teachers adopt a similar pattern in art as many do in written expression (p. 29) utilizing a language approach, their teaching is directed towards a process that may work better for them.

Learning the language of art becomes an even more important factor, "for as long as the arts are seen as non-cognitive, they are destined to remain off the sidelines rather than the center of educational activity within the school" (Eisner, 1983, p. 23).

Attitudes

Results of the Teacher Profile and Attitude Survey (see Table 1, p. 17) indicate that teachers voiced a need for materials that would assist them in understanding the

language necessary for talking about art.

In an attitudinal survey of selected American schools, Day (1984) discovered that teacher response to incorporating the elements and principles of design in curriculum seemed to indicate overwhelming support and that those elements would be included in each lesson taught in art. The majority of teachers also strongly agreed that a knowledge of the elements and principles of design is essential to the perceiving of a work of art (p. 383).

In a move towards a disciplined approach which incorporates the areas of art history, art criticism, aesthetics and making art into the art curriculum, understanding the key concepts will become even more important to the classroom teacher. When moving in this direction the increased importance of positive teacher attitude becomes apparent. Major (1983) supports this theory, stating:

> The key to curriculum reform is the teacher's ability to understand, feel comfortable with, and, hence implement program change. A lack of art in their own education, together with poor pre-service and no in-service training, leaves most teachers insecure and intimidated by the arts and, hence, incapable of dealing with them in the classroom. Underlying this has been the persistent attitude of school boards that the arts are 'extras' and only secondary or third in importance when educating children. This attitude gives teachers little motivation to upgrade (p. 14).

The latest research indicates that a negative teacher attitude towards a cognitive approach in art education exists. After an extensive review of research literature dealing with cognition and attitudes, Hamblen (1983) states:

> Negative attitudes toward that which eludes the conceptual net of verbal or written codification are subtly expressed in theories of learning and social development. . . . Until the nonverbal is actually given cognitive status, instruction in the arts will in all probability, remain a frill in the total educational curriculum (pp. 177-181).

Attitudes of learners are a particular concern for curriculum developers. Educational researchers have pointed to the fact that a teacher attitude plays a significant role in determining academic performance of the student. There is no reason to suspect that the study of art would be any different. One must assume that provided with teaching materials, and programs which provide adequate guidance in planning and presenting the areas of the art curriculum, most teachers would be willing and eager to learn.

Accepting the challenge to help improve attitudes by providing materials which may alleviate some of the concerns held by the classroom teachers of this province, the developer decided to design an instructional package. This instructional package would be used as in-service

education for teachers in the field, either under the guidance of an instructor or as a self-instructional module.

CHAPTER IV

CONCEPT ANALYSIS

The technique of concept analysis is used as a developmental procedure to refine the content materials, when the acquisition of knowledge is the goal. This forms the basis for construction of the testing procedure and design of the instructional materials (Thiagarajan, Semmel & Semmel, 1974, p. 31).

By using concept analysis the developer can analyze a set of concepts, arrange them in hierarchies, identifying the essential and irrelevant information. Once the content hierarchy is identified, the objectives that the learners should be able to perform are designated. The learning outcomes derived for the instructional package on Exploring the Elements of Space, Line, and Color were listed as Behavioral Objectives. Each of the three units that were developed contained its own specific objectives (see Appendices A, B, and C).

The general aims of the package are twofold: (1) to promote an awareness and understanding of the elements of space, line, and color through a visual presentation of each element; (2) to provide practical experience in manipulating and exploring these fundamental elements.

The objectives are directives formulated to achieve the general aims. They are more precise than aims and usually specify behavioral changes that will take place. Objectives in art are not always related to prescribed changes in behavior but have other outcomes not shared by more cognitive subjects like mathematics or science. Barrett (1979) reiterates the research by Eisner (1974) which claims that "(1) behavioral objectives, (2) expressive objectives, and (3) design objectives are imperative to the design of instructional materials in art" (p. 36).

The objectives for art as specified by the Curriculum Guide (1977) for art education in secondary schools of this province state that the student become increasingly aware of: "(1.1) the basic elements and principles of Art and Design both in their own work and the work of others (line, color, shape, texture, composition, etc.); (1.2) the communicative aspects and possibilities of the visual language (how the basic elements work together to convey a feeling, idea or message) (p. 2). Using and extending these general objectives and the overall aims for the instructional package, the behavioral objectives for each unit were decided (see Appendices A, B, and C).

Keeping in mind that the package has been designed primarily for instruction of the classroom teacher in the rudiments of design education, it was decided that the general objectives are:

1. to increase perception of visual design, specifically the elements of space, line, and color, and stressing their importance to a basic knowledge of art and design;

2. to learn the meaning of the three design elements as they are applied to the work of well known artists in a historical perspective, and to the art work of local artists of Newfoundland and Labrador;

3. to assist in the awareness of the design elements in the immediate environment, with a learning to see emphasis.

Instructional Strategy

The instructional package was designed for presentation in three workshop formats. The strategy was to prepare three instructional slide/tape presentations which function as the core of the unit design. In addition to the multi-media unit, a Teaching Guide was prepared. The guide offers a brief introduction to each of the elements of design. Guided discussion questions were prepared to serve as advance organizers or stimuli, to help concentrate thinking in the area being introduced. The guide contains suggested activities for the workshop, allowing the persons using the instruction to extend to the learners knowledge of the design concepts.

CHAPTER V

RATIONALE FOR MEDIA CHOICE

The instructional package, Exploring the Elements of Space, Line, and Color is a multi-media kit developed for the use of teacher in-service education in art. The package includes slides, audio tape and printed material.

Because art education deals with visual concepts, color slides are very useful and a logical medium, although "there is a widespread belief amongst professionals that in visual arts that reproductions cannot have the aesthetic value an original" (Hardiman & Zernich, 1984, p. 104). In a study by Zurmuehlen (1980), who compared responses to real ceramic objects with colored slides he reported he found no significant difference between subjects' ratings of real objects and slides (Hardiman & Zernich, 1984).

Hardiman and Zernich (1984) also concluded in their own research that "the main linguistic qualifiers of aesthetic judgement can consistently transcend mode of presentation, . . . responses made to slides and prints would be similar to responses made to original art works" (p. 108).

Romiszowski (1974) claimed that "the greatest value of the slide/tape presentation is to stimulate interest, motivate for further study, and give the general

outline of the subject" (p. 174). These are the areas that are so invaluable to teacher in-service in art education - to stimulate, motivate, and outline.

Early literature in the area of instructional media set the stage for an influx of research in the systematic presentation of learning materials and predicted the outcomes of such learning. With its roots in the psychology of learning, media experts proposed new ways of providing insights into the methods used to teach.

There have also been many methods proposed for the systematic selection of media, from complex taxonomies suggested by Bretz (1971) and Anderson (1976), to elaborate flow charts designed by Romiszowski (1974).

As researchers provide more vital information on the complex processes by which people learn, inconsistencies in the practises of instructional design become more apparent (Winn, 1982, p. 3) and new methods follow.

Salomon (1979) clearly articulates the possibilities of using media "as a way of structuring and presenting information - media's most important attributes are their symbol systems" (p. 216). Media, however, are seldom associated with one symbol system; television, for example, can present pictures, print and audio. There has been considerable research on individual components of media. Some of it has dealt with the learner and the various forms of media, pictures, print and audio. Reiser and

Gagné (1982) suggest that a primary reason for considering the use of visual displays is that the learner can "acquire and retain visual images which support acquisition of intellectual skills . . . and may aid in the retention of verbal information" (p. 501).

Peng and Levin (1979), Levin and Berry (1980), and Hartig and Fry (1979) have all provided studies to show that there is a superiority in learning if pictures are used as "effective supplements, when well-designed, and congruent with prose content and sequence" (Hannafin, 1982, p. 289). Pictures, claim Wu and Dwyer (1986) can "improve student achievement of specific educational objectives" (p. 59). As a result of their study, Wu and Dwyer drew the following conclusions:

> 1. The use of print examples to complement verbal instruction does not automatically improve student achievement of all types of educational objectives . . .
>
> 3. Color is an important variable in presenting examples to complement externally paced oral instruction. (p. 67)

McIsaac, Mosley, and Story (1984) state that "despite its limitations as a medium of communication, the photograph is successful as a universal language" (p. 169).

There has been little educational research concerning the importance of underlying universal visual dimensions to the communication process. Research on the

significance of visuals in education by Dwyer (1978) and Fleming and Levie (1978) has been mostly limited to their use as instructional media (McIsaac et al., p. 170).

> Discovering universal dimensions by which people categorize and attend to visual information is helpful not only in understanding the perceptual process but in designing visuals for instruction. . . . We, as educators, are interested in instructing as well as in attracting the viewer's attention. Investigating visual meanings as perceived by viewers may not only tell us what attracts the viewer's attention, but it may lead to a broader understanding of how cognitive processes interact with mediated instruction (McIsaac et al., p. 178).

Selection of Media

The media best suited to present the ideas and concepts pertaining to art education would be visual. It is true that "when skillfully combined, pictures, words and sounds have the power to evoke emotions, change attitudes, and motivate actions" (Kemp & Dayton, 1985, p. 3). As suggested by Kemp and Dayton (1985), three general principles for selection of proper instructional media would be: (1) what media lends itself logically to the objectives designed for the unit; (2) what has research said about specific materials; and, (3) understanding how people perceive their surroundings, communicate and learn.

Perhaps one overriding factor in the selection of media for this particular unit of study was that the developer was dealing with the subject of art. Looking at the characteristics of art, it is generally colorful and not moving. Taking these two into account it would seem logical that for the most effective learning the colored slide would provide optimum benefits. Slides, if accompanied by narration (Allen, 1973), "direct the learner's attention to particular elements of instructional messages through visual cuing" (Kemp & Dayton, p. 20).

To provide a total instructional package, it was decided to extend the materials designed and include print which allows the learner to peruse and study without special equipment. The developer produced a teaching guide to accompany the package. For the purposes of this study, however, the teaching guide was not evaluated in a workshop setting.

The developer also surveyed the media preferences of the teacher as part of the teacher profile and attitude survey. Respondents strongly agreed that a slide/tape format is the best media when attempting to understand a visual concept and preferred a video format to view any resource material in art education (see Table 1, p. 17).

Realizing the audience was decidedly in favor of the visual format of slide/tape, the developer chose this medium, keeping in mind the possibility of transfer to video.

Three slide/tape presentations were created. Each one was based on a different element of design. They were: Space, Line, and Color.

The developer decided to use the art work of local artists of Newfoundland and Labrador, with their permission (see Appendix D). These slides would be intermingled with the art work of well known artists and visuals of the local environment to provide comparison and contrasts, and to heighten the use of Space, Line, and Color in art.

CHAPTER VI

FORMATIVE EVALUATION

In keeping with the model of systematic development of instructional materials recommended by Thiagarajan, Semmel and Semmel (1974) material, a formative evaluation was conducted after preliminary production of the instructional package materials.

Three content experts and two media specialists assessed the materials, making several recommendations for change.

Evaluation by Content Specialists

The main content appraiser of the media was an artist and teacher training instructor with Memorial University of Newfoundland. Each unit was analyzed for the accuracy of content and presentation of information. He found the materials well organized and presented in a logical order. He also felt, as a means of instruction, the audio portion may be presented too quickly. He suggested that it would make an excellent review if used as an introduction to the subject area and presented with additional live classroom instruction or supplemented with print materials. He anticipated that learners would not

understand the concept of "chiaroscuro" as presented in the slide/tape Space. In general, the appraiser rated the materials as very good.

As a result of the suggestions the developer decided to prepare a teaching guide which would allow instructors using the package more options to additional classroom instruction. The teaching guide includes activities to support and extend understanding of the concepts presented in the slide/tapes. The developer also deleted the use of the word "chiaroscuro".

Having made these changes, the developer then requested an appraisal of the package by a second content expert, an art teacher with 20 years experience in art, and presently employed with the Avalon Integrated School Board. Using the Expert Appraisal form designed for content analysis (see Appendix E), this expert appraised all three slide/tape presentations and the teaching guide. This evaluator found the teaching guide to be well done and an appropriate supplement to the main presentations. He suggested that more emphasis be placed on the theory of light and color in the slide presentation color. Although this is an excellent suggestion, the scope of this additional information of its own would require another complete package. The appraiser found the materials in general better than average in reference to the objectives of the unit, and average in reference to the theoretical

soundness of content and adequacy of definitions and explanations.

The slide/tapes were also showed to a third art educator with Memorial University who made no recommendations for change.

Evaluation by Media Specialists

Two media specialists, one with the Instructional Materials Division of the Department of Education, the other a Resource Specialist with the Avalon North Integrated School Board, evaluated all materials prepared, using supplied form (see Appendix F). A number of recommendations were made for change. Firstly, it was suggested that the diagrams in the presentation Space be improved graphically. Secondly, that the narrator slow the dialogue, and that the slides be paced, thus allowing the viewer more time to 'digest the image'. Acting upon the recommendations of the examiners, the weaknesses were corrected for the final version of the instructional package. Thirdly, an improvment for musical background was also made. This was an excellent recommendation which would improve the technical quality and will be a recommended change for any future revisions of the package.

One final recommendation which should be included in future revisions of the teaching guide was derived from

an appraisal by one media expert. This expert recommended that to alleviate any problems which might arise due to misplaced slide order, a description of the diagrams be included in the script for slide/tape presentations. For the present study, however, the developer decided the present system of correlation between the numbered slide and the numbering on the script would suffice.

User Appraisal

An appraisal form was designed and included in the final phase of testing the instructional package. "Users" may not be the correct terminology to use for this appraisal, as the package is primarily designed to be administered by an art instructor as an in-service workshop. It may not actually be used by but used with many of the teachers which comprised the test group.

The three instructional slide/tape units may have, of course, numerous potential uses. Any secondary level teacher wishing to use the package in his/her own teaching situation may find the instructional materials in this package especially useful. Several art teachers have noted that the series of slides are appealing and would make a valuable tool for classes in aesthetic appreciation and awareness. Teachers of cultural heritage may also find

the information in units applicable to their teaching situation as the slides include scenes of Newfoundland and Labrador and objects of art by local artists.

CHAPTER VII

SUMMATIVE EVALUATION

This chapter analyses the Summative Evaluation of the slide/tape components of the instructional package, Exploring the Elements of Space, Line, and Color. The chapter is divided into (1) Initial Testing Procedure, (2) Final Phase of Pilot Testing, (3) Analysis of Data, (4) Overall Success of Testing, and (5) User Appraisal.

Thiagarajan, Semmel and Semmel (1974) suggest that the only real test of instructional materials is in its effect on the students (p. 127). Feedback from expert appraisal may cause the materials to be modified in order to improve their appropriateness and quality. It is, however, the testing of the instruction with target learners and the resulting performance data which provides the most valuable feedback to the developer, relating to the effectiveness of instruction.

For this project a two-phase testing procedure was administered. Initially, a group of six graduate students from the Division of Learning Resources of Memorial University were identified as learners. This group was comprised of teachers on sabbatical, or those who had stopped teaching to complete graduate courses. Subsequently, a group of teachers attending Memorial University's Summer

School 1986 were used for summative evaluation testing.

Initial Testing Procedure

The initial group was pretested to ascertain their lack of prior art knowledge. A prototype slide/tape unit was presented as instruction. After viewing the instruction, the students immediately wrote a posttest which contained items similar to the pretest. The posttest contained minor variations in language and order of items.

Some problems were identified with the test items and recommendations were made for minor changes in the instruction. It was also recommended that the learners be given a set of behavioral objectives to accompany the instruction allowing for a clearer understanding of the purpose of each unit.

Appropriate modifications were made to the test items, and the changes were made to the slide/tape instruction.

Final Phase of Pilot Testing

The final phase to evaluate the instructional package required the selection of a representative group of the target audience - teachers without formal training in art.

Each of the three units - Space, Line, and Color were tested with separate groups of teachers. Each of these three groups of learners were teachers enrolled in the Media Courses at Memorial University Summer School, 1986 (see Appendix G for survey questionnaire). Results of this profile are shown in Table 2.

A quasi-experimental design was used to measure learner gains in instruction. The developer chose a design which used two randomly selected groups. Both wrote a pretest and posttest; one group, however, did not receive instruction (see Figure 2). The learning gains were measured with groups using pretest and posttest items derived from the behavioral objectives.

The pretest Space contained 17 items; all questions were short answer items (see Appendix H). The posttest contained the same items, with the order of the items changed (see Appendix I).

The pretest Line contained 14 items, 10 items were multiple choice, one short answer item, three draw (see Appendix J). The posttest contained the same number of items with the order changed (see Appendix K).

The pretest Color contained 23 items, 22 short answer items (see Appendix L). The posttest contained 22 items, 22 short answer items (see Appendix M). The order of the items was changed. Because of a numbering error and a test item correlation irregularity, for the purposes

TABLE 2

Learner Profile for Pilot Testing

	SPACE		LINE		COLOR	
	Group A (N=9)	Group B (N=9)	Group A (N=15)	Group B (N=13)	Group A (N=18)	Group B (N=18)
SEX						
Male	3	4	5	4	4	7
Female	6	5	10	9	14	11
AGE						
20-29	4	6	6	6	8	7
30-39	1	2	5	4	6	8
40-49	3	1	1	2	2	2
No answer	1	-	3	1	2	1
YEARS TEACHING						
0-5	6	7	9	9	10	8
6-11	1	2	3	1	3	4
12+	2	-	3	3	5	6
GRADE LEVEL						
Primary (K-5)	3	4	5	5	7	8
Secondary (6-12)	2	2	2	3	3	6
Vocational	1	1	2	2	2	2
Not teaching	3	2	6	3	6	2
ART EXPERIENCE						
Some	2	2	6	7	5	9
None	7	7	9	6	13	9
TEACHING ART IN SCHOOL						
Yes	1	1	4	2	1	3
No	8	8	11	11	17	14

SPACE

GROUP A	(N = 9) R	O_1	X_1	O_2
GROUP B	(N = 9) R	O_1		O_2

LINE

GROUP A	(N = 15) R	O_1	X_1	O_2
GROUP B	(N = 13) R	O_1		O_2

COLOR

GROUP A	(N = 18) R	O_1	X_1	O_2
GROUP B	(N = 18) R	O_1		O_2

where R = Random assignment of subjects
N = Number of subjects
X_1 = Treatment
O_1 = Pretest
O_2 = Posttest

FIGURE 2. Quasi-Experimental Design Base Used for Testing Purposes.

of evaluation the developer dropped the number of accepted items to 21.

For the testing procedure the learners were divided as follows: Group A was randomly selected to receive pretest, instruction, and posttest; Group B was randomly selected to receive pretest and posttest only. Each unit of instruction Space, Line, and Color was tested on a separate Instructional Media class, thus the developer had 12 separate tests to evaluate.

The procedure followed for testing each of the three units of instruction: Day One - introduction and explanation of the package; administration of the pretest to Group A and Group B; Group B leaves classroom; presentation of instruction to Group A; behavioral objectives for the unit given to Group A. Day Two - administration of posttest to Group A and Group B; administration of appraisal forms to Group A.

Analysis of Data

The evaluation of the learning gains of the learners on the test items was calculated by four instruments. The analysis of the results of summative evaluation included: (1) a comparison of the mean pretest scores with the posttest scores of Group A; (2) a comparison of the mean pretest scores with mean posttest scores for Group B;

(3) a comparison of the mean pretest and posttest scores between Groups A and B; (4) an item analysis of Group A; and, (5) expert appraisal results.

Test Results for Space

Group A. Pretest scores ranged from 9% to 73% with a mean of 41% correct. Posttest scores ranged from 41% to 100% with a mean of 70.5% correct. Average gain was 29.5%.

Group B. Pretest scores ranged from 14% to 73% with a mean of 43.5% correct. Posttest scores ranged from 18% to 73% with a mean of 45.5% correct. Average gain was 2% (see Table 3).

Test Results for Line

Group A. Pretest scores ranged from 21% to 71% with a mean of 46% correct. Posttest scores ranged from 57% to 100% with a mean of 78.5% correct. Average gain was 32.5%.

Group B. Pretest scores ranged from 21% to 86% with a mean of 53%. Posttest scores ranged from 29% to 86% with a mean of 57%. Average gain was 4% (see Table 3).

Test Results for Color

Group A. Pretest scores ranged from 19% to 95% with a mean of 57%. Posttest scores ranged from 52% to

TABLE 3

Results of Tests for Space, Line, and Color

Group	No. of Students	Low Score	High Score	Mean	Mean %	Difference %	No. Students with 50% or better
SPACE							
A. Pretest	9	2	16	6.4	29.3	--	22
Posttest	9	9	22	17.8	81.5	52.2	88
B. Pretest	9	3	16	8.6	39.4	--	44
Posttest	9	4	16	13.3	43.7	4.0	44
LINE							
A. Pretest	15	3	10	7.07	50.5	--	53
Posttest	15	8	14	19.9	97.6	47.1	100
B. Pretest	13	3	12	7.76	55.5	--	69
Posttest	13	4	12	8.3	56.2	.7	61.5
COLOR							
A. Pretest	18	4	20	9.7	47.4	--	33
Posttest	18	11	20	16.2	79.3	31.9	100
B. Pretest	18	3	14	8.8	41.8	--	27
Posttest	18	3	16	8.6	41.0	-.8	39

100% with a mean of 76%. Average gain was 19%.

Group B. Pretest scores ranged from 14% to 67% with a mean of 40.5%. Posttest scores ranged from 14% to 78% with a mean of 46%. Average gain was 5.5% (see Table 3).

Item Analysis

Overall there was a substantial improvement between the pretest and posttest on the individual test item scores of the three groups receiving instruction.

Item Analysis of Space. To check the items individually the developer noted a deviance on several items. There appeared to be no meaningful gain on item 11. Most learners knew both pre and posttest answers. Item 16 also had no meaningful gain pretest and posttest. The slide/tape may have not adequately covered the information on the difference between art periods Realism and Impressionism. This was also a higher order item in the cognitive domain (see Table 4). If retested, the developer would recommend that these items be dropped from the test.

Item Analysis of Line. It was noted that eight items had a meaningful gain. Item 4 and Item 11 made no gain as most learners answered both items correctly in pre and posttest. Items 2, 5, 7, and 9 were questionable in that there appeared to be some problem with the learners' understanding of the meaning of characteristic and measure

TABLE 4

Item Analysis of Space (Group A)

Test Item	Pretest %	Posttest %	Gain %
1	56	100	44
2	56	100	44
3	44	100	56
4	44	89	45
5	22	78	56
6	0	44	44
7	44	100	56
8	22	89	67
9	0	89	89
10	0	67	67
11	89	100	11
12	22	78	56
13	56	89	33
14	33	78	44
15	33	78	44
16	44	56	11
17	22	89	67
18	11	78	67
19	33	78	44
20	11	78	67
21	11	78	67
22	0	44	44

of line - the wording was not exactly the same in the questions; therefore, the learners may have had difficulty with the re-wording (see Table 5).

Item Analysis of Color. The analysis of the items revealed 11 items with a meaningful gain. Items 4, 5, and 10 showed either no gain or very little gain. Many candidates had prior knowledge of these test items. Item 2 had a negative gain; the wording of the question appeared to confuse the learner. This item should be dropped from the test if the programme is re-tested. Concepts: intensity, monochromatic, complimentary, local, tertiary needed to be expanded, which would be possible if the instructor was using the complete package as designed in workshop format with activities included. (See Table 6 for color test item analysis.)

Overall Success of Testing

Testing results indicating the overall success in achieving the objectives for the Space unit showed that the performance of Group A (receiving instruction) increased by 52.2% from pretest to posttest. Performance for Group B (no instruction) increased by 4%.

The overall success for the Line unit showed that the performance of Group A increased by 47.1%, while Group B increased .7%.

TABLE 5

Item Analysis of Line (Group A)

Test Item	Pretest %	Posttest %	Gain %
1	20	93	73
2	80	86	6
3	40	93	53
4	80	80	0
5	26	47	21
6	20	60	30
7	67	93	16
8	47	86	39
9	80	100	20
10	26	73	47
11	100	100	0
12	33	80	47
13	20	93	73
14	20	100	80

TABLE 6

Item Analysis of Color (Group A)

Test Item	Pretest %	Posttest %	Gain %
1	78	72	-6
2	44	77	33
3	61	72	11
4	94	100	6
5	89	100	11
6	44	55	11
7	55	89	34
8	33	61	24
9	67	67	0
10	94	100	6
11	16	78	62
12	22	44	22
13	27	88	61
14	27	88	61
15	66	100	44
16	66	100	44
17	44	94	50
18	38	88	50
19	0	27	27
20	5	55	50
21	5	67	62

The overall success of the Color unit showed that the performance of Group A increased by 31.9%, while Group B increased by -.8%.

Those receiving the instruction showed large gains. Those not receiving instruction showed almost no difference between the pretest and posttest. The developer feels confident that these instructional units were effective in teaching the objectives of the units.

In an analysis of the items used to test the concepts of Space, Line, and Color, the learners recorded success in the majority of items. The lack of success in those identified in the individual item analysis were items which either had poor wording in the test question or were insufficiently covered in the instructional material. It was difficult to make a decision on the exact cause of test item failure. In a re-testing of the units, these items would be omitted.

User Appraisal

Theoretically, the instructional package, Exploring the Elements of Space, Line, and Color was designed to be used by an art instructor with a group of classroom teachers without the benefit of art training. The target audience, therefore, are specifically generalist teachers. The members of Group A, after completing the pilot testing,

were asked to evaluate the instruction presented by the slide/tape units (see Appendix N for Expert Appraisal Form).

Expert Appraisal of Space

Over 60% of the candidates rated organization of materials, instructional format, instructional sequence, and effectiveness as very good (see Table 7).

Expert Appraisal of Line

The candidates' reactions to Line were more varied although none of the candidates indicated they felt the slide/tape was poor. The slides themselves received an excellent rating. There was less of a positive reaction to length and clarity of presentation, level of difficulty, and practice. This seems to indicate what the developer had suspected; without the use of activities to augment understanding the learner may have difficulty with the concepts (see Table 8).

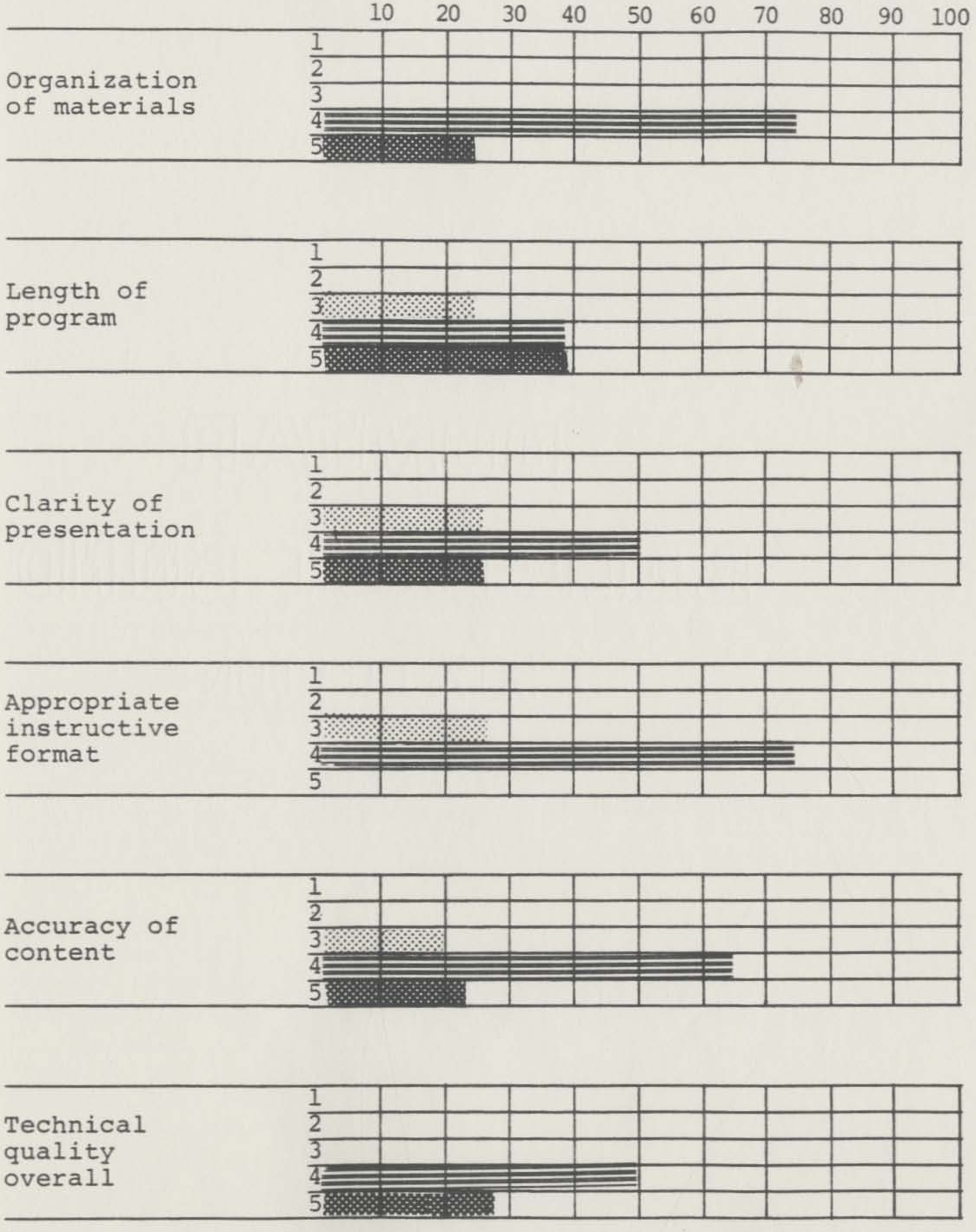
Expert Appraisal of Color

The candidates' reactions to Color, as well, were more varied than that of Space. They were all positive in their responses. The clarity of presentation and slides were rated excellent by the majority of candidates. Print, instructional sequence and technical quality were rated

TABLE 7

Expert Appraisal (SPACE)

1 = Poor 2 = Fair 3 = Good 4 = Very Good 5 = Excellent



(cont'd.)

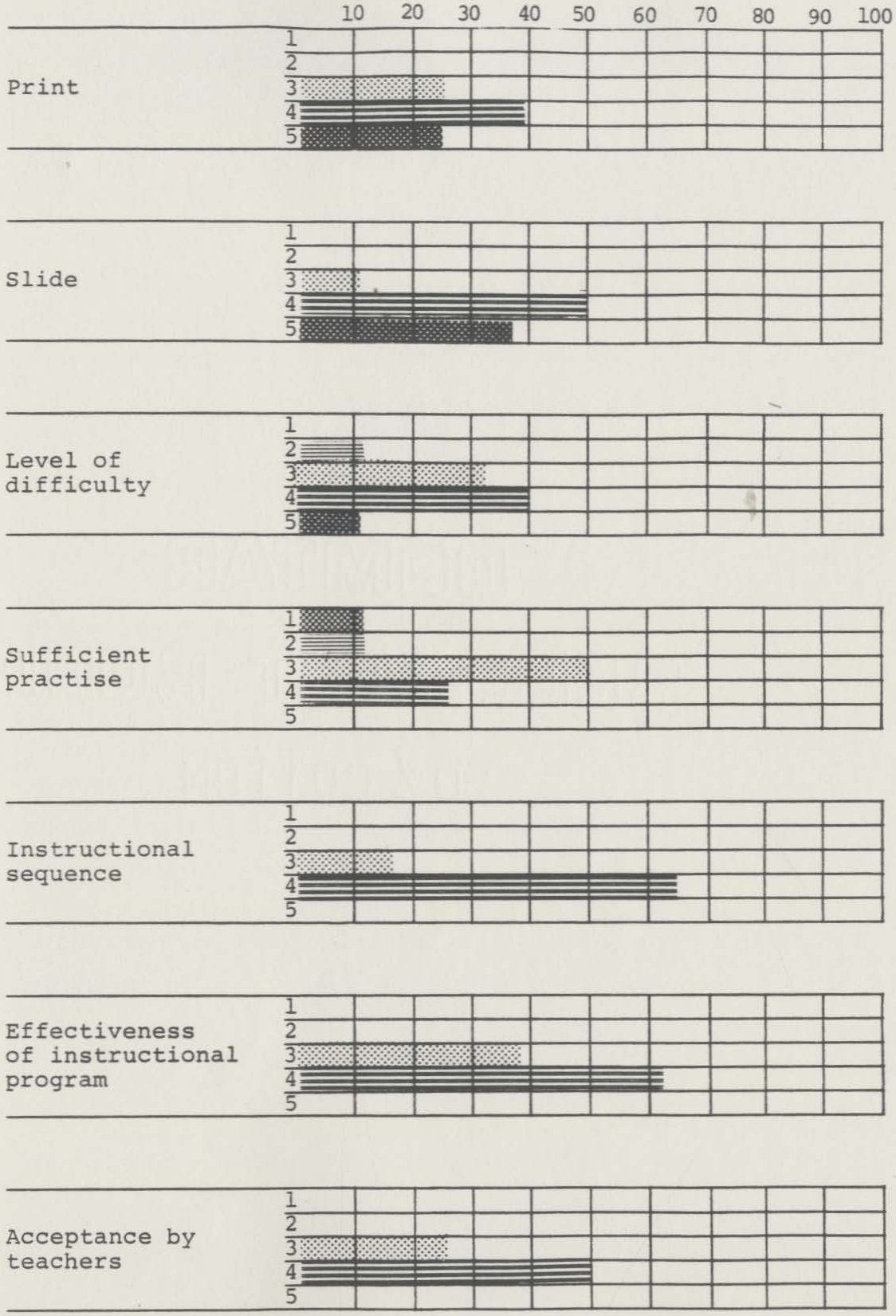
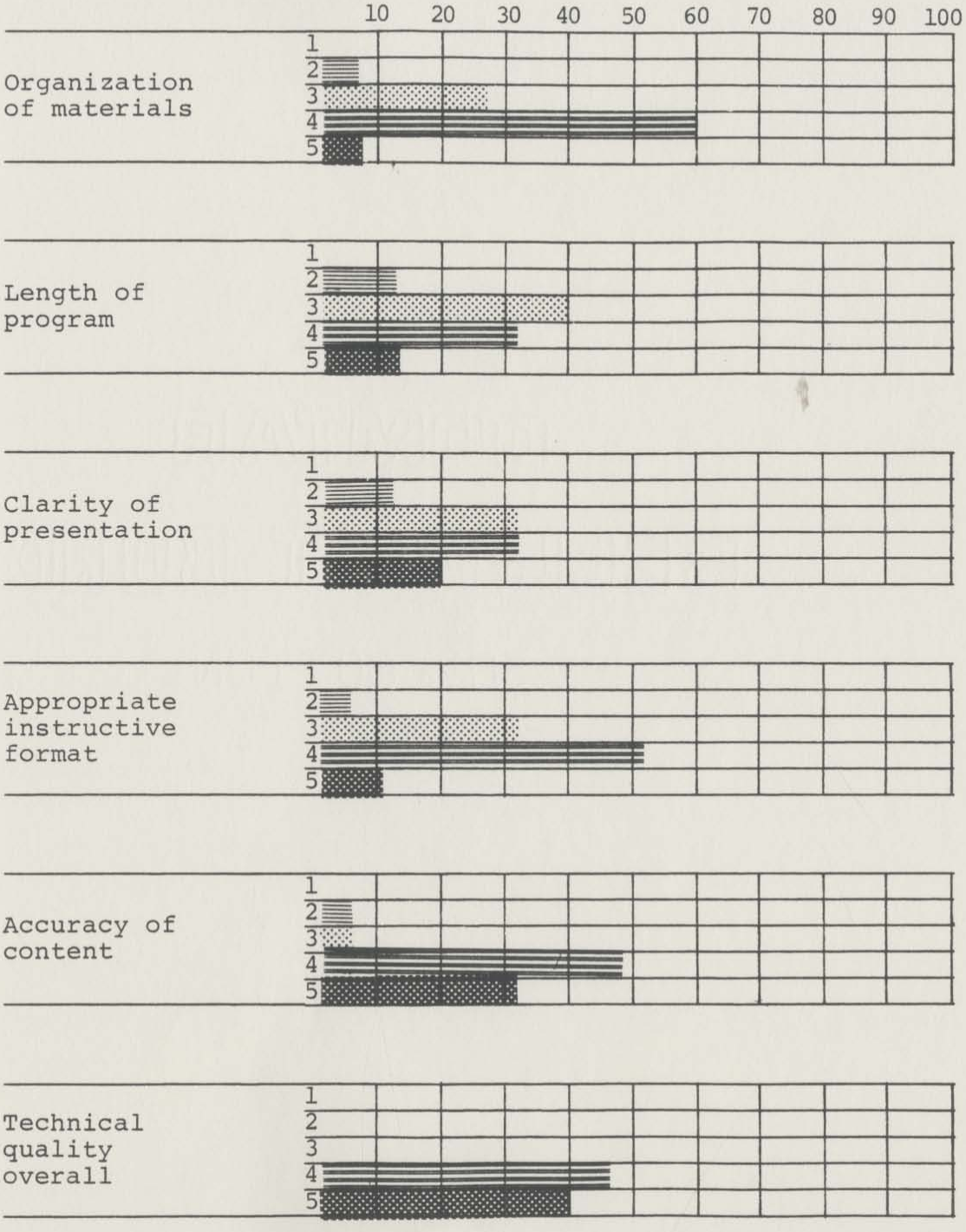

10 20 30 40 50 60 70 80 90 100
Print
1
2
3
4
5
Slide
1
2
3
4
5
Level of difficulty
1
2
3
4
5
Sufficient practise
1
2
3
4
5
Instructional sequence
1
2
3
4
5
Effectiveness of instructional program
1
2
3
4
5
Acceptance by teachers
1
2
3
4
5

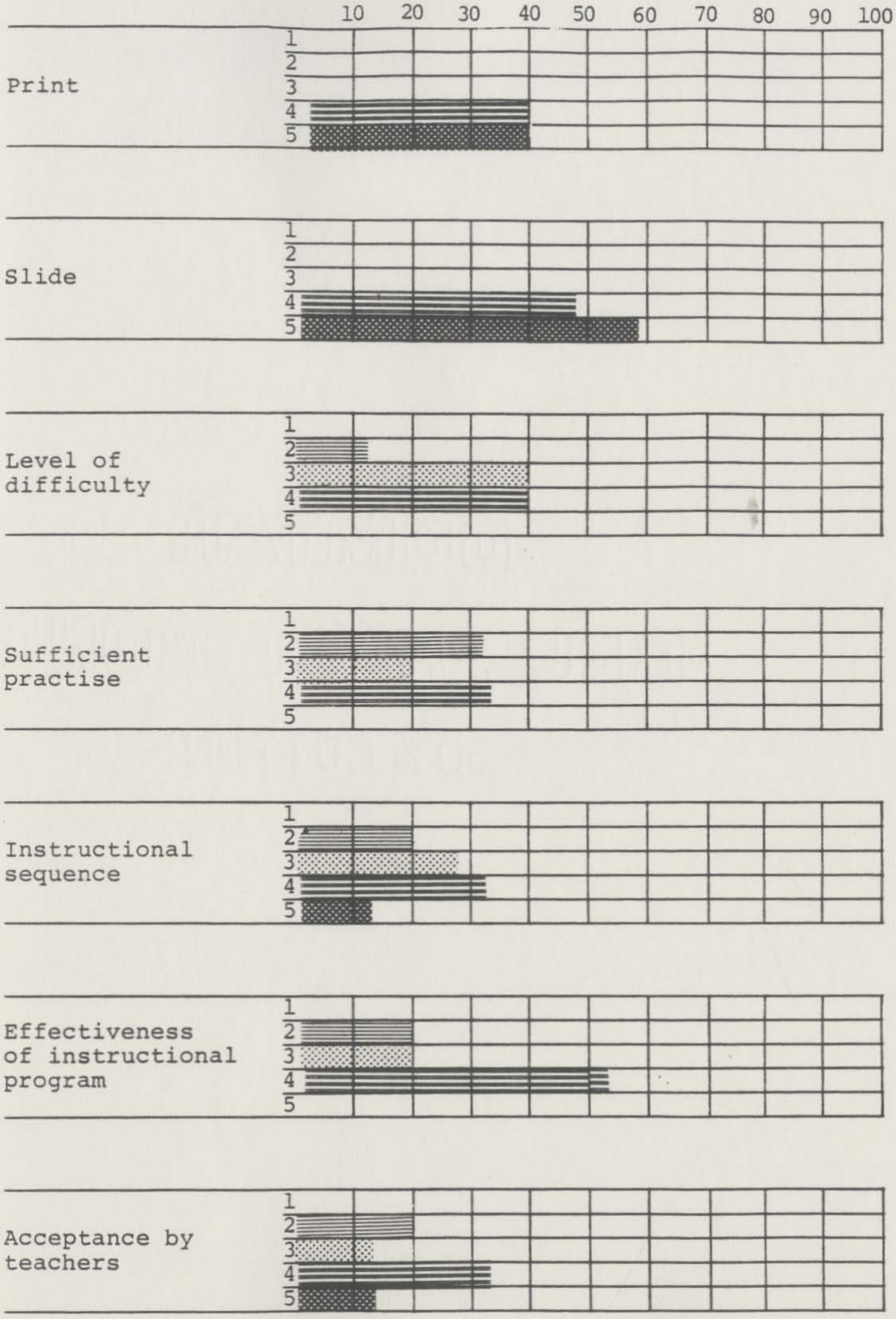
TABLE 8

Expert Appraisal (LINE)

1 = Poor 2 = Fair 3 = Good 4 = Very Good 5 = Excellent



(cont'd.)

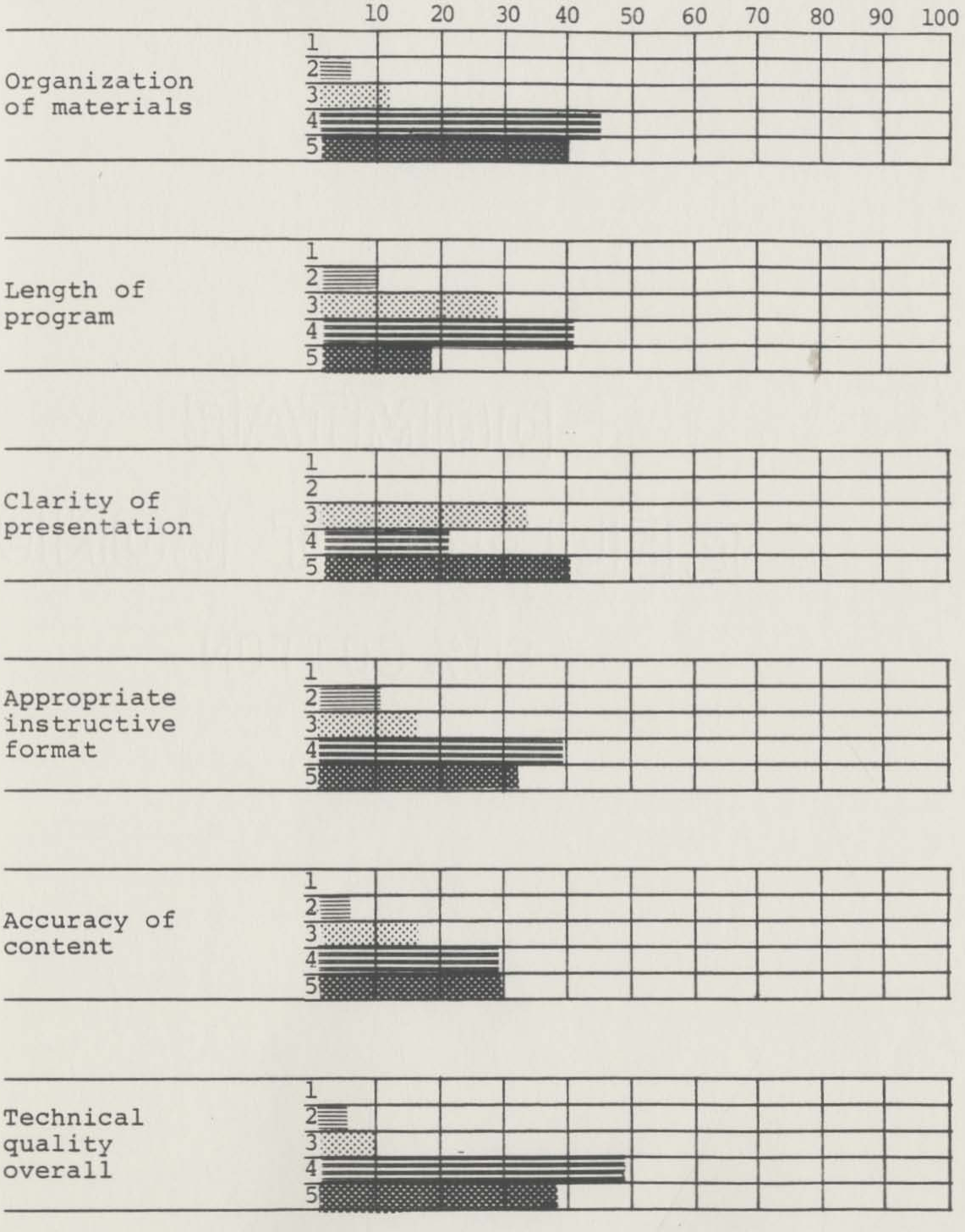

10 20 30 40 50 60 70 80 90 100
Print
Slide
Level of difficulty
Sufficient practise
Instructional sequence
Effectiveness of instructional program
Acceptance by teachers
1
2
3
4
5

very good by the majority of candidates. This unit, as well, should be presented in conjunction with planned activities like those suggested by the Teaching Guide (see Table 9).

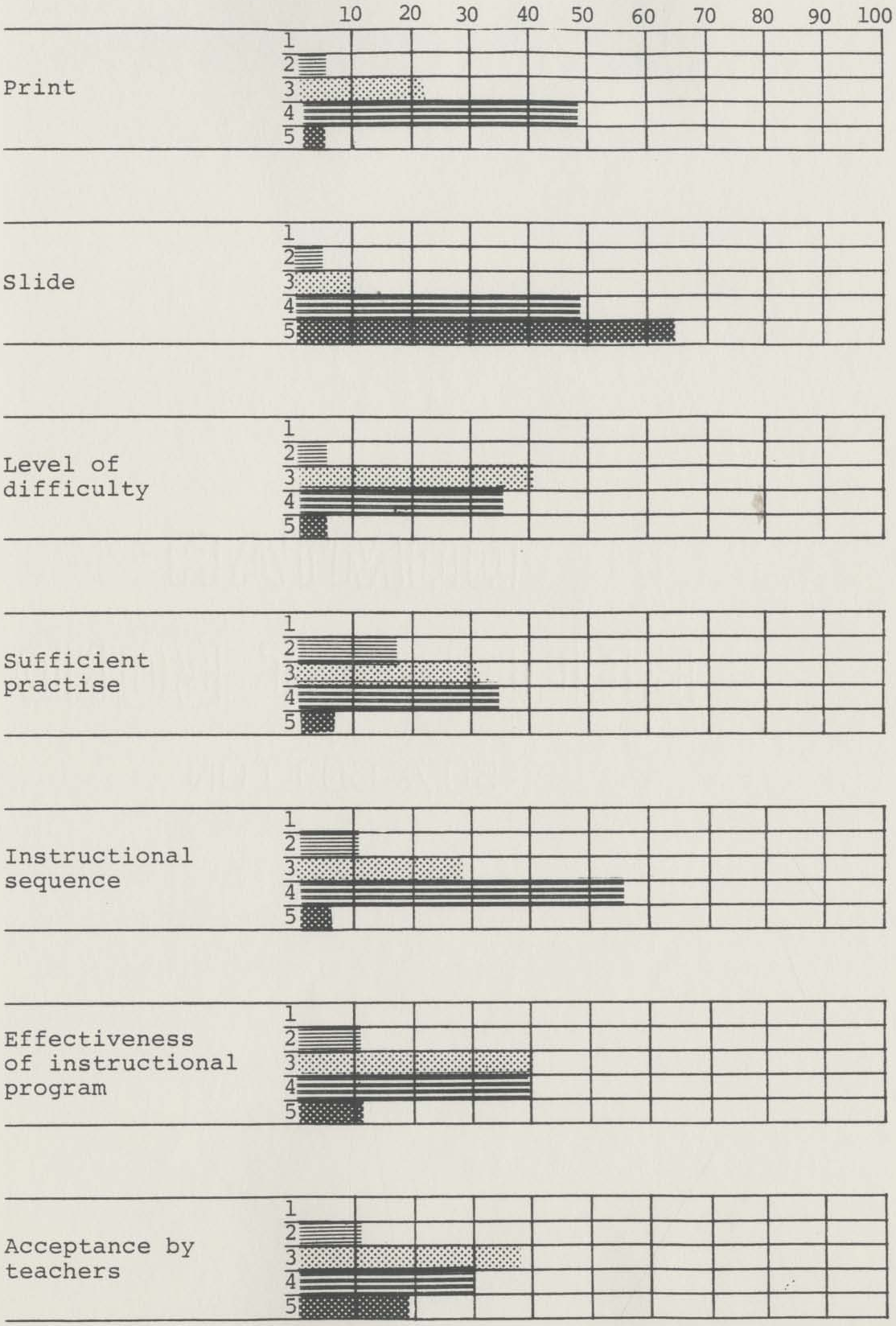
TABLE 9

Expert Appraisal (COLOR)

1 = Poor 2 = Fair 3 = Good 4 = Very Good 5 = Excellent



(cont'd.)


10 20 30 40 50 60 70 80 90 100
Print
Slide
Level of difficulty
Sufficient practise
Instructional sequence
Effectiveness of instructional program
Acceptance by teachers
1
2
3
4
5

CHAPTER VIII

SUMMARY, RECOMMENDATIONS AND IMPLEMENTATION

With the validation testing phase of the instructional package completed, the developer of Exploring the Elements of Space, Line, and Color can make a summative statement about the reliability of the results, and recommend further modifications to the instructional units. This chapter presents a review of the final stage in the developmental process. Included are: (1) Summary, (2) Recommendations for further changes, and (3) Suggestions for implementation of the final instructional package.

Summary

The results of both initial testing of the first draft of the slide/tape instructional units, and the final phase of the testing indicate that the three units were successful in introducing many of the facts, concepts, and principles of Space, Line, and Color. The information presented in each unit was comprehensive, causing consternation among some of the learners.

Possible weaknesses in the test items, lack of review of the information, the amounts of information

presented and lack of a special interest in art education within the selected groups for summative evaluation may have resulted perhaps in less than expected results. A few test items proved redundant because several of the learners had prior art knowledge. These items could have been eliminated. The group tested could have been selected from teachers with a general interest and no formal training in art education. However, judging from the positive response of some of the members receiving instruction, and from the positive learning gains on the majority of items measured, it was concluded that the instructional units achieved the general objectives of the package. This indicated the potential success of the units.

Formal testing contained within this report was limited to the three slide/tape presentations. The slide/tape presentations were designed as the core units for a multi-media package which is intended for use in workshop situations. The workshop format was designed to be as flexible as possible to allow the activities, laboratory experience, and supplementary lectures by the workshop leaders to be easily modified to suit individual audiences and laboratory conditions.

Since the slide/tape components are the core of this multi-media package, it was important that formal testing be conducted on each of these components to verify that the learning objectives for them were achieved. The

printed teaching guide was developed late in the instructional design process as a result of initial testing and recommendations made by content experts.

The process followed throughout the entire development of the instructional materials was systematic, structuring the components of the learning materials to help maximize learning. The units were planned in accordance with Thiagarajan's Four-D Instructional Development Model. The model provided the comprehensive guide assisting the developer in the design, development and evaluation of the instruction. Before dissemination of materials, several recommendations have been made for further modifications of the units.

Recommendations

In the initial stages of design and evaluation, most of the recommendations for change in the materials by media and content experts were incorporated into the package. The following are specific recommendations about how the instructional package would be revised were it to be re-implemented.

1. There is difficulty reproducing exact dimensions and color quality of original works of art. The developer had to use copied slides for the units which had less technical quality than the original. Where

possible, original slides of the artists' works should be used.

2. It has been suggested that the musical accompaniment be redesigned to incorporate better sequencing of the sections of information. Technically, the audio fades should be improved.

3. The slide/tape script in the Teaching Guide should re rewritten to include explicit information about the diagrams that are used. This is to alleviate the problem arising if slides are misplaced or lost.

4. The slide/tape, Color, should have an additional section. Due to the complexity of teaching color, and the suggestions made by the viewers, additional examples and explanations on the concepts should be provided. It is recommended that this unit be divided into three sections: (1) Theories of Color and Light, (2) Physical Properties of Color, and (3) Color Relationships and Practical Applications and Examples of Color.

5. The total instructional package should be completed to include all six elements of design. Three additional units, Form, Texture, and Value should be designed to add to the existing units.

6. The slide format is acceptable; however, there are disadvantages: (1) slides get lost, (2) slides lose color quality, and (3) slide/tapes require two working machines and a screen. It is therefore recommended that

the instructional package be transferred to video cassettes for ease of handling.

Dissemination

The developer had decided to make this instructional package available to the art coordinators and art instructors within the educational system of Newfoundland and Labrador. The prototype will be submitted to the Instructional Materials Division of the Department of Education and to the Art Consultant with the Division of Curriculum and Instruction with recommendations for change.

A second possible user would be teachers enrolled in art education courses of Memorial University. The developer will make available a copy of the package to the Center for Audio Visual Education (CAVE), and to Professor Coufal, Art Instructor with the Faculty of Education at the University.

The package cannot be produced commercially, withholding the permission of artists whose work is contained within the instructional units.

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APPENDIX A

Behavioral Objectives (SPACE)

Goal: After viewing this unit the learner will become familiar with the concept of space as one of the elements of design. This background knowledge will assist the teacher in developing a classroom art education program.

Behavioral Objectives

The learner should be able to:

1. Name six elements of design in art: line, space, color, texture, value, and shape.

2. Draw and explain four methods of manipulating elements to create the illusion of depth:

   (1) overlapping objects
   (2) detail on objects closer
   (3) linear perspective
   (4) shapes higher or lower

3. Identify two examples of the effect of depth or distance in our perception of objects.

4. Explain the difference between two-dimension and three-dimension.

5. Name specific uses made of space in our everyday circumstances, also how and why this use of space changes.

6. Explain the main difference between art of the Realist painters and art of the Impressionists.

APPENDIX B

Behavioral Objectives (LINE)

Goal: After viewing this unit the learner will be familiar with the concept of line as an element of design. This background information should assist the classroom teacher in clarifying some of the basics of the classroom art program.

Behavioral Objectives

The learner should be able to:

1. Name three examples of methods for duplicating prints which may use line drawing in the preliminary process: wood block, etching, and lithography.

2. Recall the three principle characteristics of line:

   (i) measure
   (ii) type
   (iii) direction

3. Identify and draw at least two examples of the measure of a line: short, long, thick, thin.

4. Identify and draw at least two examples of types of line: straight, curved.

5. Identify and illustrate by drawing three examples of the direction of line: horizontal, vertical, diagonal.

6. Recall the implied meaning of horizontal line, stability, calm or repose.

7. Recall the implied meaning of vertical line: upward movement or defiance of gravity.

8. Recall the implied meaning of vertical line: instability or forward movement.

9. Define and illustrate by drawing, the difference between a simple line drawing and a contour drawing.

10. Describe and illustrate cross-hatching, a method for creating the illusion of depth and implying the shape of an object.

11. Name <u>one</u> example of a school of art which uses line to achieve the illusion of a vibrating movement.

12. Define Christopher Pratt's work as a linear style of work.

Albrecht Dürer (1471-1528; German). *Two Young Riders*. c. 1493-94. Pen and ink, 7 x 6½". Staatliche Graphische Sammlung, Munich.

APPENDIX C

Behavioral Objectives (COLOR)

Goal: After viewing the slide/tape the learner will become familiar with the concept of color as one of the elements of design. This background knowledge will assist the teacher in developing and teaching classroom art.

Behavioral Objectives

The learner should be able to:

1. Recall at least two Canadians whose landscapes were inspired by the colors of nature.

2. Using a color wheel, identify and label each of the following:

   (i) primary colors
   (ii) secondary colors
   (iii) tertiary colors
   (iv) complimentary colors
   (v) analogous colors
   (vi) warm colors
   (vii) cool colors

3. Define the following terms:

   (i) hue
   (ii) tint
   (iii) shade
   (iv) value
   (v) intensity
   (vi) monochromatic colors
   (vii) local color
   (viii) pigment

4. Define and give examples of:

   (i) advancing colors
   (ii) receding colors
   (iii) warm colors
   (iv) cool colors

APPENDIX D

Permission To Use Artists' Work

MEMORIAL UNIVERSITY OF NEWFOUNDLAND
St. John's, Newfoundland, Canada A1B 3X8

Division of Learning Resources
Faculty of Education

Telex: 016-4101
Tel.: (709) 737-7544

June 3, 1986

Dear

As a project for the completion of my Masters of Education, I have developed a learning package entitled "Exploring the Elements of Space, Line and Color". This project is being directed by Dr. Richard T. Braffet, Acting Director of Learning Resources Division, Memorial University. The package contains three slide/tape presentations and an accompanying teacher guide. Each unit has been designed around one element, Space, Line and Color. The package has been developed for classroom teachers without formal art training.

It was my intention to introduce each element with examples of art work produced in Newfoundland or by Newfoundland artists.

The slides used, were provided by the Memorial Art Gallery collection. Original works were impossible to trace and reproduce.

The package will be submitted to four content experts and will be tested with teacher trainees. It will then be submitted to the final readers of the thesis project.

It is not my intention to sell this package, however, if the Department of Education would like to use it, I will offer it to them.

If you would like to view the contents it may be possible upon request.

The final date for the submission of this project is July 30, 1986. Your earliest response to this request is therefore appreciated.

Sincerely,

Elizabeth L. Anderson

I, _____, being the copyright holder of the material described below:

_____

_____

_____

_____

_____

_____

do/do not permit the inclusion of the described material in a thesis entitled:

A REPORT ON THE DEVELOPMENT AND DESIGN OF A LEARNING PACKAGE ENTITLED, "EXPLORING THE ELEMENTS OF SPACE, LINE AND COLOR" FOR THE CLASSROOM TEACHER

written by Libby Anderson and submitted in partial fulfillment of the requirements for the degree of Master of Education at Memorial University of Newfoundland.

Date _____

Signature _____

APPENDIX E

Expert Appraisal of Content

EXPERT APPRAISAL

Appropriateness of Instructional Content

Directions: Critically inspect the instructional package and all adjunct materials. Evaluate the appropriateness of the materials with respect to the goals and objectives of teacher training in art education. Rate each item on the basis of a 5-point scale.

5 - outstanding quality
4 - better than average
3 - average
2 - below average
1 - unacceptable

Circle the appropriate number to indicate your rating. On second section of this checklist please give your suggestions for improving the materials.

1.	Relevance of the stated objectives of the material to the general goals of teaching teachers	1	2	3	4	5
2.	Meaningfulness of the objectives to the trainer	1	2	3	4	5
3.	Meaningfulness of the objectives to the teacher trainee	1	2	3	4	5
4.	Sources from which the objectives are derived	1	2	3	4	5
5.	Stated rationale for the objectives	1	2	3	4	5
6.	Relevance of the content to the objectives	1	2	3	4	5
7.	Theoretical soundness of the content	1	2	3	4	5
8.	Adequacy of definitions and explanations	1	2	3	4	5
9.	Use of technical terms	1	2	3	4	5
10.	Number of examples	1	2	3	4	5
11.	Authenticity of examples	1	2	3	4	5

Additional comments and/or suggestions for change:

Thanking you for your cooperation.

Libby Anderson

APPENDIX F

Expert Appraisal of Media

EXPERT APPRAISAL

Media Review

Indicate the context in which the materials are to be used for presenting the instructional content.

Suggest emphasis upon ways of improving the technical quality.

APPENDIX G

Survey of Learner Profile

STUDENT NAME _____ STUDENT NUMBER _____

SEX _____ AGE _____

TEACHING EXPERIENCE (years) _____

GRADE LEVEL(S) TAUGHT _____

HAVE YOU ANY FORMAL ART TRAINING? YES _____ NO _____
If YES please indicate the following:

COURSES TAKEN: _____

_____

_____

ARE YOU PRESENTLY EMPLOYED AS A TEACHER? YES ___ NO ___
If YES please indicate the following:

SCHOOL(S) _____

BOARD _____

GRADES BEING TAUGHT _____

ART COURSES BEING TAUGHT _____

_____

_____

_____

APPENDIX H

Pretest (SPACE)

PRE-TEST (SPACE)

STUDENT NAME _____ STUDENT NUMBER _____

PART I

A. 1. There are six elements of design in art. Name all six.

(1) _____ (4) _____

(2) _____ (5) _____

(3) _____ (6) _____

2. Explain four methods of manipulating the elements to create space or the illusion of depth on a two-dimensional surface.

(1) _____

(2) _____

(3) _____

(4) _____

3. Explain what two things appear to happen to objects as we get further away from them.

(1) _____

(2) _____

4. Explain the difference between two-dimensional and three-dimensional.

_____

_____

_____

5. Give examples of two different uses of space in our environment.

   (1) _____

   (2) _____

6. Describe the difference between Realism and Impressionism. What were the main points of difference between these two movements in art?

   _____

   _____

   _____

   _____

B. 1. By using illustrations draw four different ways we may achieve the illusion of space.

APPENDIX I

Posttest (SPACE)

POST-TEST (SPACE)

STUDENT NAME _____ STUDENT NUMBER _____

PART I

A. 1. As objects recede into the distance, what appears to happen?

(1) _____

(2) _____

2. We can manipulate line and color, and the other elements of design to create a spatial effect in art. Describe four ways that the artist may create depth.

(1) _____

(2) _____

(3) _____

(4) _____

3. How may we use space in our environment? Describe two ways.

(1) _____

(2) _____

4. Daumier was a Realist painter, Monet an Impressionist. Can you describe what might be the differences in their work?

_____

_____

_____

5. Name the six elements of visual design, including space.

(1) _____ (4) _____

(2) _____ (5) _____

(3) _____ (6) _____

6. We speak of two-dimensional and three-dimensional space. What is the difference?

_____

_____

_____

_____

B. 1. Illustrate by drawing four ways to create depth in a drawing.

APPENDIX J

Pretest (LINE)

PRE-TEST (LINE)

STUDENT NAME _____ STUDENT NUMBER _____

PART I

Circle the correct response to each statement.

A. 1. The art of printing or duplicating a drawing many times may be achieved by what three methods?

(1) etching, carving, painting
(2) etching, lithography, wood block
(3) etching, lithography, charcoal

2. The three principal characteristics of line are:

(1) measure, type, direction
(2) diagonal, measure, height
(3) type, horizontal, short

3. The measure of a line is often referred to as:

(1) horizontal, vertical
(2) horizontal, short
(3) short, long

4. Two examples of the types of line would be:

(1) straight or curved
(2) round or angular
(3) short or long

5. The horizontal line is said to imply _____ _____ in a painting:

(1) defiance of gravity
(2) calm and repose
(3) forward movement

6. The direction of a line which implies forward movement is:

(1) horizontal
(2) vertical
(3) diagonal

7. A simple line describes:

   (1) the edge of an object
   (2) the edge of implied lines
   (3) folds in clothing, hair, etc.

8. A contour line includes:

   (1) implied line in the clothing
   (2) the shape or texture of the subject
   (3) both (1) and (2)

9. Cross-hatching is a method used to:

   (1) describe an edge
   (2) create depth and shape
   (3) hold a pen

10. A school of art using pure line to achieve the illusion of movement:

    (1) Piet Mondrian
    (2) Op Art
    (3) Illusionists

B. Draw the following:

1. A simple line drawing of a fish.

2. The contour of a bowl with fruit.

3. Use cross-hatching to define the shape of an object of your choice.

C. 1. In a few lines, describe the work of Christopher Pratt in general.

_____

_____

_____

APPENDIX K

Posttest (LINE)

POST-TEST (LINE)

STUDENT NAME _____ STUDENT NUMBER _____

PART I

Circle the correct response to each statement.

A. 1. The measure of a line can be called:

(1) horizontal or vertical
(2) horizontal or short
(3) short or long

2. One way an artist may reproduce a work of art so there is more than one print is by:

(1) carving
(2) lithography
(3) stylus

3. An artist uses cross-hatching to:

(1) define a shape
(2) make a preliminary sketch
(3) draw an edge

4. Forward motion in a drawing may be implied by using:

(1) diagonal line
(2) horizontal line
(3) vertical line

5. The Op Art school were interested in:

(1) people as subjects
(2) designing works with the illusion of movement
(3) capturing the emotion of the subject

6. We call the type of line either:

(1) round or angular
(2) straight or curved
(3) short or horizontal

7. The contour line in a work of art includes:

   (1) implied lines like folds in clothing
   (2) the shape of the object
   (3) both (1) and (2)

8. We think of a simple line as:

   (1) describing the edge of an object
   (2) including implied line
   (3) the folds in clothing, texture of hair

9. We may use words such as _____ to refer to the measure of a line:

   (1) horizontal, vertical
   (2) horizontal, short
   (3) short, long, thick

10. An artist uses cross-hatching to:

   (1) outline a drawing
   (2) create values
   (3) create movement

B. Draw the following:

1. The contour of an apple.

2. The outline of a tree.

3. Using cross-hatching, draw a bowl and show implied shape.

C. 1. Christopher Pratt's work is described as linear. What does that mean?

_____

_____

_____

APPENDIX L

Pretest (COLOR)

PRE-TEST (COLOR)

STUDENT NAME _____ STUDENT NUMBER _____

PART I

A. Fill in the correct answer using the list below.

1. _____ is an example of a "cool" color.

2. A color which has had white added can be called a _____ of that color.

3. Colors which lie opposite each other on the color wheel are known as _____.

4. Blue, yellow, and red are the _____ colors.

5. _____ is an example of a "warm and exciting" color.

6. Variations of the same color are referred to as being _____.

7. Some colors give the illusion of closeness or distance. An example of an advancing color is _____.

8. Artists use _____ color when they paint the color they know and perhaps not what they see.

9. Brightness or dullness of a color is called its _____.

10. Orange, green, and purple are the _____ colors.

11. Lightness or darkness of a color is called its _____.

12. A pure color may be called a _____.

13. We say that colors in the same family or adjacent on the color wheel are _____.

14. When black is added to a color then a _____ of that color is created.

15. The coloring matter an artist uses is most often a _____ which behaves differently to light.

16. One would say that _____ are excellent examples of analogous colors.

shade	tint
monochromatic	complementary
local	intensity
hue	red
blue	secondary
primary	yellow and orange
yellow	analogous
pigment	value

B. From the list below, select <u>two</u> Canadian artists who have used the colors of nature as their inspiration to paint the Canadian landscape.

17. _____

18. _____

Pablo Picasso	A.Y. Jackson	Albert Durer
William Turner	Paul Cezanne	Frederich Church
V. Van Gogh	Tom Thomson	E. Munch

PART II

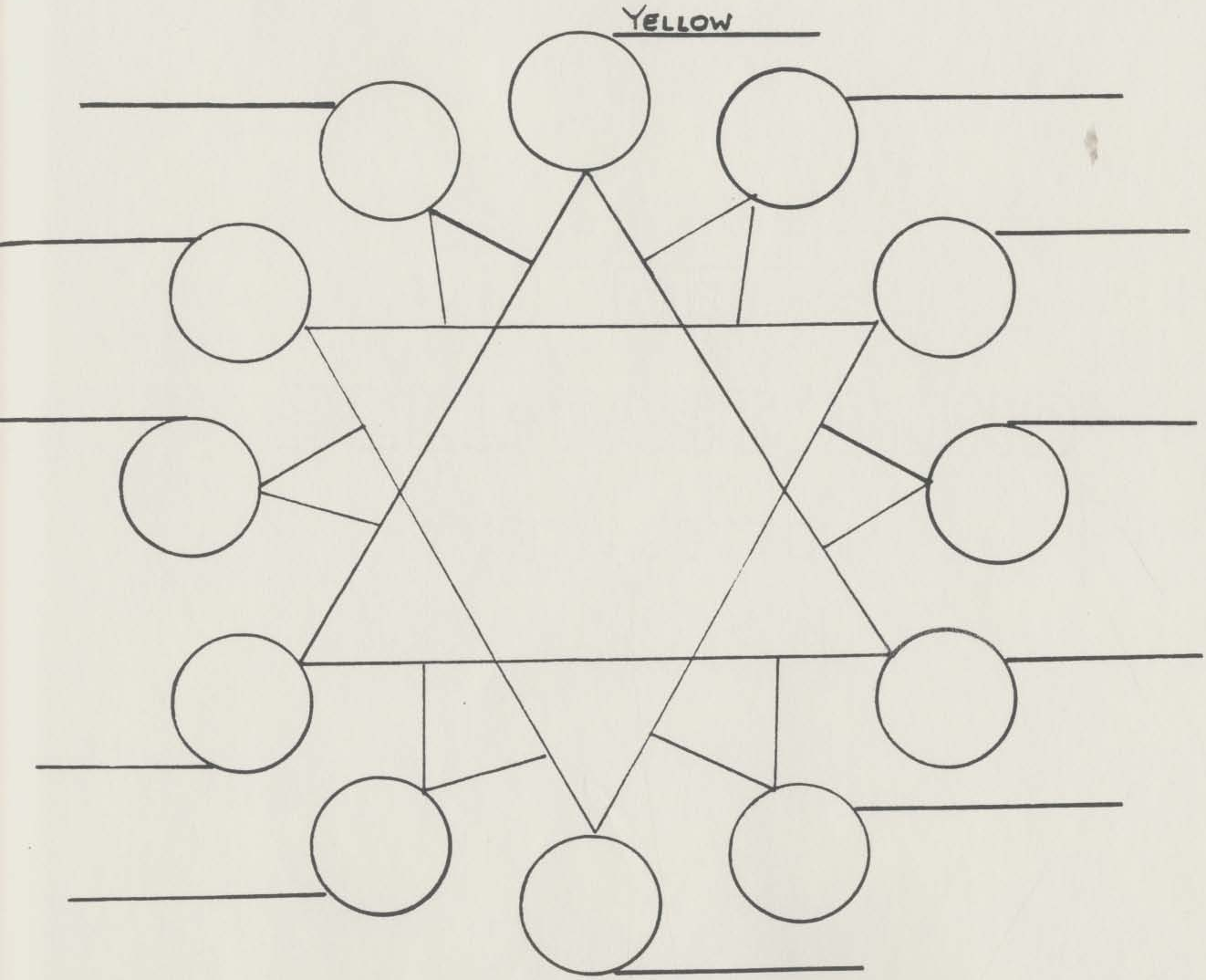
A. On the color wheel provided, label and correctly locate the following:

19. Three primary colors _____ _____ _____

20. Three secondary colors _____ _____ _____

21. Two tertiary colors _____ _____

22. Two analogous colors _____ _____



APPENDIX M

Posttest (COLOR)

POST-TEST (COLOR)

STUDENT NAME _____ STUDENT NUMBER _____

PART I

A. From the list provided complete the following statements correctly.

1. A color which is not a mixture or has not been made from combinations of other colors may be called a _____.

2. By adding black to red we can create a _____ of red.

3. Orange, red-orange and red may be called a family or _____ colors.

4. Artists painting what colors they know an object to be rather than what they may see are using _____ _____ colors.

5. The brightness or dullness of a color is referred to as its _____.

6. The color blue-green might be called a _____ _____ color.

7. By adding black and white to the color yellow, we may create a whole range of _____ colors.

8. Red and green are excellent examples of _____ _____ colors.

9. Orange, green and purple are called the _____ _____ colors.

10. A warm color may be _____

11. Colors give the illusion of closeness, or are called advancing colors. One example might be _____.

12. If white is added to a color we can create a _____ of that color.

13. Blue, red, and yellow are often referred to as the _____ colors.

14. _____ would be good examples of analogous colors.

15. The lightness or darkness of a color may be called its _____.

shade	tint
monochromatic	complementary
hue	red
cool	secondary
primary	blue, blue-green
yellow	analogous
pigment	value
local	intensity

B. The Canadian Group of Seven were known for their brilliant landscape paintings. Name <u>two</u> of these famous painters.

16. _____

17. _____

PART II

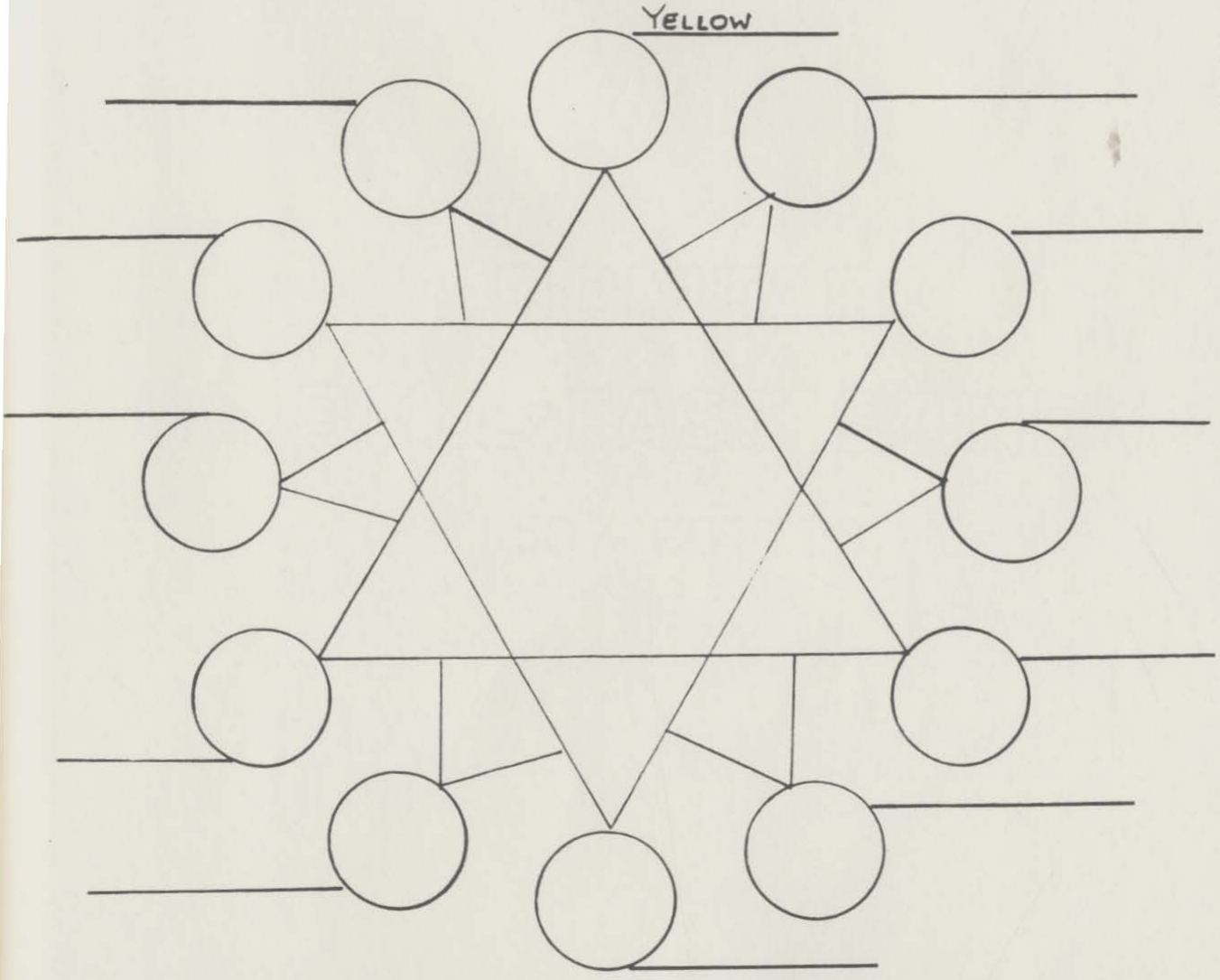
A. On the color wheel provided, label and correctly locate the following:

19. Three primary colors _____ _____ _____

20. Three secondary colors _____ _____ _____

21. Two tertiary colors _____ _____

22. Two analogous colors _____ _____



APPENDIX N

Expert Appraisal Form

EXPERT APPRAISAL

Please rate the following variables using the rating scale indicated. Circle appropriate number.

1. poor
2. fair
3. good
4. very good
5. excellent

1.	Organization of materials	1	2	3	4	5
2.	Length of program	1	2	3	4	5
3.	Clarity of presentation	1	2	3	4	5
4.	Appropriateness of instructional format	1	2	3	4	5
5.	Accuracy of content	1	2	3	4	5
6.	Technical quality - overall	1	2	3	4	5
	- print	1	2	3	4	5
	- slide	1	2	3	4	5
7.	Level of difficulty	1	2	3	4	5
8.	Sufficiency of practise/review provided	1	2	3	4	5
9.	Instructional sequence	1	2	3	4	5
10.	Effectiveness of instructional program	1	2	3	4	5
11.	Acceptance by teachers	1	2	3	4	5

Comments: _____

_____

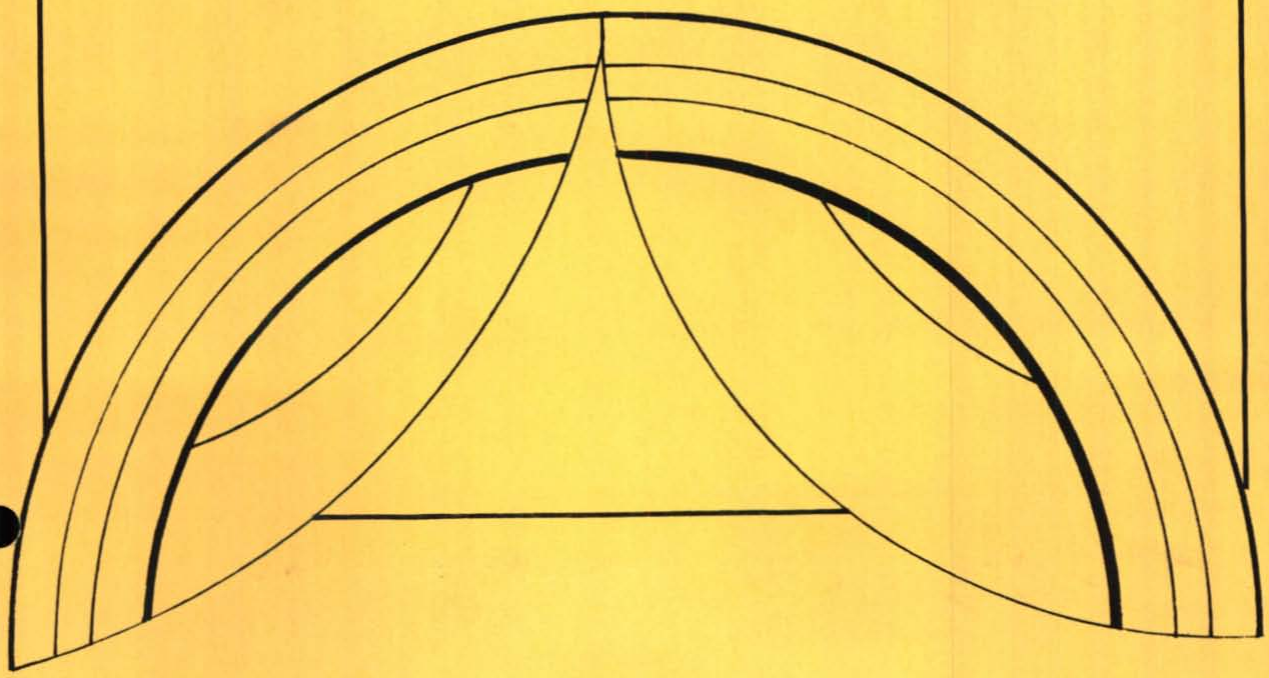
_____

_____

exploring the elements

of

space ◎ line ◎ color



exploring the elements of space, line & color

A Teaching Guide

Libby Anderson

TABLE OF CONTENTS

COLOR

INTRODUCTION

What is Design?

> Design involves a thinking about the purpose for a product or work of art (Joseph Gatto)

One of the best ways to learn about how to judge the quality of a work of art, or any piece of design for that matter, is to train our eyes to see expression and purpose in the objects and forms that are part of our world.

Nature with its unlimited supply of form is a perfect resource for looking for design. Nature is diverse - it can provide a primary stimulus for the artist, and is a great place for anyone to begin to look.

It is difficult to separate the elements of design sometimes. They seem so closely intertwined. There are endless combinations of lines, shapes, colors, values, textures and special features. These elements are the tools with which we build design. They will provide a simple vocabulary for anyone who wishes to say something visually.

Remember, you will never know whether design is good or bad, strong or weak, uplifting or depressing unless you take time to look at and think about the design in your world and in the work of other people.

Stop and look at the thousands of objects that are part of your daily life. Some are well designed and

functional, others may seem out of place. For example, the wallpaper you have chosen for a bathroom might be rather out of place, a poor color, the design too large for the space, something is not quite right. Your intuition (eye) may tell you that it's poor. If you had taken a course in design the answer may come immediately.

Of course, choosing the objects that become part of our life is a very personal matter. Luckily we have individual tastes. There are some basic elements, however, that never change. For example, what color may harmonize or what lines emphasize static rigidity. What colors can we use to make a space appear larger? These are all questions which may be answered simply by some knowledge of design.

Purpose of the Package

Each (slide/tape) has been designed to provide teachers with no formal training in art, a review of some basic information of the elements of space, line and color. The units each provide specific examples of these elements taken from nature, and man-made environment as well as selected examples of the art of other people.

There is a slightly historical perspective but not in great detail. Each presentation attempts to explain the element and its application to art. The guide will include some exercises to use in art class that may help

to explain the specifics of each element.

Writers use the elements of language such as nouns and verbs; so the artist uses the elements of line, shape, color, value, space and texture to individualize their own work. Creative persons will use their facility for assembling and reassembling elements to serve a purpose.

Still Life with Yellow Apples, 1981, oil on board, 20 x 24 in.

HELEN PARSONS SHEPHERD

Recommendations for Use of Package

There are three units to accompany "Exploring the Elements of Space, Line, and Color." Each unit has been designed as a complete series of lessons or workshops. The individual components of each unit are: the discussion questions, slide/tape, and accompanying activities. The units can be used as one-day workshops, or spread over a longer time period.

Taking into account the individual differences of the learners, the package has been designed to allow as much freedom as possible to the instructor. For example, the slides may be used with or without the audiotape, which allows for a difference in time sequencing. The instructor may wish to make a smaller selection to accompany each lesson.

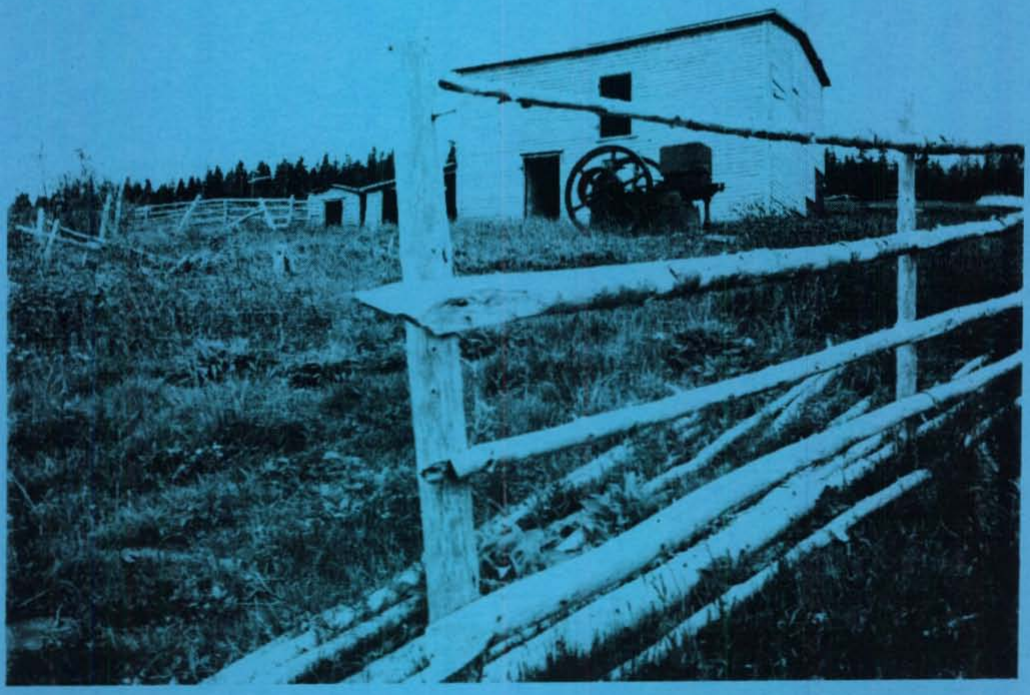
Instructions for the activities to accompany each unit provide for easy selection, allowing the instructor to select only those with objectives to suit the needs of the learners.

The guide also provides a selection of discussion questions which are meant to help stimulate ideas about the presentation to follow. The concepts which the learner will be presented with may be difficult, thus a guided discussion period should be scheduled prior to the slide presentation and may also be used to refresh the memory of the learner after the presentation.

It is recommended that the slide/tape presentation be used at the beginning and the conclusion of each unit, thus assisting the learner in clarifying the concepts presented over the unit's work.

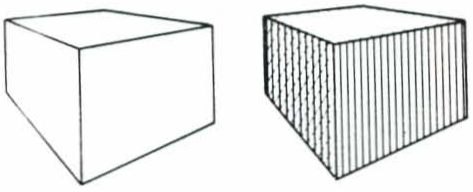
JEAN-AUGUSTE-DOMINIQUE INGRES (1780–1867; French). *Portrait of Leclèrc and Provost.* 1812. Graphite pencil, $12\frac{3}{8}$ x $9\frac{5}{8}$". Smith College Museum of Art, Northampton, Mass.

SPACE



INTRODUCTION

This unit has been titled SPACE. It covers general concepts of space in art. Most of us are aware that by the manipulation of lines we can create something very simple like a box.



This is an illusion, for what we have done is drawn simple lines in such a way as to deceive the eye.

We are aware of being constantly surrounded by objects in space, and in this 20th century with space ships and other reminders of space travel the word space takes on an expanded meaning.

Space in art education may be referred to as a Content Resource.

Space as a Content Resource

> The Content Resources, ... refer to concepts, information, and knowledge which are related to art. They provide, for both teachers and students, the basics of knowledge and understanding of Art itself, and how it works. This knowledge can provide a framework for perceiving and enjoying the beauties of the natural world and for exploring the man-made world and the role of Art and Design within it. (See Art 1-6, a Curriculum Guide, 1980, p. 41)

Space is an element or component of design in art work. This slide/tape has been designed to review different kinds of space; two-dimensional and three-dimensional; how we create space in our art work, how space is organized on an artist's canvas and in real life; how we use space to convey meaning; what are some words we can use to convey the meaning of space.

Concepts

two-dimensional
three-dimensional
foreground
background
perspective
illusion
depth
receding
advancing
deep
shallow
near/far
volume
mass
solidity
overlapping
point of view
vanishing point
up/down
over/under
beside/behind
into/around
enclosed
illusion
detail
horizon
converging

General Objectives

1. To clarify ideas of space as a component of art and design.

2. To reinforce the concept of the elements of art: line, space, color, texture, value, and shape.

3. To understand the methods by which these elements are used to create spatial effect in painting.

4. To become more visually sensitive to the elements of design, specifically space in art and in the design of our communities.

5. To understand the transition from realism of the Renaissance period to Impressionistic art of the 19th century.

Goal: After viewing this unit the learner will become familiar with the concept of space as one of the elements of design. This background knowledge will assist the teacher in developing a classroom art education program.

Behavioral Objectives

The learner should be able to:

1. Name six elements of design in art: line, space, color, texture, value, and shape.

2. Draw and explain four methods of manipulating elements to create the illusion of depth:

   (1) overlapping objects
   (2) detail on objects closer
   (3) linear perspective
   (4) shapes higher or lower

3. Identify two examples of the effect of depth or distance in our perception of objects.

4. Explain the difference between two-dimension and three-dimension.

5. Name specific uses made of space in our everyday circumstances, also how and why this use of space changes.

6. Explain the main difference between art of the Realist painters and art of the Impressionists.

Instructions for Presentation

1. Make preliminary preparation if you wish to introduce studio projects as well.

2. (a) Place tray into any slide projector and advance to focus.

   (b) Insert the cassette into any standard cassette player and adjust volume. Wait for first audible impulse and advance slide tray on the signal.

3. You may wish to discuss some guideline questions prior to viewing the slide show. If so, these are provided on the following page.

Discussion Questions

Before viewing the slide show you may want to use the following questions:

1. Describe some ways in which man changes his space.

2. Standing directly in front of a table does the back edge appear shorter than the front edge? Why?

3. What do we mean by two-dimension?

4. What is meant by optical illusion?

5. What do we mean by linear perspective?

6. How is realism produced by an artist?

7. In a picture are some shapes further away than others? How is this possible to create on a two-dimensional surface?

8. Why did Impressionist painters rebel against formal perspective?

Instructional Requirements

This slide/tape is designed to be used with a group of learners in a classroom or workshop setting, preferably a room with windows that can be darkened. An instructor would be present to guide a pre-question period and the post-presentation activities. The complete unit as designed for the workshop would require:

MATERIALS:
- Selection of pictures from newspaper, magazine and/or photos
- Acetate (8 1/2 x 11)
- Grease markers, crayons, pencils, charcoal
- Drawing paper
- Still life set up (tins, egg cartons, fabric, boxes)
- Colored paper (construction)
- Reproduction of art works by well known painters (prints)

EQUIPMENT:
- Slide projector
- Screen
- Tape recorder

This complete workshop would be given over a period of approximately three hours.

activities

ACTIVITIES TO ACCOMPANY

UNIT ON SPACE

SPACE: PROJECT #1

OBJECTIVES: To recognize space as a natural phenomena

To understand that each person perceives in a different way

MATERIALS: A collection of individual pictures from magazines, books, art prints

A piece of plain paper for each person

TECHNIQUE: Take a part of a picture and cover it over, revealing only a small area.

Which areas of the picture reveal its identity?

SPACE: PERSPECTIVE PROJECT #2

OBJECTIVE: To understand how an artist uses perspective in a work of art

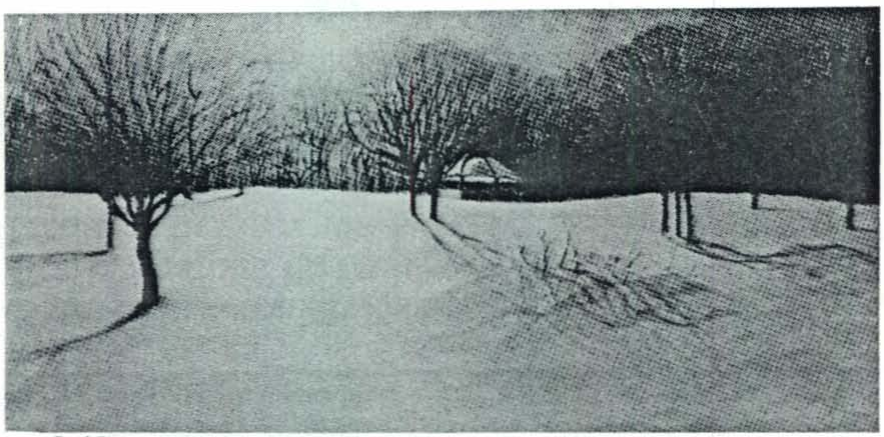
VOCABULARY: Perspective

MATERIALS: Plain acetate
Felt markers
Tape

TECHNIQUE: Using a piece of acetate taped to a window and a felt marker, hold your head still and look with one eye through the glass at the scene.

Outline the objects seen, on the acetate.

This will record the image the way the retina and the camera record it.



Paul Parsons
Bannerman Park in Winter 1971
Oil 17 × 29½
(collection of Memorial University Art Gallery)

SPACE: PERSPECTIVE PROJECT #3

OBJECTIVE: To create several compositions using perspective

VOCABULARY: Viewpoints

MATERIALS:
Pencil
Eraser
Drawing paper
OR
Conte crayon
Bogus paper
Tracing paper

TECHNIQUE: Choose an object and draw it carefully from observation, make the object appear three-dimensional by including shadows, make it as realistic as possible.

Draw the object from at least 4 (four) different viewpoints.

Overlay each drawing with tracing paper and outline only the silhouette of each drawing.

Which looks most like the object?

SPACE: SUBJECTIVE PERSPECTIVE PROJECT #4

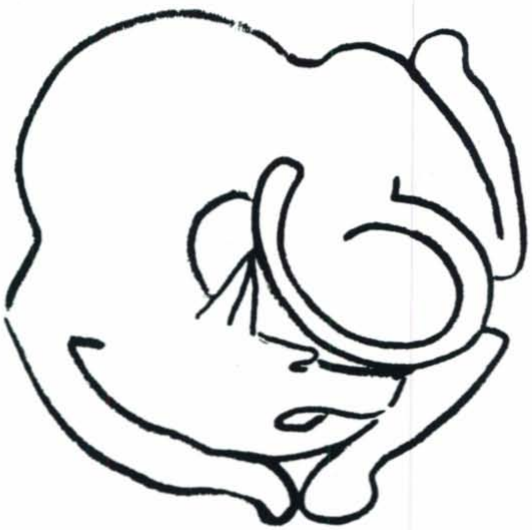
OBJECTIVE: To create a drawing, exploring subjective perspective

VOCABULARY: Subjective, contour, visual relationship

MATERIALS: Drawing paper (18 x 18)
Black oil pastel
4B pencil

TECHNIQUE: Using a large piece of paper, a strong, dark contour line, begin at the lower edge of the paper by drawing what is next to that and continue drawing, working outwards from yourself.

This slow and careful process forces you to carefully observe the visual relationship of things in space, immediately surrounding you.



JOHN FLANNAGAN (1895–1942; American). *Dog Curled Up.* Lithographic crayon, 11½ x 13". Addison Gallery of American Art, Phillips Academy, Andover, Mass.

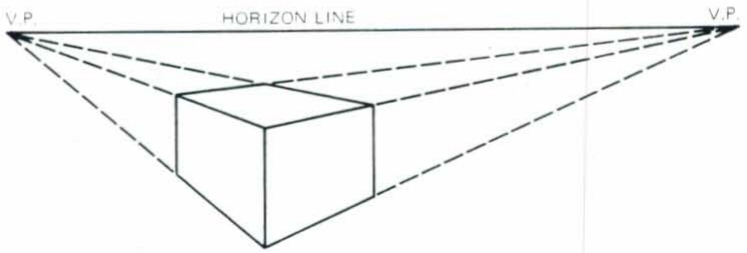
SPACE: DEPTH AND DISTANCE PROJECT #5

OBJECTIVE: To clarify an understanding of vanishing point

VOCABULARY: Vanishing point, converging lines

MATERIALS:
Magazine pictures
Photos
Drawing paper OR tracing paper
Pencil
Eraser

TECHNIQUE: If you wish to clarify your understanding of vanishing point vision, cut from magazines or a photo collection - pictures that have obvious vanishing points - making a tracing of each photo, projecting the dominant lines until they converge on the horizon. This convergence will occur outside the borders of the picture. The tracing will reflect the vanishing point in relation to the camera's location in space.



SPACE: WAYS OF PRODUCING SPACE IN ART PROJECT #6

OBJECTIVE: To incorporate methods of showing space and distance in an artwork:

- overlapping
- position on the picture plane
- size of objects
- different colors
- detail on objects not on other

VOCABULARY: Visual perception, representational imagery

MATERIALS: Large sheets of manilla
Construction paper or markers
Scissors
Glue

TECHNIQUE: Using abstract forms cut from construction paper arrange the shapes to give the feeling of an abstract landscape. Use each of the suggestions for creating an illusion of space. In this way you will compose space and distance effects using the laws of visual perception without relying on representational imagery.

SPACE: VOLUME, MASS AND FORM PROJECT #7

OBJECTIVE: To create illusion of space using light and dark, no line

VOCABULARY: Form, volume, illumination

MATERIAL:
Crayon
Charcoal
India ink
Pen
Brushes
Drawing paper (9 x 12)
Cans
Cartons
Fabric - objects for still life

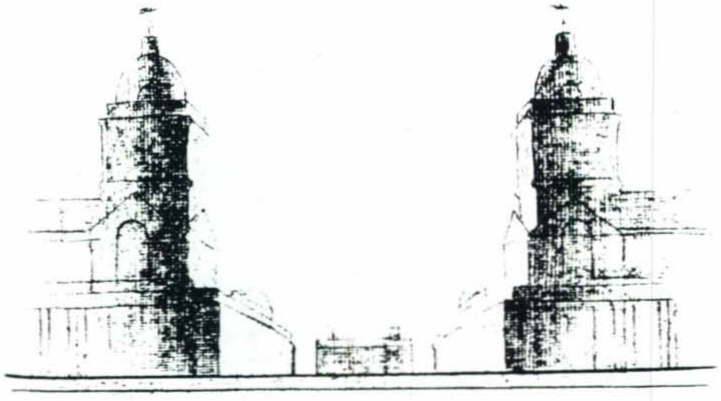
TECHNIQUE: Set up a good still life composition with tin cans minus labels, egg cartons, cardboard boxes, draped fabric, etc. (don't make it too complex). Avoid patterned or textured objects. Using crayon, charcoal, or india ink try to pick out darkest to lightest areas - looking for patterns of shadows and illumination. This will help develop your ability to produce illusions of volume and form without depending on line.

SPACE: ANALYSIS PROJECT #8

OBJECTIVE: To analyze methods used by artists to achieve depth in their work

MATERIALS: Slides of several art works
Prints of well known art works

TECHNIQUE: Present each piece and discuss with learners the methods artists use to achieve the illusion of space. This exercise will help develop your ability to produce.



S P A C E

SLIDE/TAPE SCRIPT

SPACE

	SLIDE	SCRIPT
1.	Focus	
2.	Blank	
3.	Title: SPACE	
4.	Kauk; Labrador	Our space is that physical reality that surrounds us, and in which we live.
5.	Jerseyside, Newfoundland	The arrangement of our personal belongings makes a statement about our use of this space.
6.	Cathedral, Ottawa	In fact, the philosophy of a society can be reflected in its architectural treatment of space.
7.	Montreal, downtown	Our modern steel and glass architecture emphasizes simplicity, efficiency and technological power, a statement of the 20th century.
8.	Person's face	How do we see? What affects our perception or appreciation of the images we look at? How do we understand our space?
9.	Wharf, Jerseyside, Newfoundland	Each of us has our own way of seeing. We best understand what we see, of course, when it is something familiar.
10.	Winslow Homer <u>Breezing Up</u> (1875-76) National Gallery of Art, Washington, D.C.	Traditionally, many artists as well have relied on the familiar to capture images from their environments.

SLIDE	SCRIPT
11. Lucius O'Brien Sunrise on the Saguenay (1880) National Art Gallery Ottawa, Canada (oil on canvas)	Man the imitator created his images of space on two-dimensional surfaces like canvas, paper or board, his inspiration taken from natural surroundings.
12. Michelangelo The Last Judgement (1534-41) Sistine Chapel, Vatican, Rome (fresco)	... or perhaps inspired by faith, painting on ceilings like Michelangelo's work on the Sistine Chapel.
13. Jan Vermeer Maid Pouring Milk (1658) Kijksmuseum, Amsterdam (oil on canvas)	In man's struggle for beauty, truth and perfection, artists of the Renaissance sought to paint exact replicas of what they saw in real life.
14. A. Canaletto View of Venice (c1740) National Gallery of Art, Washington (oil on canvas)	How is the illusion of depth achieved on a two-dimensional surface?
15. Winslow Homer Long Branch, New Jersey (1869)	To achieve the illusion of space, the artist must manipulate the other elements of design. These elements you will recall are:
16. Hans Holbein Burgermaster (c1560)	Line, shown here in the fine line drawing by Hans Holbein.
17. Pieter Breugal Hunting Scene Kurrsthistorisches Museum, Vienna	Shape. The Flemish painter Breugal creates space by the placement of figures.

SLIDE	SCRIPT
18. Leonardo da Vinci Mona Lisa (1503-5) Louvre, Paris (oil on canvas)	Value. By the use of an interplay of light and shadow, Leonardo was able to model a solid form in space - and suggest distance in his painting the Mona Lisa.
19. Van Gogh Self-portrait (1890) Louvre, Paris (oil)	Texture can give us an illusion of space.
20. Paul Cezanne Still Life With Apples (c1870)	Color, in its intensity and many hues, will also help to achieve the illusion of depth.
21. (diagram)	Let us review how the manipulation of the elements will create a spatial effect in our art. By overlapping shapes, a feeling of depth is produced - as one shape appears to be in front of another.
22. (diagram)	Other ways to give depth to your picture might be achieved by placing shapes higher or lower.
23. (diagram)	Or by drawing things in the foreground larger than those in the background.
24. (diagram)	Drawing more detail on a shape will bring it closer.
25. (diagram)	Making some shapes dull and some brighter, the brighter colors appear closer.

	SLIDE	SCRIPT
26.	(diagram)	Finally, by using a method of formal or linear perspective, horizontal lines apparently converge or disappear on the horizon line at what we call the vanishing point.
27.	Rideau Canal, Ottawa	Let's look at examples of these same principles in our everyday world.
28.	Downtown, St. John's	Buildings overlap, producing overlapping shapes.
29.	Hopedale, Labrador	Background shapes appear smaller because they are further away.
30.	St. John's, Newfoundland	When you are close to an object the detail becomes more clear.
31.	St. John's, Newfoundland	As objects recede their colors appear less bright.
32.	Road to Northwest River, Labrador	The converging lines in this picture seem to disappear somewhere on the horizon. You will recall this is called linear perspective.
33.	Myndert Hobbema <u>The Avenue at Middleharnis</u> (1689) <u>The National</u> Gallery, London (oil on canvas)	An artist using linear perspective produces a composition in correct proportion, as objects appear to recede into space.
34.	Perugino. <u>Christ Giving the Keys of the Church to St. Peter</u> (c1482) Sistine Chapel, Vatican, Rome (fresco)	This method of formal perspective was the contribution of the late 15th century Renaissance Architect, Brunelleschi.

SLIDE	SCRIPT
35. (diagram)	This drawing illustrates the converging lines of formal perspective.
36. William Hogarth Marriage a la Mode (1743) London National Gallery	Artists using the formulas of perspective and a devotion to realism continued to produce such works as this one by Hogarth, portraying a scene of people and conditions from the 18th century.
37. Paul Cezanne Mont Sainte-Victoria (1904-1906) Louvre, Paris	However, out of the turmoil of the 19th century there evolved a new spirit - breaking away from the rigid restraints of formal perspective.
38. Camera obscura	With the invention of the camera, which could capture the reality of the moment and preserve it - artists were now free to explore their own personal view of objects and space.
39. Thomas Eakins Mac Schmitt in a Single Scull (1871)	Statements that were real.
40. Van Gogh The Starry Night (1889) Museum of Modern Art, N.Y.	Became statements of impressions, expressing feelings that the photograph could not see.
41. Fernand Leger The Mechanic (1921) Museum of Modern Art, N.Y.	Figures became distorted.

	SLIDE	SCRIPT
42.	Richard Estes Paris Street Scene (1972) (photo realism)	Artists now searched for ways to capture impressions of the modern world with its vast technological advances.
43.	Giorgio de Chirico The Disquieting Muses (1916) Gianni Mattioli Foundation, Milan	Space in Chirico's painting becomes distorted.
44.	Georgia O'Keeffe American Radiator Building (1927)	In this painting, buildings appear to float in darkness.
45.	Downtown, Montreal	Looking at similar buildings in real life they take on another dimension, a third dimension. Here is the world from which we gather our visual images.
46.	Bowring Park, St. John's, Newfoundland	Now we can begin to use the words into, around, under, behind or surrounding as we speak of our three-dimensional space.
47.	Ocean Ranger Memorial Stewart Montgomerie	This space takes on a new meaning - we talk about the solidity, volume and mass of objects.
48.	Labradorite	Solid forms occupy space.
49.	Downtown, Montreal	Our space can be crowded ...
50.	Flower Lake, Labrador West	... or open.
51.	Overlooking Nain Bay, Labrador	We may talk about deep space ...

	SLIDE	SCRIPT
52.	Rocks hollowed by water	... or shallow space.
53.	Pet City, St. John's Avalon Mall	We become aware of enclosed space.
54.	Concrete tubes, Bowring Park, St. John's	Space is not only around things, it is also inside objects.
55.	Cathedral, Montreal	Man creates spaces for specific purposes.
56.	Library, St. John's	(PAUSE)
57.	Hotel Newfoundland, St. John's, Newfoundland	Architectural designers work constantly to create appealing spaces for us in which to live and work.
58.	Avalon Mall, St. John's, Newfoundland	(PAUSE)
59.	St. John's, Newfoundland	Changes in society demand constant reinterpretation of our use of space.
60.	St. John's, Newfoundland	Our use of space says a great deal about who we are.
61.	Quidi Vidi, Newfoundland	(PAUSE) And how we observe, interpret and record the world in which we live.
62.	Production Slide	
63.	Production Slide	
64.	The End	

MUSIC CREDITS

Cannon of the Three Stars
(The Pachelbel Canon)
Isao Tomita

Aire for the G String
Bach

Oxygene (Part I)
Jean Michael Jarre

SLIDE CREDITS

Artists of Newfoundland and Labrador
Memorial University of Newfoundland
Art Gallery

PHOTO CREDITS

Artists of Newfoundland and Labrador
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LINE

INTRODUCTION

Line is an important element of design in art. It may be defined as a moving path or a mark made by a tool drawn on a surface. Line actually has many meanings. To the mathematician it does not exist in nature. The artist, however, uses line in the outline of objects, everywhere there is implied line.

By studying line in nature we become more and more aware of its presence. We accept line as a part of our daily lives in writing, illustrations, and indirectly through many acts, such as "line-up" in traffic, "blue-line" in hockey, or "clothes line".

Line in art may be said to have properties: type, measure, and direction. For example, lines are thick or thin; fuzzy or smooth; zig-zag or straight; diagonal, vertical, or horizontal. There are many names or ways to describe line.

Lines are also used to draw the simple outline of a form or the contour of a shape giving it a plastic quality, which means creating a more three-dimensional form. By using different values created by drawing utensils the contoured drawing can be given shape. For example, an artist may use cross-hatching to give the illusion of roundness.

Lines by their very type and direction can also express emotion and movement. If we talk about flowing line, we imply movement, it can be felt as well as seen. The object in the art or the whole work of art may imply movement.

More rigid or simple and unambiguous lines are used in maps, diagrams or architectural design; that is, they must be read with the least confusion.

<u>Summary</u>

Lines are used in many ways:

- They are implied or drawn
- They have properties like type, measure, and direction
- They can express movement and emotion in art

Concepts

outline
contour
quality
thick
thin
jagged
smooth
art nouveau
forceful
graceful
linear
lithography
caricature
op art
linear
straight
vertical
horizontal
diagonal
expressive
texture
pattern
value
cross-hatching
etching
objectively
underdrawing
plastic quality
calligraphy

General Objectives

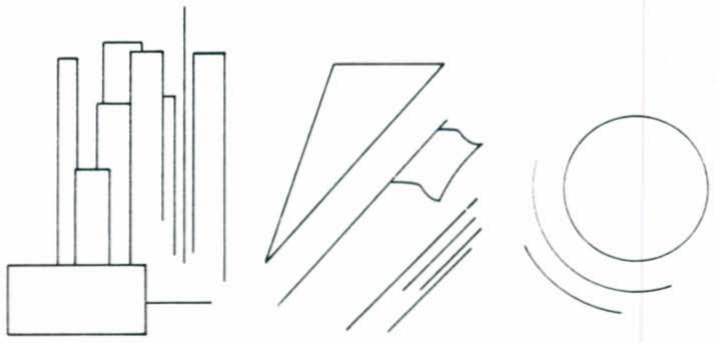
1. To clarify ideas of line as a component of art and design.

2. To reinforce the concept of the element of line in relation to other elements of design.

3. To develop a sense of awareness of line in nature.

4. To develop critical power through comparison of artists' use of line.

5. To build a vocabulary for the terminology of line in art.



Goal: After viewing this unit the learner will be familiar with the concept of line as an element of design. This background information should assist the classroom teacher in clarifying some of the basics of the classroom art program.

Behavioral Objectives

The learner should be able to:

1. Name three examples of methods for duplicating prints which may use line drawing in the preliminary process: wood block, etching, and lithography.

2. Recall the three principle characteristics of line:

   (i) measure
   (ii) type
   (iii) direction

3. Identify and draw at least two examples of the measure of a line: short, long, thick, thin.

4. Identify and draw at least two examples of types of line: straight, curved.

5. Identify and illustrate by drawing three examples of the direction of line: horizontal, vertical, diagonal.

6. Recall the implied meaning of horizontal line, stability, calm or repose.

7. Recall the implied meaning of vertical line: upward movement or defiance of gravity.

8. Recall the implied meaning of vertical line: instability or forward movement.

9. Define and illustrate by drawing, the difference between a simple line drawing and a contour drawing.

10. Describe and illustrate cross-hatching, a method for creating the illusion of depth and implying the shape of an object.

11. Name <u>one</u> example of a school of art which uses line to achieve the illusion of a vibrating movement.

12. Define Christopher Pratt's work as a linear style of work.

Albrecht Dürer (1471-1528; German). *Two Young Riders*, c. 1493-94. Pen and ink, 7 x 6¼". Staatliche Graphische Sammlung, Munich.

Instructions for Presentation

1. Make preliminary preparation if you wish to introduce studio projects as well.

2. (a) Place tray into any slide projector and advance player and adjust volume. Wait for first audible impulse and advance slide tray on the signal.

3. You may wish to discuss some guideline questions prior to viewing the slide show. If so, these are provided on the following page.

Discussion Questions

Before viewing the slide/tape you may want to use the questions:

1. Is line important to man? How?

2. Name some of the specific uses for drawing line.

3. Give examples when line direction is important.

4. Do you think line can have character?

5. What are some words we use for line?

6. What do we mean if we say a painting is linear?

7. Should a poster designer have a good understanding of line? Why?

Instructional Requirements

This slide/tape unit is designed to be used with a group of learners in a classroom or workshop setting, preferably a room in which the windows can be darkened. An instructor would be present to guide the pre-show questions, and in the presentation of studio activities chosen to reinforce line as an element in art. The complete unit as designed for a workshop would require:

MATERIALS:
- Pencils
- Pen and India ink
- Conte crayon
- Oil pastels
- Crayons
- Markers
- Bogus paper
- Manilla
- Newsprint
- Rulers
- Erasers
- Paper stumps
- A selection of still life objects

EQUIPMENT:
- Screen
- Tray
- Slide projector
- Tape recorder

This complete workshop would be given over a period of approximately three hours.

ACTIVITIES TO ACCOMPANY

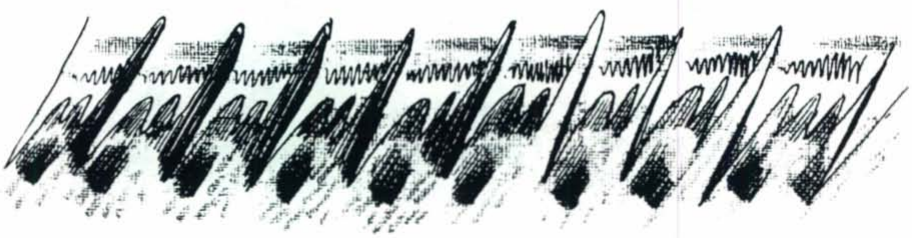
UNIT ON LINE

LINE: QUALITY PROJECT #1

OBJECTIVE: To discover different kinds of lines made by various tools

MATERIALS:
India ink
Paint
Paper
Various paint brushes
Pens
Wood scraps
Feathers
Anything that will make a mark

TECHNIQUE: Try any way to find the character of lines that these utensils will make. Organize the marks to make patterns. Experiment.



LINE: PHYSICAL PROPERTIES OF LINE PROJECT #2

OBJECTIVE: To examine line character in material other than chalk or pencil, etc.

MATERIALS: String (different kinds)
Wet paste
Paper (manilla)

TECHNIQUE: Soak piece of string in a wet paste and drop slowly on a paper, letting it fall as it will. If you are pleased, press the string down gently, or move until the form or path is pleasing to your eye.
Note: Two qualities of line are exemplified: boundary of shape, and movement.

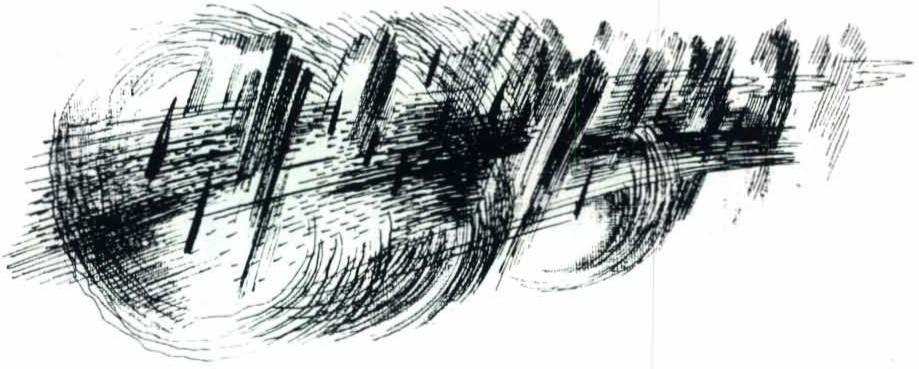
Willem de Kooning (1904– ; Dutch-American). *Figure and Landscape*. 1954. Pen and ink, 16 x 20". Courtesy Martha Jackson Gallery, New York.

LINE: PHYSICAL PROPERTIES OF LINE PROJECT #3

OBJECTIVE: To use line in a variety of ways, using one medium per frame and changing type, direction and/or location of the lines. See how many different lines you can make, give them a name.

MATERIALS: Manilla (12 x 18) divided into two frames
Poster paint (red)
Crayon (red)
OR
Pastel (red)

TECHNIQUE: In one frame create an interesting arrangement of line, varying its type, direction, and location. Using a different medium, draw exactly the same design. Compare the different media. Does it change character?

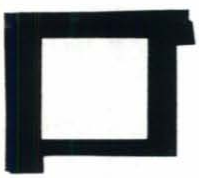


LINE: LINE IN THE ENVIRONMENT PROJECT #4

OBJECTIVE: To develop awareness of the lines in nature and in man-made things.

MATERIALS: Manilla OR newsprint
Oil pastel (black)
Pencil
Crayon

TECHNIQUE: After going for a walk, bring back one or two examples found that are linear or have qualities of line and sketch them, perhaps elongating, making the subject longer and thinner. Or, look about the room for good examples of line and using a framer, select a good example and draw in detail.
Note: A framer is an excellent way to select specific parts of something to paint or draw.



(framer)

LINE: CONTOUR LINE PROJECT #5

OBJECTIVE: To draw partner in three distinct ways: (1) scribble gesture; (2) a blind contour, without looking at paper; and (3) a drawing with minimal detail, bare suggestion of line and subject.

VOCABULARY: Gesture, blind contour

MATERIALS: Paper (12 x 18)
Conte crayon OR marker

TECHNIQUE: Choose a partner. While sitting in front of each other with drawing board, draw partner three different ways. Allow only 5 to 10 minutes for each exercise.

Discuss form and content of each work and the particular linear features:

(1) The gesture drawing should be done quickly to capture the rhythmatic unit of the subject.

(2) The contour drawing is done by putting pen or pencil on paper and not lifting it off until a decision is reached to stop and relocate at the termination of each perceivable contour or cross-contour line. It should trace only what the eyes see, following only edges, creases, wrinkles, folds. It must be done slowly so that the eye/hand co-ordination may be experienced as moving together.

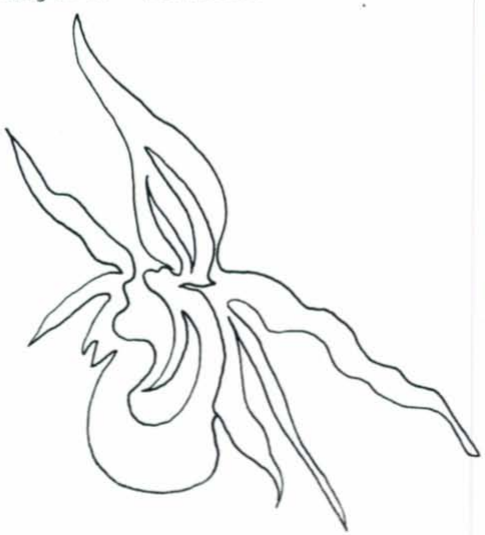
LINE: CONTOUR LINE PROJECT #6

OBJECTIVE: Using a drawing instrument, draw the contour of an object.

VOCABULARY: Contour

MATERIALS:
Pen
Sharp pencil
Chinese brush
Ink
Manilla OR poster paper
Leaf
Stone
Flower

TECHNIQUE: With a steady, continuous line, never lifting the hand from the paper or looking at the paper, draw the outline of the object. LOOKING IS IMPORTANT!



LINE: CONTOUR DRAWING WITH VALUE ADDED BY CROSS-HATCHING

PROJECT #7

OBJECTIVES: To use proportion and cross-hatching techniques

To produce a drawing of a person's face

MATERIALS: Drawing pencil
Bogus paper (grey)
Paper stumps

TECHNIQUE: Study the model carefully. Try two or three practise blind-contour drawings. REMEMBER NOT TO LOOK! Check the proportions.

In a final drawing use cross-hatching to reflect the surface of the model's face. Decide which areas are flat, curved, angled, short, long, etc.

The cross-hatching can be softened with a paper stump.

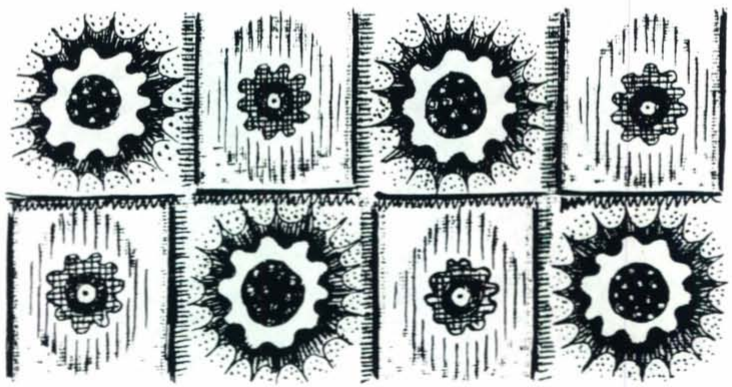
ALBRECHT DÜRER (1471–1528, German) *Head of a Child*. Pen and ink heightened with white ink. Louvre, Paris.

LINE: TEXTURE IN LINE PROJECT #8

OBJECTIVE: To decorate an object using a repeated line design

MATERIALS:
Pencil
Pen and ink
Colored marker
Manilla
Still life objects

TECHNIQUE: Draw the outline of a jug, plate, or some other utensil. Create a line pattern to decorate the object.



LINE: EXPRESSING EMOTION PROJECT #9

OBJECTIVE: To use line non-objectively; to express emotion

VOCABULARY: Non-objectively

MATERIALS: Newsprint
Markers
Pencil
Oil pastel

TECHNIQUE: Think of a particular emotion or mood and, freely, represent this on the page without looking at page. Allow hand and arm to sweep over the newsprint making lines to tell the story.

FOLLOW-UP: Study Cezanne - landscape or still life

What kind of linear movements are seen?

Are they flowing or staccato?

Decided or delicately sensitive?

Are they all straight, all curved or varied?

Do they show a difference in size?

LINE: COMPOSITION PROJECT #10

OBJECTIVE: To create a composition indicating space non-objectively, using only 200 straight lines.

VOCABULARY: Non-objectively, value, picture place, architectural space

MATERIALS:
Ruler
Pencil
Pen and ink OR charcoal
Drawing paper (12 x 18)

TECHNIQUE: Think about LINE. What is it? Can a line change width or value within itself? How long does a line have to be to qualify as a line? If a line ends at a certain point or runs off the picture plane, does it continue into space conceptually?

Using the tool you have chosen, think about the nature of line. Consider your picture plane and the limitation of 200 lines. Work with black line on white or while line on black. Do not imply recognizable objects or architectural spaces; work completely non-objectively.

To indicate space, think about overlapping lines and lines that differ in value, tecture, and weight.

Lighter, thinner lines will appear further away.

The implication of texture can be built up by the placement of lines, and by different tools.

A complete range of values and rhythms can be attained by placing lines closer together or further apart.

Mass and form can be indicated by concentrating lines together. The ending point of a line is CRITICALLY IMPORTANT!

Follow-up Exercises

OBJECTIVES: To select and identify line, value, and texture in nature.

To explore line in many other ways

MATERIALS: Variety (see exercise)

TECHNIQUE: Variety of lines and marks in drawing. Try the following:

Lines that describe form and surface

Lines that describe smoothness and roughness

Lines that suggest rhythm and movement

Twist and form long, narrow strips of white tag into 3-dimensional structures.

Make white masks and decorate with line.

Make slides of linear designs and project on screen.

Draw rhythmic lines to interpret music.

Make "name diagram" lines as writing that convey visually the meaning the word represents.

Microscopic drawing - use a magnifying glass to reduce objects to a linear design.

Develop a repertory of kinds of line that suggest:

old age	fresh
worn out	meandering
shiny and new	jolly
bold	graceful
delicate	powerful
sloppy	dignified

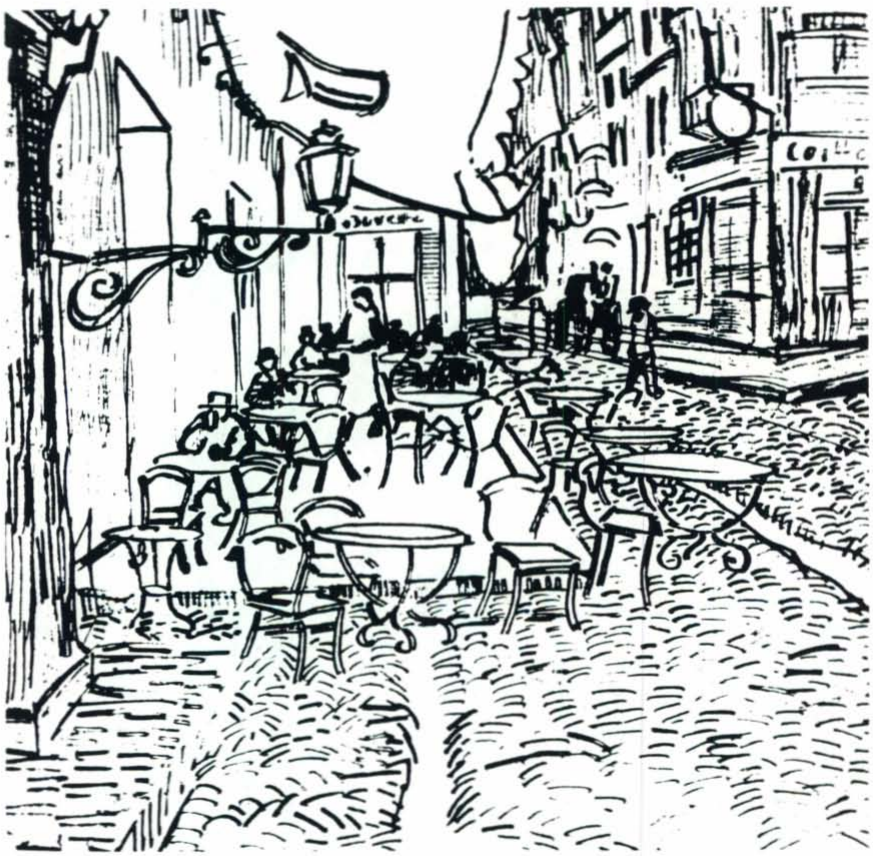
Use these lines to make images of people and objects that emphasize their characteristics.

From pictures of changing objects prepare sequential drawings from new to old, i.e., toothpaste, shoes, car. Use expressive lines.

Design your own cartoon character(s).

Try lettering a poster.

Design a certificate using calligraphy.



VINCENT VAN GOGH (1853–1890; Dutch-French). *Café in Arles.* Reed pen and ink. Collection Mr. and Mrs. Emery Reves.

L I N E

SLIDE/TAPE SCRIPT

LINE

SLIDE	SCRIPT
1. Focus	
2. Blank	
3. Title: LINE	
4. Woods, Labrador	In nature, as in art, we think of line as an abstraction.
5. Tom Thomson *Northern River* (1915) National Art Gallery, Ottawa	Lines are simply marks or convenient pictorial notation.
6. Tom Thomson *Art Nouveau*	They may be drawn lines; for example, the special line drawing and script in this art nouveau style ...
7. Louis le Nain *Peasant Family in an Interior* (1642) Louvre, Paris	... or the implied line in the folds of clothing in this work.
8. Cave art	Much of what we know about early civilization is recorded in line. Paleolithic man left his record in the outlines of animal forms on cave walls.
9. *Eutruscan Amphora* VI century B.C.	Simple abstract patterns were etched on pottery and other utensils.

SLIDE	SCRIPT
10. Tomb of Amennakht Ramessid period	The marks that man made led to messages or communication in the form of elaborate symbolic patterns, like the heiroglyphics of the early Egyptians.
11. George Rhau Epitaphium (1546) Memorial leaflet	These signs led to even more abstract linear designs in the Greek and Roman alphabets.
12. Asburnham Early Christian Book Illumination	Historically, writing became the domain of the Monastic orders, producing elaborate illuminated manuscripts, which embodied the complexity of the Gothic style.
13. Lucas Cranch Martin Luther (1521)	The Gutenburg press revolutionized the medium of written language. However, the elements used in printing such as the wood block, evolved into an artform.
14. Albert Durer The Prodigal Son	Albert Durer, a major 15th century artist, showed expert draftmanship and skill in line drawing, influencing many artists who followed him.
15. A.E. Harris Waterfront, Brigus	Pure line drawing was also preserved in etching.
16. Bill Ritchie Loon (1984) (lithograph)	Lithography employs linear design as well. This work, Loon by Newfoundland artist, Bill Ritchie, uses carefully drawn forms, to which color is applied in the printing process.

SLIDE	SCRIPT
17. Christopher Pratt *Sunday Afternoon* (1972) (screenprint)	Line is fundamental to art. The images an artist reproduces in a work may not even resemble the original idea. Images are captured by the mind, instilled, and the result is a representation of those ideas.
18. Lighthouse	While our environment can provide the inspiration for the artist, everyone can appreciate the elements of design in nature.
19. Branches	Some of the words used to describe line are: measure, which refers to its length and width. Like the branches of trees, short-long, thick-thin.
20. Rigging	Line also has type. A line is straight if it continues without changing...
21. Palm trees	... or curved like the bending branches ...
22. Grass	... or grasses blowing in a breeze.
23. Sculpture	A closed curve becomes a circle, while a continuous curve will form a spiral.
24. Churchill River, Labrador	A third characteristic of line is direction. Horizontal line implies stability, repose, and calm.
25. Trees	Verticals may represent upward movement, a defiance of gravity.

SLIDE	SCRIPT
26. Ferriswheel	While diagonal lines denote instability and forward movement, they tend to be dynamic and energetic.
27. Rocks	The shapes of objects in nature may easily be described by line.
28. Pam Hall Fauves Stones (1985)	(PAUSE) ...
29. Rhino	(PAUSE) ...
30. Albert Durer Rhinocerus (1515)	Sometimes an artist will use intricate line design, filling in fine detail.
31. Trees	Lines in nature often create two-dimensional patterns or texture from natural growth.
32. Peter Bell Return of the Fireflies (1970)	(PAUSE) ...
33. Driftwood	By looking around one can see endless possibilities for finding line in nature.
34. Gerald Squires Ferryland Downs Series III (tripdych)	(PAUSE) ...
35. Rembrant Lion Resting (1660)	Artists may use line objectively to describe the characteristics of the subject they may wish to produce, so that we can easily recognize the subject.

SLIDE	SCRIPT
36. Mavis Penny Toys	An outline drawing is done simply to resemble the edge of an object.
37. Chandra Chopera Untitled (1980)	Simple line drawings like this can be extremely suggestive.
38. Paul Klee Influence Marlborough Gallery, New York	Simple line may express emotion or inner feelings, like this work by Paul Klee.
39. Toulouse-Lautrec Moulin-Rouge (1864) (detail)	Artists may use black outlines to add clarity to the subjects in an oil painting.
40. Primaticcio Diana at her Bath (1541-47) Louvre, Paris	Simple line drawings are also done as preparatory drawings for larger works. A network of lines are drawn over the picture, dividing the composition into sections which can be transposed more easily to the larger work.
41. David Oath in the Tenniscourt (1791) (detail)	An underdrawing may be used as a simple outline, providing a guide to the future painting.
42. Duncan MacPherson "Tell them to eat it"	A special form of portraiture which uses simple outline and exaggerates the features of the person is called a caricature. Most Canadians should recognize this famous face!
43. Etruscan fresco Tomb of the Leopards Fluteplayer (c.430 B.C.)	Contour lines are slightly more detailed than a simple outline drawing. They may be used to define a shape

SLIDE	SCRIPT
	but include the surface lines as well, like the folds in clothing and detailed body shapes.
44. Leonardo da Vinci Head of a Young Woman (1480), Louvre, Paris	The astonishing density of the lines Leonardo da Vinci achieved in his pencil drawings have amazed artists for centuries.
45. David Blackwood Lost Sealers	The illusion of three-dimensional shape or plastic quality that some artists are able to capture may be created purely by line. In this Blackwood print, numerous fine lines are used to create shape and the illusion of space.
46. Henri Matisse Green Stripe (1905) Mme. Matisse	Matisse has made the shapes produced by line and color simple, strong and bold; detail is de-emphasized.
47. Shunsho December Snow in Nikenjaya (1766)	The line in this Japanese woodcut indicates forms in space. Straight, angular lines represent the rigid static quality of the floors and walls, whereas the figures, in contrast, are curved rhythmic and alive.
48. Calligraphy	The delicate rhythmic lines of calligraphy uses the pure beauty of line.
49. Paul Klee Park Near Lucerne (1938) (detail)	Calligraphic line structure is also an important component in the work of Paul Klee.

SLIDE	SCRIPT
50. E.C. Escher Drawing Hands (1948) (lithograph)	How does line behave in a work of art? To understand this phenomena, we must look at the physical characteristics of line. What happens if the artist changes the measure, type, direction or character of line?
51. Van Gogh (detail)	The short, choppy, nervous brush strokes of Van Gogh suggests a textured, rhythmic work revealing remarkable emotion in the artist.
52. Bridgette Reilly Current	A more controlled arrangement of lines is often used by 20th century artists. Op art, seen here, suggests the illusion of movement created by a repeated pattern of curving lines.
53. Piet Mondrien Composition with Reds, Yellow and Blue (1930)	In contrast is this very static arrangement of vertical and horizontal lines. The value of Piet Mondrien's work is achieved through the perfect symmetry and balance of line and color.
54. Jose Orozoco Zapatistas (1931) Museum of Modern Art, New York	In Orozoco's work, the flowing diagonal line of the bodies moving in the same direction suggests a forward motion.
55. Marcel Duchamp Nude Descending the Staircase (No. 21) (1921)	Perhaps one of the most well known examples of art implying movement is this piece by Marcel Duchamp, entitled Nude Descending the Staircase.

SLIDE	SCRIPT
56. Steve Magada Trio	How does the artist imply movement in this study?
57. Edvard Munch The Scream (1895) (lithograph)	Not only movement but tension may also be suggested by the use of line. Look at the horizontal, vertical and diagonal lines which carry the eye in this picture. We move back and forth, from the frozen horror of the face of the subject in the foreground, to the dark menacing figure in the background.
58. Alberto Giacometti Man Pointing (1947) (sculpture)	The peculiar linear quality of this 20th century sculpture may also suggest an emotional withdrawal from physical substance.
59. Christopher Pratt Sheds in Winter (1964) (lithograph)	As we begin to understand the personality of line and how it can be used in relation to other elements of design, to shape, value, tecture and color, we begin to grasp new meaning in the artwork of others. We begin to notice, for example, the strong emphasis on the horizontal stability of the sheds, and the vertical uprights in the clean, linear style of Christopher Pratt's work.
60. Gerald Squires Ferryland Downs Bread and Cheese (c.1970) (pen and ink)	In contrast to the geometric line of Pratt's work is this pen and ink by Gerald Squires. Note the curved features of the gnarled and twisted

SLIDE	SCRIPT
	growth in the foreground and the intricate line suggesting the ruggedness of a Newfoundland coastline.
61. Kolo Moser Dance of Trout	Let's review the use of line as it is used in relation to the other elements to create form. By drawing an outline, a shape is suggested. The whimsical nature of this art nouveau uses repeated curved lines yielding rather abstract fish shapes.
62. David Blackwood Aunt Reae on Stage	Value is the contrast of light and dark. By combining lines, David Blackwood has achieved dark and light areas in the figures, focusing attention on certain portions of the image.
63. Degas Melina Darde Seated (1878)	Using thick and thin lines, Degas has given shape and life to this work.
64. Cartoon	A method called cross-hatching can be used to create value.
65. M.C. Escher Fish and Scales (1959) (woodcut)	Lines will suggest texture or pattern in an art work.
66. Van Gogh Road with Cypresses (1889) Rijksmuseum	The tools an artist uses often make their own peculiar pattern.
67. Chopra Chander Golden Glow (1980)	Color may add an expressive quality to a linear work.

	SLIDE	SCRIPT
68.	Jackson Pollock (1950), No. 29 National Art Gallery, Ottawa	This is an example of a dripped and poured line. Note the unusual quality of the line.
69.	Architectural drawing	Lines are precise and unambiguous in character. We use them to express systematic architectural design ...
70.	Eye diagram	... or diagrams which explain or enhance our understanding of the way things work.
71.	House	We are familiar with man-made line in our environment.
72.	Lobster trap	(PAUSE) ...
73.	Picasso Self-portrait (1907) National Gallery, Prague	Lines convey meanings and give us ideas for expressing ourselves.
74.	Paul Parsons Bannerman Park in Winter Memorial University Art Gallery	In art, line can be seen in many forms and used in a variety of ways to produce or enhance the visual images we create ...
75.	After the Ice Storm	... or the ideas captured as we are exposed to the line in our natural environment.
76.	Ice on trees	Music
77.	Production	Music
78.	Production	Music
79.	The End	Production slide

MUSIC CREDITS

Another Country 4:18
Shadowfox
from The Dreams of Children WH-1038
Produced by Chuck Greenburg
1984

Devotion 3:00
Liz Story
from Unaccountable Effect WH-1034
Produced by Steve Miller
1985

Welcoming 6:18
Michael Manning
from Unusual Weather WH-1044
Produced by Bob Read and Michael Manning

Windam Hill Records
Greenshadow Music

SLIDE CREDITS

Artists of Newfoundland and Labrador
Memorial University of Newfoundland
Art Gallery

PHOTO CREDITS

Artists of Newfoundland and Labrador
Jack Martin
Department of University Relations
Memorial University of Newfoundland

COLOR

INTRODUCTION

The aim in studying colors is to acquire an experience which will enable us to use and combine colors in accord with the purposes of design. We may search for quiet, subtle harmonies or for exciting, even shocking combinations according to our desire or purpose.

Colors change in appearance according to their surroundings - no color ever stands by itself. It exists only in relationship to lines, shapes, forms and other colors surrounding it. These elements will change the appearance of color and will change its meaning in the total design.

This package has been designed to provide some essential information about color theory and a systematic way of understanding the use of color in art. Examples of both theory and application of the theory to artwork have been included.

VINCENT VAN GOGH
(1853–1890; Dutch-French).
Starry Night. 1889.
Oil on canvas, 29 x 36¼".
Museum of Modern Art,
New York (acquired through
the Lillie P. Bliss Bequest).

Concepts

local color

value - tint, shade

hue

intensity

primary color theory

analogous colors

monochromatic colors

primary colors

secondary colors

tertiary colors

complimentary

spatial effects of color

psychological effects of color

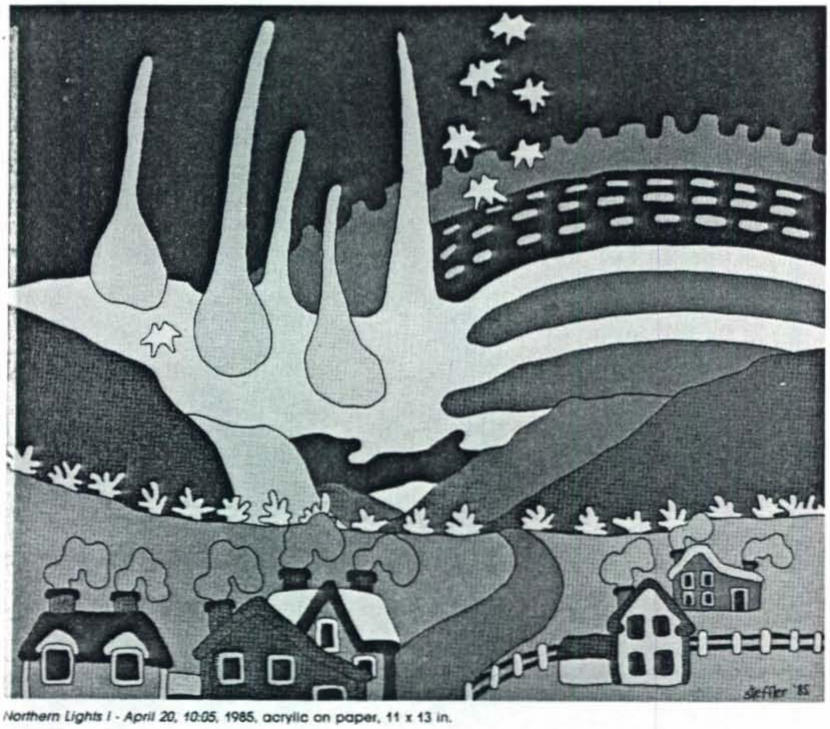
General Objectives

1. To reinforce the idea of color as an important element of design.

2. To introduce the learner to a primary theory of color.

3. To establish a visual language of color by which the learner may understand and express the aesthetics of color in art.

4. To reinforce the understanding of color concepts by presenting the learner with examples of color in the work of accepted masters in art and in the work of local artists.



Northern Lights I - April 20, 10:05, 1985, acrylic on paper, 11 x 13 in.

SHAWN STEFFLER

Goal: After viewing the slide/tape the learner will become familiar with the concept of color as one of the elements of design. This background knowledge will assist the teacher in developing and teaching classroom art.

Behavioral Objectives

The learner should be able to:

1. Recall at least two Canadians whose landscapes were inspired by the colors of nature.

2. Using a color wheel, identify and label each of the following:

   (i) primary colors
   (ii) secondary colors
   (iii) tertiary colors
   (iv) complimentary colors
   (v) analogous colors
   (vi) warm colors
   (vii) cool colors

3. Define the following terms:

   (i) hue
   (ii) tint
   (iii) shade
   (iv) value
   (v) intensity
   (vi) monochromatic colors
   (vii) local color
   (viii) pigment

4. Define and give examples of:

   (i) advancing colors
   (ii) receding colors
   (iii) warm colors
   (iv) cool colors

Instructions for Presentation

1. Make preliminary preparation if you wish to introduce studio projects as well.

2. (a) Place tray into any slide projector and advance to focus.

   (b) Insert the cassette into any standard cassette player and adjust volume. Wait for first audible impulse and advance slide tray on the signal.

3. You may wish to discuss some guideline questions prior to viewing the slide show. If so, these are provided on the following page.

Discussion Questions

Questions you might ask before viewing the slide show:

1. What color would make yellow seem brighter?

2. If you wished to make a small dab of green appear brighter, with what color would you surround it?

3. What color would have the same effect on yellow?

4. Will a fat lady appear stouter in a navy dress or in red? Why?

5. What will be the optical effect of painting the walls of a room blue-grey?

6. How would you demonstrate the meaning of the term "value" as applied to color?

7. Would you say pure yellow was high or low in value? blue, red, violet?

8. How would you reduce the intensity of red? or blue? or yellow?

9. Why might you wish to reduce the intensity of a color?

10. How many colors create movement through a design?

11. How does color express emotion in a painting?

12. What do we mean by warm colors? or cool colors?

Instructional Requirements

This slide/tape unit is designed to be used with a group of learners in a classroom or workshop setting, preferably a room in which the window can be darkened. An instructor would be present to guide questions prior to show, and the presentation of activities chosen in a studio experience to reinforce color theory. The complete unit as designed for the workshop would require:

MATERIALS:
- Pencils (drawing and colored)
- Erasers
- Manilla paper
- Drawing paper
- Newsprint
- Colored construction paper
- Tempera paint
- Brushes
- Paint mixing trays
- Scissors
- Glue
- Still life objects

EQUIPMENT:
- Slide projector
- Screen
- Tape recorder

This complete workshop would be given over a period of approximately three hours.

activities

ACTIVITIES TO ACCOMPANY

UNIT ON COLOR

COLOR: EXPLORATION PROJECT #1

OBJECTIVES: To introduce "the world of color" through an exploratory exercise

VOCABULARY: Color wash

MATERIALS: Newsprint (9 x 12)
Tempera paint (all colors)
Water (sink or large basin)

PROCEDURE: Take a sheet of newsprint, dip it into water. While wet wash one, two or three colors over forming a background. Hold paper up so that color runs. A further exercise: after washes dry, outline forms in "pen and ink".

SUMMARY: Do color selections harmonize?
Are there colors that don't look good together?

COLOR: PERSONAL PREFERENCE PROJECT #2

OBJECTIVES: To decide what colors you prefer and why

To experiment with paper collage

To explore color and abstract association with words

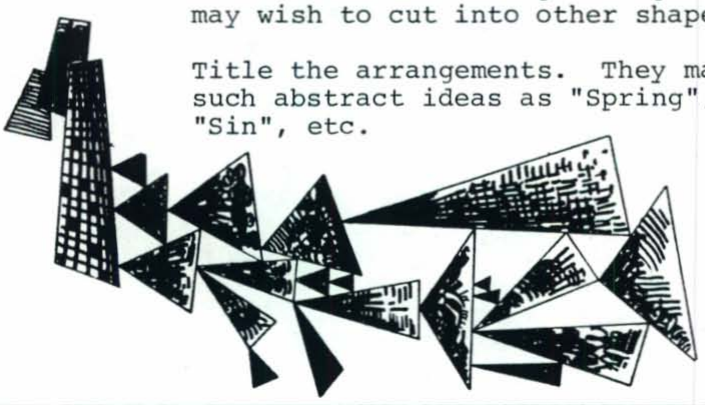
VOCABULARY: Hue, collage

MATERIALS: Red, yellow, blue tempera
White tempera
Brushes
Water
20 sheets paper (4 cm. square)
Color mixing tray (plastic egg tray)

TECHNIQUE: Choose your favorite color of the three and paint one square - this is a bright hue. Keep experimenting with the remaining scraps, mixing a different color for each scrap

Arrange colored squares when they are dried into interesting arrangements you may wish to cut into other shapes

Title the arrangements. They may represent such abstract ideas as "Spring", "Youth", "Sin", etc.



COLOR: MIXING PROJECT #3

OBJECTIVES:

To produce an original design, employing all the colors mixed from primary colors

To experience mixing secondary and tertiary colors from primary colors

To explore the color perception theory

To provide experience with color relationships - analogous, complementary, warm and cool

VOCABULARY:

Primary, secondary, tertiary, color perception, analogous, complementary, warm and cool.

MATERIALS:

Tempera paint (red, yellow, blue)
Brushes
Pencils
Newsprint
White drawing paper (18 x 18)
Paint mixing trays

TECHNIQUE:

Discuss color perception theory and color spectrum - how color is derived from light

Discuss the color wheel and the color mixing to attain color

Have students design a color wheel, perhaps using different symbols (e.g. the astrology symbols). Cool colors may represent colder months

Employ in design symbols (any shapes) primary, secondary, tertiary

Design a stylized flower and paint it using complementary colors

Paint inanimate objects in two complementary colors. Subjects could be potted plants, tree or vegetables painted in abstract or stylized manner.

COLOR: ANALOGOUS PROJECT #4

OBJECTIVES: To experiment with the transition of one hue to the next on the color wheel (e.g. red to yellow

To produce analogous colors

To create interesting patterns of contrasting color, creating designs of the bands of hues

VOCABULARY: Analogous, transition, hue, value

MATERIALS:
Poster paints
Brushes
Water
Manilla (9 x 12)
Colored chalk

TECHNIQUE: Cover several pages of manilla with a series of horizontal stripes of color, changing the hue of each stripe gradually by a slight addition of the adjacent color. Try different sizes of bands, sometimes moving subtly from one hue to the next

When dry, use chalk with a different value or color. Vary the bands with repeated line pattern

Note: This also makes an interesting background for black silhouette-design over bands and hues

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COLOR: ADVANCING AND RECEDING PROJECT #5

OBJECTIVES: To experiment with warm (advancing) or cool (receding) colors

To create a work showing contrasting colors

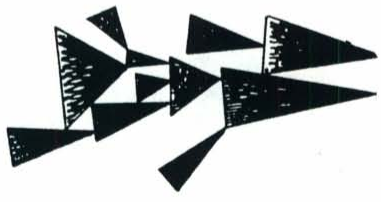
VOCABULARY: Advancing, receding, warm, cool

MATERIALS: Colored construction paper (scraps)
Glue
Scissors
Neutral construction paper or manilla

TECHNIQUE: Arrange shapes on paper of contrasting color. Ask yourself: Do the arrangements express movement, rhythm, or feeling?

Discover shapes which are saying the same thing - rectangles - with corresponding rectangles

Overlapping shapes of contrasting colors



COLOR: INTENSITY, HUE, VALUE PROJECT #6

OBJECTIVES: To provide experience in working with intensity of color, changes in hues, and values

VOCABULARY: Hue, value, intensity, shade, tint

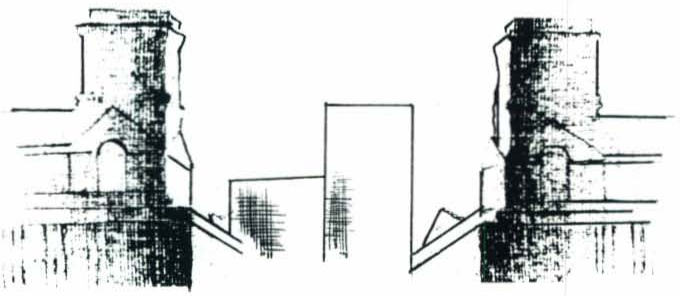
MATERIAL:
Tempera paint
Brushes
Pencils
Erasers
Manilla (12 x 18)

TECHNIQUE: Draw a stylized city landscape and mark the dark, medium, and light areas (block out each).

Choose one hue. Mix in black to give darker value. Fill in the dark areas.

Use the regular intensity of the hue. Fill in the medium areas.

Mix the same hue with white to lighten value, and produce a tint. Fill in the light areas.



COLOR: LOCAL PROJECT #7

OBJECTIVE: To create a painting using local color

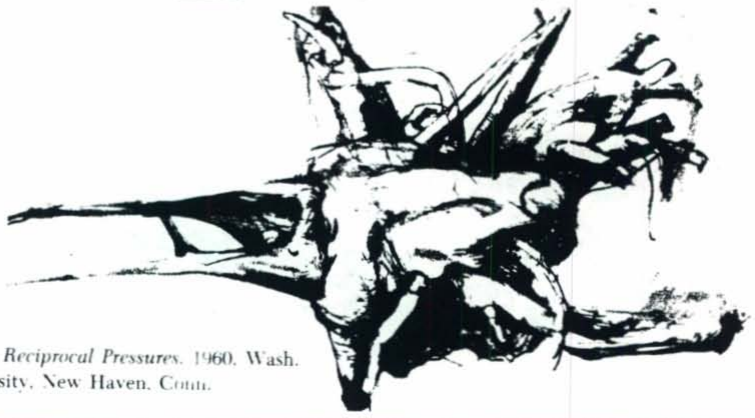
VOCABULARY: Local color, values, tones, wash, dry brush

MATERIAL: Full palette of tempera, watercolor or acrylic paint
Manilla or watercolor paper
Brushes

TECHNIQUE: Set up individual still life - a single fruit, vegetable or simple object - and paint this in a realistic manner.

Note: Stress awareness and accurate rendering of colors, values and tones

FOLLOW-UP: Paint a snow-covered landscape, seascape or fall landscape scene. Try to stress the colors of the season. Try a water color wash technique, and dry brush.



MICHAEL MAZUR. *Reciprocal Pressures*. 1960. Wash. Collection Yale University, New Haven, Conn.

COLOR: DESIGN PROJECT #8

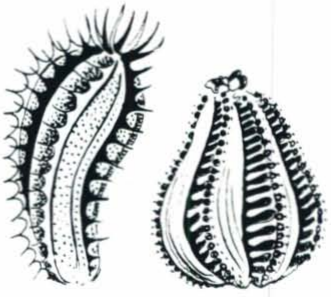
OBJECTIVES: To create a landscape design composed of abstract or stylized symbols of man-made objects and the natural landscape

To use warm and cool color combination for a seasonal landscape. Examples: grey, white, black, blue for winter

VOCABULARY: Abstract, stylized

MATERIALS: Tempera paint
Brushes
Pencils
Erasers
Manilla (12 x 18)

TECHNIQUE: Lead students in a discussion of psychological and symbolic association of colors. Color has the ability to establish moods and represent symbols, ideas and personal emotions.



Suggested Exercises Using Individual Slides

1. Identify the following artists by their peculiar style:

   (a) Blackwood

   (b) Van Gogh

   (c) Pratt

   (d) Tom Thomson

   (e) Shawn Steffler

2. Identify the following slides as:

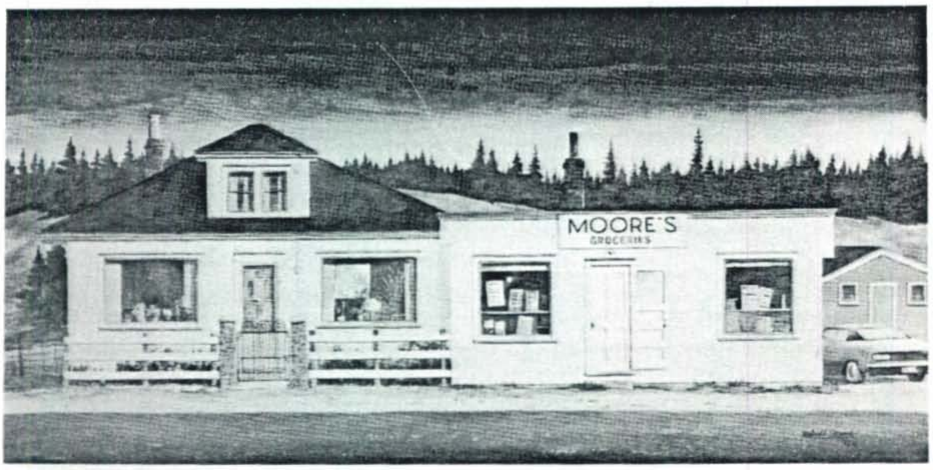
   (a) abstract

   (b) non-representational

   (c) representational

   (d) still life

   (e) traditional



Sunday, 1972, watercolour on paper, 28 x 13¾ in.

REGINALD SHEPHERD

Color Appreciation (to be used with guide)

Underline the best answer.

SLIDE #1: This painting is by Paul Cezanne.

1. The feeling of quiet in this work is achieved by:

   (a) the harmony of warm colors
   (b) the flat plane
   (c) the vertical lines

SLIDE #2: This is a painting by Picasso.

2. (a) the artist uses warm colors
   (b) the complimentary colors create a movement
   (c) the use of shape is most important to this work

SLIDE #3: This is a painting by Claude Tousignant.

3. (a) the subject is most important
   (b) the artist is really interested in form and color
   (c) it really isn't a good example of art

SLIDE #4: This painting is by Vincent Van Gogh.

4. The brush strokes are most important for bringing out:

   (a) the stormy mood of the painting
   (b) the texture of the paint surface
   (c) the exciting colors of the picture

5. The artist makes the tree stand out by:

   (a) the bright colors in it
   (b) the central placement
   (c) both (a) and (b)

SLIDE #5: This is a painting by Reg Shepherd.

6. In the water color the artist

   (a) has made everything as real as possible
   (b) has used local color
   (c) both (a) and (b)

SLIDE #6: This is a painting by Rembrant.

7. (a) the artist was concerned with light and its source
   (b) Rembrant was concerned with deep spatial effects
   (c) the use of rather strong colors enhances the subject

SLIDE #7: This is a painting by Van der Weyden.

8. By the use of color and subject we are able to tell this work is from:

   (a) 15th century
   (b) 17th century
   (c) 20th century

C O L O R

SLIDE/TAPE SCRIPT

COLOR

SLIDE	SCRIPT
1. Focus	
2. Blank	
3. Title: COLOR	
4. Wassily Kadinsky Sketch for Composition VII (1913), Coll. Felix Klee, Berlin	Color is the music of the visual arts.
5. Henri Matisse Harmony in Red (1908-9) Hermstige Museum, Leningrad	As certain notes add a feeling of excitement or serenity to a musical composition, so too can color be used to heighten or lower the impact of a painting.
6. Children	It is the element to which we are most sensitive from the earliest moment of our lives.
7. St. John's, Newfoundland	Color plays an important role throughout our lives, from our choice in clothing ...
8. St. John's, Newfoundland	... to the color selection in and around our homes.
9. Goose Bay, Labrador	Nature, as well, colors our world with an infinite variety of hues, which accompany each change in season.
10. Frank Carmichael Autumn Hillside (1920) Ontario Heritage Foundation	Artists like Frank Carmichael transformed this beauty to canvas, interpreting the colors of the Canadian landscape and creating his impression of a familiar scene.

SLIDE	SCRIPT
11. Trees	For centuries artists have been inspired by the rich variety of textures and colors which nature provides.
12. Tom Thomson The Pool (1915) National Art Gallery, Ottawa	Tom Thomson sketched his landscapes using a brilliance of color. Here the bright reds and yellows are set side by side in small dabs of paint, capturing the morning light filtering through the forest.
13. Hopedale, Labrador	As the seasons change, so do the colors. Winter, with its blue-greys in the dim light of the afternoon, evokes a feeling of cold desolation.
14. A.Y. Jackson Grey Day, Laurentians (1928) McMichael Coll.	A.Y. Jackson, a contemporary of Carmichael and a member of the Canadian group of seven, painted this winter scene with a similar color scheme, resulting in a rather sombre, threatening atmosphere.
15. Tom Thomson The Jack Pine (1916-17) National Art Gallery, Ottawa	How do artists capture landscapes like this? They do it by uniting the elements of the picture into a total composition. Note the bands of color in the sky reflected in the water. Here Tom Thomson has used broad, flat strokes of soft mauves, greens, pinks and yellows in harmony, to create the illusion of space. By contrasting

SLIDE	SCRIPT
	these soft colors with the intensity of the dark violets in the hills and the intense blacks and reds of the foreground, he has portrayed his dramatic version of the Canadian shield.
16. Lascaux Cave, France	Our prehistoric ancestors saw color in the earth. They used yellow ochre and red-brown clay, black charred wood and the white of lime. Using this limited palette they captured their impressions of the hunt on the walls of caves.
17. Siyah Kalem Album of the Conqueror Topkapi Museum Istanbul	From the dawn of history, artists have experimented with many substances to make color. Plants and berries, sea shells, minerals and tea have all been used for pigments.
18. Egyptian (2400 B.C.) Watching a Hippotamus Hunt	Although we know color has been used from pre-history...
19. Caravaggio The Fortune Teller (1573), Louvre, Paris	... recorded systematic theories for color mixing and blending indicates this has been an ongoing challenge to artists for only a few centuries.
20. Keith Elderidge Winter Day St. John's	Let's explore some of the principles that have been used for the mixing of color pigments.
21. Window	To understand how colors behave, we must first understand that color begins with light.

SLIDE	SCRIPT
22. Peppers	Reflected light is color. If the objects we see are familiar, and we can perceive their shape and color correctly, then we can call them by name.
23. Rainbow	From nature comes light, and the colors of the spectrum. We know them as the colors of the rainbow.
24. Prism	Both artists and scientists interested in the phenomena of light and color have developed many theories. By focusing light through a prism, scientists were able to study its nature more closely. They found the colors of the spectrum were contained in white light.
25. David Milne Billboards (1912) National Art Gallery, Ottawa	Although the artist's use of color is affected by light, the coloring matter an artist uses is usually pigment which behaves differently to light.
26. Diagram	We must also remember there are several different theories about the mixing of pigments and color relationships.
27. Monet Impression Sunrise (1872)	It wasn't until the 19th century that artists became interested in the effects of sunlight on color. This was called the Impressionist Movement.

SLIDE	SCRIPT
28. David Portrait of Mme. Recamier (1800), Louvre, Paris	Until then artists spent their time indoors studying and often copying the art of previous masters.
29. Monet Venice (c.1870)	By actually painting outdoors the Impressionists discovered and captured the varying effects of light on the world around them.
30. Seraut Unknown title	One example of the application of the scientific theory of color and light is pointillism. By placing dabs of pure color next to each other in the painting, the artist attempted to gain a greater brilliance, allowing the eye of the viewer to blend the colors.
31. Color wheel	Let's look at some ideas for color mixing.
32. Diagram	A theory most commonly held starts with the three primary colors - red, blue, and yellow.
33. Diagram	A mixture of any two primary colors will result in a secondary color - orange, green, and purple.
34. Diagram	There are also an infinite number of tertiary intermediate colors created by the mixing of primary and secondary colors.

SLIDE	SCRIPT
35. Diagram	Complementary colors appear opposite each other on the color wheel. They do exactly as their name implies; when they appear together they heighten or contrast each other.
36. Diagram	Analogous colors are groups or families which appear next to each other on the color wheel. Here, the example points to the yellow, greens and blue-green, which can be grouped for color harmony. Can you think of other combinations?
37. Diagram	In this section we are going to look at some of the properties of color.
38. Diagram	Hue is really another name for color. This pure color blue can be changed. It can be made lighter or darker.
39. L.L. Fitzgerald Doc. Snider's House (1931), National Art Gallery, Ottawa	By changing a color to light or dark we are changing its value. A color's value may be changed by adding white or black to the basic hue.
40. Diagram	By adding white to red, the value of red has been lightened. These lighter values are called tints. So pink is a value of red.
41. Diagram	If black is added to red, the value of red becomes darker. A shade of red is produced.

SLIDE	SCRIPT
42. Diagram	This range of tints and shades in one color is called monochromatic.
43. Jack Shadbolt Flag Mural Confederation Centre, Charlottetown, P.E.I.	Artists often speak of the intensity of a color. This refers to the brightness or dullness of a color.
44. Diagram	The intensity of a color is often changed by adding its complement ...
45. Van Eyck Portrait of Giovanni Arnolfini and his Wife (1434)	... or by placing it adjacent to its complement in a painting. Note the green against the red in this painting by Van Eyck.
46. J.E.H. MacDonald The Tangled Garden (1916), National Art Gallery, Ottawa	These are just some of the characteristics of color. When we wish to discuss color in any artform, from graphic design to sculpture, it is helpful to understand these color relationships.
47. Christopher Pratt Coal and Salt (1970) Coll. Joan Irving	Let's review the principles that have been introduced by looking at examples of the use of color relationships.
48. Georges La Tour The Vigilant Magdaline 17th century	Light affects color. For example, the indirect light from the candle highlights this subject. The background remains dark.
49. Van Vermeer Kitchen Maid (1658) Amsterdam	The artist may also use natural light which will change color emphasis or values.

SLIDE	SCRIPT
50. Orazio Genti Teschi Lot and his Daughters (1621), National Art Gallery, Ottawa	Primary colors have been used in color combinations for centuries as we can see in this painting.
51. Shawn Steffler Ocean Liner on the Humber (acrylic) (c.1980)	In this contemporary work by Newfoundland artist, Shawn Steffler, full use of basic colors creates a childlike expression.
52. Ted Harrison Wild Goose Chase	A similar color use can be seen in Yukon artist, Ted Harrison's work. He has created a scene full of movement, using unnatural and intense colors. What other examples of color use can you find? ... (PAUSE) ...
53. Van Gogh Iris (1889), National Art Gallery, Ottawa	Van Gogh's Iris has been selected as an example of the use of the secondary colors, purple and green. Although this is not strictly true, because he has mixed in dabs of yellow, the complement of purple, to complete the piece.
54. Iris	Nature is full of wonderful examples of secondary color ...
55. Squashberries	... and complementary.
56. Peter Bell Ancestor (1965) St. John's	Here, Peter Bell has used predominantly orange and blue, the vibrancy of the contrasting colors make the images appear to move.
57. Sky	This photo has captured the tertiary colors of the evening sky.

SLIDE	SCRIPT
58. Grapefruit	Nature again provides an example of analogous colors in these grapefruit.
59. Stage	The red and yellow stage lighting in this scene offers the audience a quiet moment of tenderness and warmth.
60. Frederic Church Copopaxi (1862)	Analogous colors are used to heighten certain psychological feelings in a painting as well. Warm colors of reds, oranges, and yellows create an excitement,
61. Paul Parsons Waldegrave Street (1967) Coll. George Battcock St. John's	while on the other hand, the cool blues and greens of Paul Parsons' watercolor offers a rather sombre and haunting expression of an old house.
62. Sky	We spoke of intensity. In this photo the intensity of the sky is captured as the sun illuminates the clouds, giving a dramatic monochromatic range of blues.
63. Astors	Once again, nature provides excellent examples of color harmonies. Note the intensity of the yellow and amber flowers against the cool green tones of the leaves in the background.

SLIDE	SCRIPT
64. Mary Pratt Summer Clothes (1975) (oil)	Again, note the intensity of the wash against the dark green background. This vivid contrast emphasizes the forms that Mary Pratt wished to create in her painting entitled Summer Clothes.
65. Stewart Montgomerie Osteoform '81'	Stewart Montgomerie's work has this same intensity. The abstract nature of the work emphasizes form and color.
66. Paul Cezanne Still Life With Apples (1875-77)	By understanding the way colors can be used to build form, we begin to realize the special properties of color. Cezanne's knowledge of the advancing and receding nature of color can be seen if you look carefully at the way in which he has modeled the apples using pure color.
67. Helen Parsons Shepherd Still Life (1974)	Helen Parsons Shepherd has captured the roundness of the fruit and bottle by changing intensities and values of the paint in this still life.
68. Goose Bay, Labrador	This very simple winter scene provides an example of the subtle changes in value in the blues and blue-greys of the snow and sky.
69. Paul Parsons Fog Bank (1978)	Paul Parsons has used different values of blue in his work Fog Bank. The sky and sea appear to blend one into the other.

SLIDE		SCRIPT
70.	Lighthouse	The camera captures the essence of the moment, a dull grey sky, and the rusting shaft of an abandoned lighthouse.
71.	Christopher Pratt Cape St. Mary's (1975) (lithograph)	Artist Christopher Press has captured a similar moment in this lithograph. He has pared away the unnecessary color creating forms with the subtle use of color and line, emphasizing only the bare essentials of his light-house.
72.	Gander Bay	Our environment provides the color combinations and subject matter which may excite and challenge anyone who wishes to create.
73.	Reg Shepherd Watercolor (1974)	With an understanding of color, its meaning and use, we may be able to appreciate more about other people's art, and perhaps capture the essence and meaning of color in our own applications, either in art ...
74.		... or in the design of our own personal environment.
75.	Music	
76.	Music credit	
77.	Music credit	
78.	Music	
	The End	

MUSIC CREDITS

The Impending Death of a Virgin
William Ackerman

Morning Mist
Ron Harrison
(Themes from Canadian Television)

Symphone No. 1 (2nd Movement)
Schumann

SLIDE CREDITS

Artists of Newfoundland and Labrador
Memorial University of Newfoundland
Art Gallery

PHOTO CREDITS

Artists of Newfoundland and Labrador
Jack Martin
Department of University Relations
Memorial University of Newfoundland

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