Interlocking Images: The Conceptual Core of a Discipline-Based Art Lesson

Jean C. Rush

The University of Arizona

Discipline-based art education teaches children to understand a language of visual imagery in order to expand their expressive options when they use art materials. Putting imagic literacy at the center of studio art instruction departs from traditional practice, which encourages media manipulation but which discourages systematic image manipulation. Children's tutored images display visual concepts (aesthetic properties) acquired as a result of instruction. A discipline-based art lesson has three components: visual analysis, art production, and critical/historical analysis. Consistency of visual concepts (interlocking images) throughout all three components constitutes systematic studio art instruction that introduces children both to media and to the dimensions of artistic imagery.

Discipline-based instruction in the visual arts incorporates concepts and skills from four branches of knowledge: aesthetics, art criticism, art history, and art production (Greer, 1984). Most art educators appear to sanction this broad content foundation of discipline-based art education (DBAE). Yet DBAE, as practiced by the Getty Institute for Educators on the Visual Arts, differs profoundly from the approach taken by most art educators with respect to studio art instruction.

When children manipulate art materials in response to discipline-based instruction they parallel the processes used by adult artists, who create images that express to others certain ideas, moods, and dynamic states. The aesthetic value of art rests on the capability of imagery to transmit meaning of human import; imagery is central to thought and culture. Broudy (1972, 1979, in press a,b) presents, in this issue of Studies and elsewhere, an eloquent rationale for the uses of imagery within general education that underlies DBAE.

Images express meaning through a particular configuration of aesthetic properties or visual concepts.¹ Discipline-based art education teaches children to understand a language of visual imagery that is common to many styles of adult art made in a variety of media. Learning to read artistic images, like learning to read stories, expands even young children's expressive options.

¹"A concept exists whenever two or more distinguishable objects or events have been grouped or classified together and set apart from other objects [or events] on the basis of some common feature or property characteristic of each. Consider the class of 'things' called dogs. Not all dogs are alike. We can easily tell our favorite Basset from the neighbor's Great Dane. Still all dogs have certain features in common, and these serve as the basis for a conceptual grouping . . . . so familiar and so well defined that few of us have any difficulty calling a dog (even an unfamiliar dog) by that name when we encounter one . . . . But empirical studies clearly demonstrate that even the simplest of groupings are often difficult for the young or naive organism" (Bourne, 1966, pp. 1-2).
when they explore art materials, which (with appropriate instruction) is analogous to learning to write.

Asking children to manipulate images in the way adult artists do departs from longstanding practice in art education. Traditional studio art instruction in elementary schools emphasizes technical mastery of pencil, paint, clay, paper mache, linoleum block, fiber, and other materials when children make artworks. Choice of imagery is considered each child's artistic prerogative, and off limits to teacher modification.

Because art conveys meaning, the making of artwork by children in a discipline-based classroom is considered a concept-expressing activity; to become adults who eventually make art, children need to learn certain visual concepts (aesthetic properties), whose qualities may be specified in terms of their relevant attributes (see Figure 1). Visual concepts are the lines, colors, shapes, textures, and other discrete features that combine by means of balance, rhythm, contrast, emphasis, and other compositional devices to express moods, dynamic states, or ideas through an art medium. These elements and principles of art are the foundation of form and content; discipline-based teachers using Broudy's system of aesthetic scanning call these features of artworks sensory, formal, expressive, and technical aesthetic properties (Hewett & Rush, 1987).

Putting imagic literacy at the center of children's studio art lessons depends upon teachers who are conversant with the dimensions of imagery found in works of art, a challenge for which many art educators feel unprepared. Widespread lack of exposure to the aesthetic and critical disciplines during their undergraduate preparation means that conceptual scope and sequence remains hidden from many art educators, so that the term studio art simply denotes manipulating discrete kinds of media, as suggested by the titles of the college courses they take — painting, sculpture, graphic design, photography, print-making, weaving, or ceramics. Many art educators, in other words, teach children the visual equivalent of spelling and sentence structure without relating it to the broader context of meaningful writing.

Planning a Discipline-Based Art Lesson

A discipline-based lesson presents information intrinsic to artistic imagery that is conceptually consistent from beginning to end. In the studio art component, children's images display two kinds of aesthetic properties: designated visual concepts taught in the lesson, whose relevant attributes are specified by the teacher — right answers, as it were — and additional visual concepts that form a context within which the designated concepts are displayed, whose qualifying attributes are irrelevant to the task of learning designated concepts; variation of these properties may be left to the discretion of the children. Tutored images therefore become individual solutions to a common artistic problem when children incorporate designated (the same) visual concepts and media techniques into undesignated (varied) visual contexts.

To ensure that children retain and strengthen acquired concepts, a second or more lessons should allow children to repeat them within visual and media contexts that differ from the context used in the first lesson. This is called generalization or transfer of learning. Concept generalization activities produce more variation in children's imagery, and generally reassure art educators that the discipline-based approach leads to artistic individuality.

In a discipline-based lesson, real-world and art images used to define aes-
thetic properties interlock conceptually with images children make in response, which in turn provide children with a framework for examining images in the world of adult art. The referent within discipline-based art education for the activity of making artistic images is the artist. The production component of each DBAE lesson for children parallels the best kind of studio art classes for adults, in which creating images (rather than manipulating media) is the hub around which instruction revolves.

**Lesson Structure**

Each discipline-based elementary art lesson has three segments: Visual Analysis, Art Production, and Critical and Historical Analysis.2 Into these three segments fit interactive concepts and skills from four disciplines: aesthetics, art criticism, art history, and art production. Each complete elementary lesson contains practice in all four, including a studio art or image-making activity.

Figures 2, 3, and 4 present a lesson on contour drawing taught as a hands-on workshop for participants of the 1984 Getty Institute for Educators on the Visual Arts. Although designed to model a discipline-based art lesson for adults, the level of difficulty is seventh or eighth grade because that is when most American adults end their formal art education, and is therefore the level of art understanding at which most remain. The lesson illustrates the identification of visual concepts (Visual Analysis), their incorporation into tutored images (Art Production), and their relation to the world of art (Critical/Historical Analysis) that constitute discipline-based art instruction. It is the first in a series of two related drawing lessons: during the second lesson, which is not described in the text, children or adult participants add shading to the drawings to produce an illusion of volume (see Figure 4, images F-J and U—Y).

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

Conceptual consistency is crucial to the effectiveness of a discipline-based art lesson; once a teacher knows the basic discipline-based lesson structure, he or she is free to modify the imagery and art techniques without jeopardizing any lesson’s conceptual content or the conceptual consistency of the curriculum of which it is a part. Time spent on any lesson segment, order of segments, vocabulary or critical/historical images shown, or art materials used may vary according to each teacher’s classroom agenda. Adaptation to changing pupil needs is the sign of a good discipline-based teacher of the visual arts.

**Overview**

During the example lesson, each child or adult participant makes a contour

---

2These are standard components of discipline-based curriculum guides. In Arizona, they are called Aesthetic Assessment, Creative Art Expression, and Art in Cultural Heritage; in California, Aesthetic Perception, Creative Expression, and Visual Arts Heritage/Aesthetic Valuing; in Western Australia, Art Learning, Making Art, and Understanding Art.
drawing of one of his or her own shoes (see Figure 4, Art Production). Each
drawing is made with pencil on a 9 x 12 white paper; all drawings display the
concepts taught.

Learning Objectives
Learning objectives in a discipline-based art lesson are stated in behavioral
terms; behaviors are linked to the visual concepts being taught (see Figure 2,
Learning Objectives). On completing the drawing lesson, each child should be
able to identify certain features of contours, lines, shapes, overlapping, propor-
tion, and space; use pencil to make various kinds and qualities of lines that
enclose shapes and express mood; and point out these concepts in contour line
drawings by a variety of artists. Any further itemizing of concepts and be-
haviors to be taught in this lesson elaborates upon these objectives. Elabora-
tions occur in Visual Analysis, Vocabulary Words and Vocabulary Images;
Art Production, Demonstration and Evaluation of Artwork; and Critical
Analysis, Art Images.

Visual Analysis

Vocabulary Words. Expression in adult art, and therefore in the art produc-
tion component of any discipline-based lesson, depends upon an available
vocabulary of visual concepts identifiable in both words and images. Visual
concepts presented here are those of contour as an edge, including internal and
external contours; kinds and qualities of lines, and their expressive content;
positive and negative shapes; and shape sizes relative to one another (propor-
tion, overlapping) and to their position in space (see Figure 2, Vocabulary
Words).

Vocabulary Images. Aesthetic scanning is a method of directed practice used
in all three segments of discipline-based art lessons that teaches children to per-
ceive visual concepts in images. Vocabulary Words and their corresponding
Vocabulary Images should specify aesthetic properties that describe para-
eters of the art production activity, which are primary lesson objectives (see
Figure 2, Vocabulary Images). Children’s acquisition of these concepts will
determine the kinds of images they will subsequently make.

Vocabulary Words and Images in the contour drawing lesson teach con-
cepts of kinds and qualities of line and shape. As the teacher shows vocabulary
images (these may be real objects, photographs, projected color slides or film-
strips; see Figure 4, Visual Analysis), she explains them as follows:

Line is the path left by a moving point; lines can be short or long, straight or
curved, thick or thin, hard or soft (image A). Different kinds of line can pro-
duce different expressive effects: straight lines are rigid, diagonal lines are
exciting, horizontal lines are restful, vertical lines are dignified, and un-
dulating lines are energetic.

Lines do not occur naturally in nature. We perceive the edges of objects be-
cause of a contrast in value or color; we call the edge of a shape its contour
(image B). There are internal and external contours. Overlapping shapes give a
feeling of depth. The space created by the overlapping shapes can be shallow
or deep; the space in this image is shallow.

There are positive and negative shapes (image C). A shape that we pay atten-
tion to is called a positive shape; the shapes around it are the negative shapes.
There are small, medium, and large shapes; smaller shapes seem to be farther
away from the viewer than larger ones.

Artists use lines to describe the edges of shapes. Every artist starts with one
large shape, the shape of the paper. A line that describes the edge of a drawn shape is a contour line (image D). There are internal and external contour lines.

**Art Production**

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

In the contour drawing lesson the teacher uses a 6B pencil and smooth white drawing paper to demonstrate kinds (short-long, curved-straight, broken-continuous) and qualities (thick-thin, hard-soft, clean-fuzzy) of lines and their expressive properties (straight-rigid, diagonal-exciting, horizontal-restful, vertical-dignified, undulating-energetic). She also draws a series of geometric shapes to demonstrate external and internal contours and overlapping of line and shape (Figure 4, image E). She draws part of her own shoe to model the Class Activity.

*Evaluation of Artwork.* During the media demonstration the teacher also states all of the lesson objectives, which define the artistic problem to be solved, as discrete sensory, formal, expressive, and technical features to be incorporated into children's artworks. The teacher presents these visual features as a list of Evaluation Criteria that specify the aesthetic dimensions of the image to be completed (see Figure 3, Evaluation of Artwork).

Discipline-based art teachers evaluate children's completed artworks on the basis of their congruence with each of these explicit criteria.

In the contour drawing lesson, five evaluation criteria specify (1) a contour (kind of line) drawing of a shoe that (2) touches at least two edges of the paper, (3) has thick-thin and soft-hard kinds and qualities of line, (4) small, medium, and large shapes, (5) shape overlapping and (6) expressive quality. Each criterion is designed to insure successful concept display within the completed image. The criterion that shoes touch the sides of the paper, for example, helps children to differentiate between positive and negative shapes.

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

All of the images from the shoe lesson display the six evaluation criteria (designated concepts, whose attributes are specified by the teacher) and are similar in these respects (see Figure 4, Art Production, images F-J). All of the
images differ along the undesignated dimensions whose attributes were unspecified in the lesson: kind of shoe, placement on the page, ratio of thick to thin, soft to hard lines, small to large shapes, expressive quality, and others. When an artistic problem contains areas in which differences can occur as a result of artistic choices, problem solutions vary among individuals. Diversity of this kind is planned.

Variety or differences among children along dimensions toward which instruction is aimed indicates either lack of concept acquisition or premature concept generalization; variety per se, either in imagery or technique, has no instructional value. Learned visual concepts appear in children's artwork as similarities among all student artworks produced in the same class, and discipline-based teachers consider these similarities a sign of their success. Similarities due to concept display are unrelated to rote learning (repetition for its own sake) because they lead to concept generalization, although teachers unfamiliar with the nature of children's imagery produced by instruction may misinterpret them as such.

Critical/Historical Analysis.

Children's images made in a discipline-based art class are rarely ends in themselves; children, like adult artists, learn to appreciate the larger frame of reference within which their efforts lie (see Figure 3, Art Images and Art Information). The critical/historical analysis component teaches children to perceive similarities and differences between their own artwork and adult images from two different points of view, art criticism and art history. Further analysis of aesthetic, historical, and cultural aspects of real art (its concepts, techniques, and social contexts) will build the background knowledge that eventually will distinguish these children as artistically educated adults.

Critical Analysis. As children learn to evaluate their own images and those of classmates against a clear standard during the Art Production segment of the lesson, they are learning basic rules of art criticism. Critical Analysis relies on aesthetic scanning skills. Scanning of adult art can identify the same concepts learned during class in works of art that have similar media and styles, that are in similar media but different styles, or in media and styles that look dissimilar.

Critical Analysis thus becomes a way of generalizing concepts by recognizing them in other artistic contexts, another guarantee against rote learning. In the contour drawing lesson, five of the Art Images shown are line drawings by five different artists: Matisse, Kuhn, Kanemitsu, Landacre, and Picasso. They illustrate the lesson's line and shape concepts in dissimilar media and styles (Figure 4, images K-O). Five line and wash studies by five additional artists (Van Der Werff, Passrotti, Unknown 17th c. Artist, Redon, Salvioni, images P-T) present concepts (not included in Figures 2 and 3) related to the conversion of line into value as a way of introducing the subsequent lesson on shading to produce volume (images U-Y).

Historical Analysis. Art Images presented in Critical Analysis are accompanied by additional Art Information of a historical nature. In the drawing lesson, historical information includes titles, sizes, and dates of all works shown, artists' names, dates of lifespans, countries of origin, style characteristics, whether each image was a sketch or a finished work. Historical Analysis presents another dimension of the artwork — contextual information about the artist, culture, subject matter, iconography, and style — and introduces
additional vocabulary and concepts that may be displayed orally or in written form.

Assigning a predominant role to aesthetic scanning within a discipline-based art lesson is not intended to diminish the way that knowledge of art history contributes to our appreciation of art. Rather, it points out how concepts from the four disciplines interrelate. Much that is valuable in art history stands outside of the process of the artist’s vision, while the latter offers insights into an understanding of imagery that forms a basis for the perception of style (Rush, 1979) and other imagic features of historical interest. Reasons given for the assessment of certain historical art objects as landmark works can also be a first step toward critical judgment.

**Similarities and Differences in Tutored Images**

If the objective of discipline-based teachers is children’s acquisition of specific visual concepts, and if those designated concepts subsequently appear in children’s artwork, those artworks may be called *tutored* images. In contrast, if the objective of non-discipline-based teachers is the conformity of children’s classroom artwork to an aggregate aesthetic standard that has been called the school art style (Efland, 1976), those artworks are generally considered *creative, self-expressive, or therapeutic* images. From a discipline-based point of view, children’s tutored images are solutions to visual problems posed by teachers. From a non-discipline-based point of view, children’s school art images are complete artistic statements.

All tutored images produced during the same discipline-based lesson will contain the same visual concepts and therefore will look similar along these dimensions, even when made by different children. Discipline-based teachers encourage differences among children only along dimensions of the images that are unrelated to lesson objectives, or in ways designed to demonstrate concept generalization or transfer of learning. Children’s tutored images therefore may lack some of the school art style characteristics: a lot of manual activity (rather than use of the head), easily manipulated media, filled space, clean bright colors, interesting textures, spontaneous brush stokes, looseness as opposed to tightness, no copying, a range of subjects and themes, and, most especially, identifiable differences among students in all of these (Efland, 1976).

If children’s images produced as a result of discipline-based instruction were in the school art style, would it indicate that more or better art learning had taken place? Unless these images also were to display specific, designated, identifiable concepts — even if they contained visual features that many art educators judge essential to school art — they would be invalid examples of discipline-based art learning. DBAE therefore countermands the traditional classroom agenda, and deepest belief system, of the art education profession: that children are innate artists and should make creative, self-expressive, therapeutic art at any age, at any level of technical proficiency, every time they use art media.

The controversy over what kinds of visual characteristics children’s school-ed images should display is the most important issue in art education today because it reveals unarticulated differences between professional attitudes toward adult and child art. From the discipline-based point of view, which looks to the adult-artist model of making art, style is an artistic variable like subject matter and medium. DBAE recognizes more than one style of adult art,
which it presents to children, and expects children to incorporate a variety of styles in their tutored images.

From the school art point of view, based on the child-artist model, style is an aesthetic invariable. Children's images couched in a different style are considered unartistic (Wilson, 1974). The contrast between these two belief systems seems to underlie the current criticism of the discipline-based SWRL Elementary Art Program (1982), for example; because many SWRL images do not look like school art, some art educators assume that discipline-based studio instruction inhibits rather than expands children's natural expressive potential.

**Interlocking Images and Instructional System**

Aesthetic scanning, a systematic way of addressing the dimensions of artistic images cements together the three components of a discipline-based art lesson: Visual Analysis, Art Production, and Critical/Historical Analysis. Scanning is not art criticism, in the sense of making judgments about art; it is not art history, learning information about the artists who make art or the culture from which they come. Scanning identifies aesthetic properties (visual concepts) and their qualifying attributes in artistic images, including images made by children (see Figure 1).

Both adult art and child art can be regarded from an aesthetic point of view; many artists admire images made by children because of their direct, ingenious solutions to graphic problems they themselves face (Winner, 1986). The school art style, for example, amalgamates appealing visual characteristics found in children's unschooled images, especially in young children's spontaneous artwork, with artistic media. Art educators have established the school art style by selectively encouraging their pupils to produce untutored images in designated media, perhaps not only for the humane or therapeutic reasons that Efland (1976) suggests, but also because they contain aesthetic properties analogous to those found in images of adult art during the 30s, 40s, and 50s — the time during which art education developed.

Any aesthetic value the school art style may have for adults does not justify its instructional utility, however. The amount of variability present in school art images confounds artistic expression with artful individualism, personal freedom, and self-expression. Art teaching objectives have remained approximately the same for the past 60 years (Lanier, 1972), during which art educators have misinterpreted children's lack of artistic control as artistic sensitivity (Rosenstiel & Gardner, 1977) and have attempted to preserve it throughout adolescence in hopes of ensuring future adult artistic expression.

Children approaching adolescence often become self-critical, and they tend to produce tighter (more realistic, less abstract) images. Gardner and others who assign a negative value to this change propose a U-shaped curve to graph the greater flavorfulness (aesthetic value) perceived in the art of young chil-

---

3Some critics of the scanning method object to its "analytical" nature, that is, its identification of components when the whole is obviously greater than the sum of its parts. If the analogy of reading is followed, scanning teaches children to recognize the word dog before attempting to understand the meaning of the sentence The courageous dog saved the baby from drowning, which, in a context of others, contributes to the expressive meaning of the story Ralph, Wonder Dog of the Southwest. Word recognition facilitates the understanding of expressive meaning in written works of art.
children than in the art of adolescents. They hypothesize that the high point of artistic sensitivity in our society occurs during the preadolescent years (Lovano-Kerr & Rush, 1982).

If art skills are learned, then the U-shaped curve describes not artistic development, which is dependent on maturation, but a pattern of nonsystematic artistic learning, which is dependent on experience. Systematic schooling in art, as represented by DBAE, would produce a graph of artistic learning whose line would incline in proportion to instruction. The lack of differentiation between artistic development and learning in research literature means that most art learning in the United States is the same whether inside or outside of schools, implying that teaching the school art style for the past 60 years has caused little observable change in children’s understanding of the artistic process.

Although children are not artists in the adult sense because they are cognitively immature, both adult art and children’s artwork depend upon sensory, formal, expressive, and technical properties to convey aesthetic content (Rush, 1984). Production of tutored images is designed to lead toward informed adult practice in studio art. Making art is a complex, adult activity that can provide us with models for our expectations of its immature counterpart: all images produced by children in the course of discipline-based instruction need not be considered art, just as all images produced by adult artists need not be considered finished works.

Art educators often refer to making art as a problem-solving activity, especially when justifying its use in elementary schools as an exercise in sophisticated modes of thinking (Eisner, 1987). A problem is a question proposed for solution; problems by definition have parameters. Should children or their art teachers pose the problems to be solved? The purpose of formal schooling is to produce changes in children not likely to be accounted for simply through the process of growing up (Feldman, 1980).

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

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

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

Curriculum and lesson planning ensures that imagic diversity or invention in art learning occurs in areas prepared for by the teacher. True artistic novelty may be a hallmark of adult art, but children untutored in art have few expressive options because they are unaware of alternatives. Novelty and surprise in

---

**Figure 1.** Dimensions of imagery: Children's artwork and the aesthetic mode.
TOPIC: DESCRIBING SHAPE WITH LINE — CONTOUR DRAWING

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

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

LEARNING OBJECTIVES:

VISUAL ANALYSIS    ART PRODUCTION    CRITICAL/HISTORICAL ANALYSIS

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

<table>
<thead>
<tr>
<th>Identify</th>
<th>Use pencil to make</th>
<th>Identify art concepts in line drawings by</th>
</tr>
</thead>
<tbody>
<tr>
<td>S Contours</td>
<td>Contour lines</td>
<td>Matisse</td>
</tr>
<tr>
<td>S Lines</td>
<td>Kinds of lines</td>
<td>Van Der Werff</td>
</tr>
<tr>
<td>S Shapes</td>
<td>Qualities of lines</td>
<td>Kuhn</td>
</tr>
<tr>
<td>F Overlapping</td>
<td>Expressive lines</td>
<td>Kanemitsu</td>
</tr>
<tr>
<td>F Proportion</td>
<td>Overlapping shapes</td>
<td>Landacre</td>
</tr>
<tr>
<td>F Space</td>
<td>Large, medium, and</td>
<td>Picasso</td>
</tr>
<tr>
<td></td>
<td>small shapes</td>
<td>Salviioni</td>
</tr>
</tbody>
</table>

VISUAL ANALYSIS:

VOCABULARY WORDS: (See Demonstration section, below)

<table>
<thead>
<tr>
<th>Contour</th>
<th>Line</th>
<th>Shape</th>
<th>Space</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edge</td>
<td>Short-long, etc.</td>
<td>Positive-negative</td>
<td>Shallow</td>
</tr>
<tr>
<td>External</td>
<td>Thick-thin, etc.</td>
<td>Overlapping</td>
<td>Contrast</td>
</tr>
<tr>
<td>Internal</td>
<td>Straight-rigid, etc.</td>
<td>Proportion</td>
<td></td>
</tr>
</tbody>
</table>

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

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

ART PRODUCTION:

MATERIALS:
6 B drawing pencils
9 x 12” smooth white drawing paper
Erasers

Figure 2. Plan for a discipline-based art lesson on contour drawing: Side 1.
DEMONSTRATION:

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

4. Line describing an edge: external contour (outline).
5. Line describing an internal edge: internal contour.
6. Overlapping lines and shapes.

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

CLASS ACTIVITY:

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

EVALUATION OF ARTWORK: (see Figure 4, images F-J)
Each child/participant makes a drawing that will
1. Depict contours (edges) of a shoe by means of line.
2. Touch at least two edges of the paper.
3. Have thick and thin, soft and hard lines.
4. Have three kinds of shapes: small, medium, and large.
5. Have overlapping shapes.
6. Express the character of the shoe represented.

CRITICAL/HISTORICAL ANALYSIS:

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

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

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

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

Note: This lesson plan format is adapted from a form used at Western Australian College of Advanced Education, Mount Lawley, W.A., Australia, 1985.
3. The following images are from the collection of The University of Arizona Museum of Art:

Gift of Edward J. Gallagher, Jr.

K. Henri Matisse, *Woman at Table (Girl with Gold Necklace)*, 1944.
Gift of Edward J. Gallagher, Jr.

Gift of Leonard Pfeiffer.

Gift of Edward J. Gallagher, Jr.


P. Attributed to Adriaen Van Der Werff, *A Scene from Roman History*, n.d.
Gift of Reuben Guterman.

Gift of Reuben Guterman.

Gift of Reuben Guterman.

S. Odilon Redon, *Tete en Profile à Fenetre*, n.d.
Gift of Edward J. Gallagher, Jr.

Gift of Reuben Guterman.

*Figure 4.* Interlocking images from a discipline-based art lesson on contour drawing.
children’s images, like talent or giftedness, are relative to expectation; true surprise in classroom imagery most often reveals a lack of instruction.

Discipline-based art education signals a fundamental change of direction for art teaching because it proposes to provide, in a systematic form, essential visual concepts needed to express ideas in an artistic way. Although the optimum elementary art curriculum is yet to appear, children receiving discipline-based instruction generate more knowledgeable and more expressive artistic images than children who receive non-discipline based instruction. Interlocking images that form the conceptual core of a discipline-based art lesson are, for proponents of this view, the generative essence of both making and appreciating the visual arts.

References


