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NATIONAL COLLEGE OF ART AND DESIGN
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**Exploring the Art Elements through Drawing
and Craft**

A Dissertation submitted to the
Faculty of Education

in

Candidacy for the
B.A. Degree in Art and Design Education

By

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I wish to express my grateful thanks to Professor Gary Granville, my tutor Catherine Johnson and my classmates for their help and encouragement during my final year.

I would also like to express thanks to my family and my friends, especially my brother John, for their help and support throughout my years of study.



LIST OF ILLUSTRATIONS

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INTRODUCTION

How all art elements can enable students to develop a visual language and enable them to carry their ideas through to all areas in Art, Craft and Design.

“The artist Matisse found that when he ate a tomato, he just looked at it. “But”, he added, “when I paint a tomato, I see it differently.” And so it is for designers, who must develop a heightened awareness of the way the world looks”.(1)

The artist Matisse was referring to the importance of observing the art elements of an object in order to recreate them in an art piece.

When the word skill is mentioned in Art, Craft and Design, it is often taken to mean: handling of materials and techniques effectively.

The basic skills required in Art, Craft and Design are investigating the source, and the ability to make an art piece. In the Junior and Leaving Certificate examination syllabus, the tasks require completion of these.

Investigating and Making

“Investigating” describes how children develop and use a range of drawing skills to describe and investigate their experiences and how these can be used in association with a whole range of resources to develop their ideas and concepts.

Investigating a source means the ability to examine an object or any given theme. To be able to look at all features of that object, recognising the most distinguishing features down to the subtle detail.

“Making” provides a wide range of art and design disciplines and techniques including painting, three dimensional. It also provides a structure for the development of children’s visual language and encourages them to reflect upon their making.

It is after this stage is completed a student's finished piece will then be examined and graded in an exam.

Making and Investigating are developed by the students in their art classes and through both skills they learn the art elements and principles of design.

Making is the physical bringing together the existence of, by the shaping or combining of materials, through : production, building or construction. A quote that I came across in Graphic Design School, by Alan Swann, best describes the points I made in my introduction.

“The basic human skill which underlines all drawing painting and craft work, is the ability to make sense of the visual world, to understand it and be able to record it accurately and with sensitivity”
(2)

CHAPTER 1

THE ART ELEMENTS AND HOW THEY CAN BE EXPLORED THROUGH DRAWING AND CRAFT:

What are they? and how they can be explored through drawing and
craft activities

The art elements that we as art teachers aim to teach can easily be taught through drawing or craftwork. I use the term “easily” because drawing is a direct process of introducing and exploring the art elements, and making or craftwork can be interesting and “game like”.

LINE:

Lines are taught as paths or marks left by moving points. As a teacher I can describe lines with descriptive words; fat, thin or slow, fast or wavy. Lines can be taught best through drawing, creating marks on a page. Implied lines can suggest motion or create an image.

Students begin to develop hand eye co-ordination when drawing and exploring their subjects. Students that enjoy drawing are the same students that are good at capturing an image on paper. Every line has a thickness, direction and rhythm. As stated in, Art Craft and Design,

1948

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“Line has a great ability to suggest things to us. So it can convey all sorts of moods and feelings. Lines divide the surface of a picture into a variety of shapes. The shapes are created by lines which may be long and narrow tall and thin, straight or curved”.(3)

Line can be explored through drawing using dry media. Using pencils, charcoal or pastels depending on what quality of line students wish to achieve line can be applied on various paper surfaces or cardboard with one dry medium for drawing students can experiment with line to make shapes and textures. By using light pressure and heavy pressure, using the point, edge and side of a pencil, students can explore the various pencil markings, hatching, cross-hatching. Line can also be explored using other materials, such as string. String could be arranged on paper to create an image or a study of any particular subject.

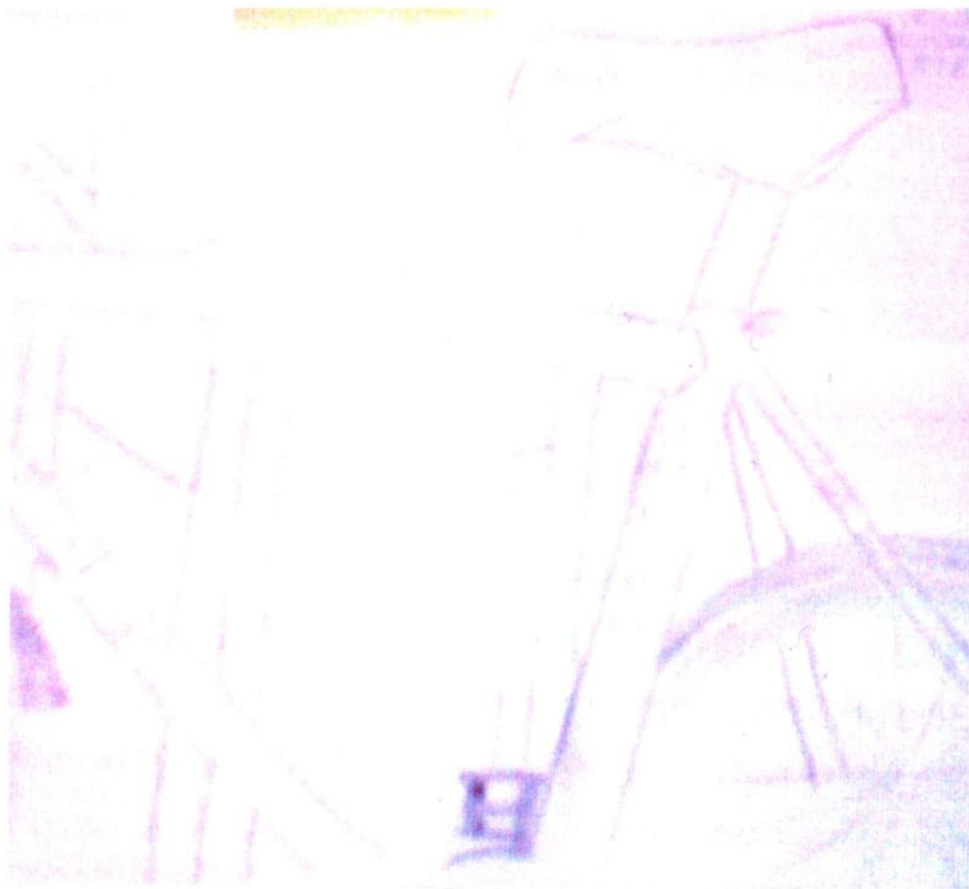
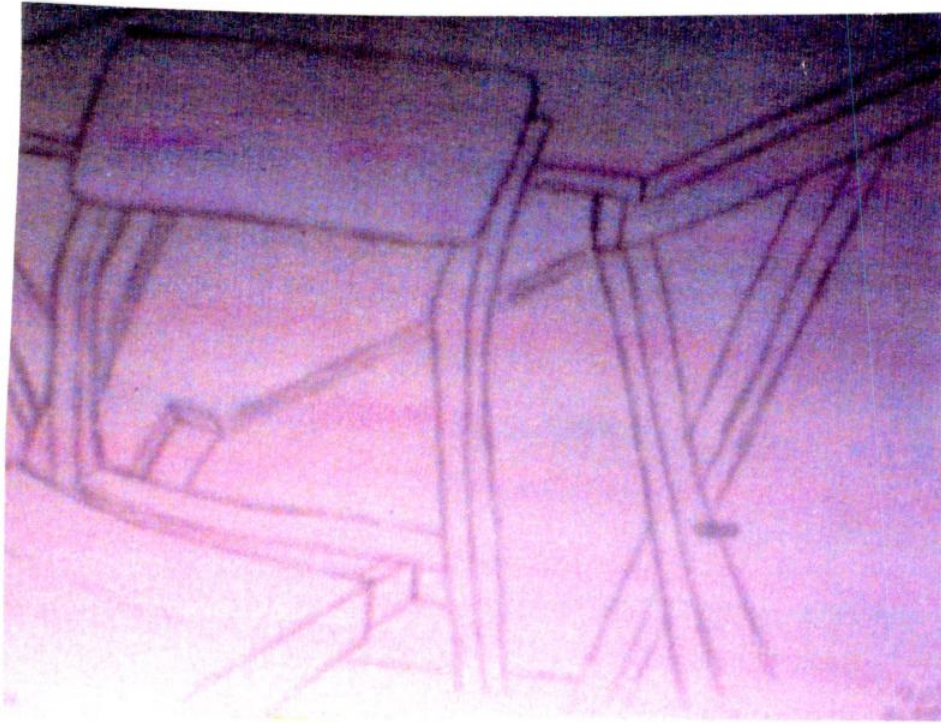
Lino cutting is an excellent method of exploring. By using the various tools, students can explore many various types of line, achieving a rigid effect that can only be done so in lino cutting.

Line exploration through craft activities does not have to stop there, another way for students to explore the human figure for example is to make a wire sculpture of their study.

Line exploration is usually explored in drawing classes this might be somewhat tedious and predictable, so in order for students to explore this art element from a different approach craft activities could be an ideal solution.



ILLUSTRATION
LINE EXPLORATION



PENCIL DRAWING

LINE EXPLANATION

ILLUSTRATION



PENCIL DRAWING

ILLUSTRATION



LINE EXPLORATION
THROUGH MONO-PRINTING



THE EXPLORATION
THROUGH AND BEYOND

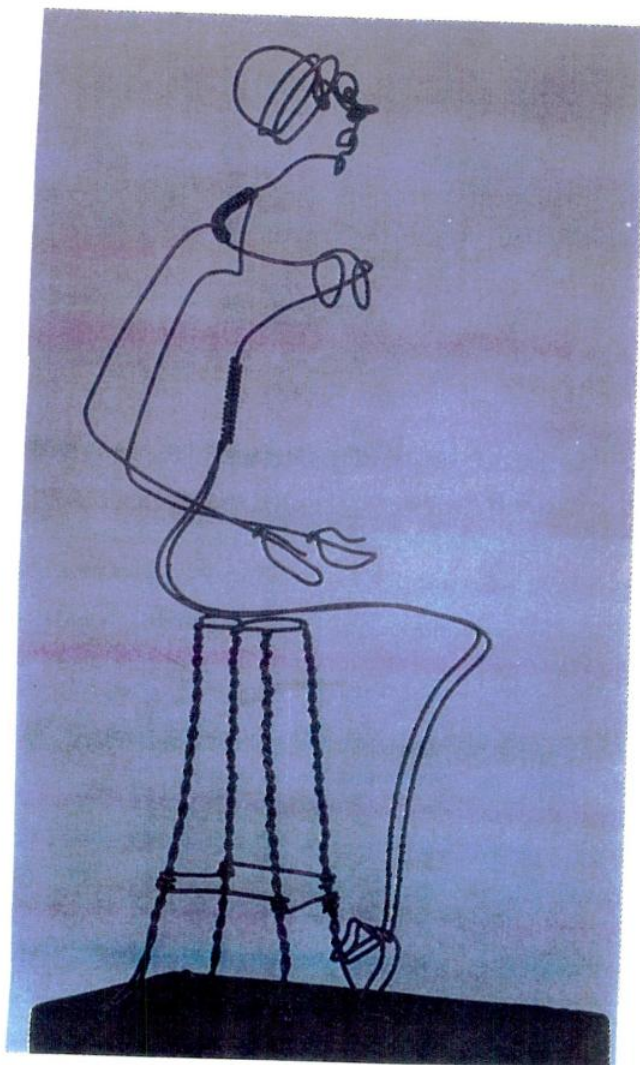
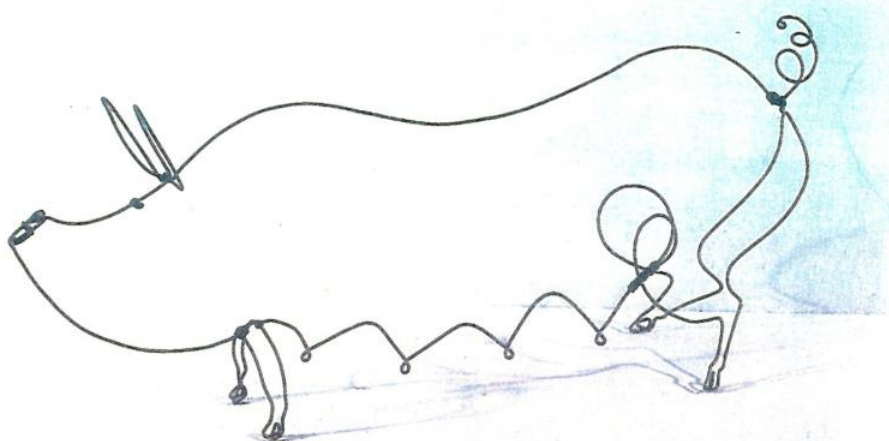


ILLUSTRATION
LINE EXPLORATION
THROUGH WIRE MANIPULATION



and understanding about perspective, foreshortening and proportion.

Form can be best explored through craftwork.

Forms range from geometric, organic or free-standing. Free-standing forms can be explored using clay. When using clay students can make forms over and over until they made one they are pleased with, as it is recyclable. Paper and other materials can also be manipulated and arranged into a 3-Dimensional piece of work.



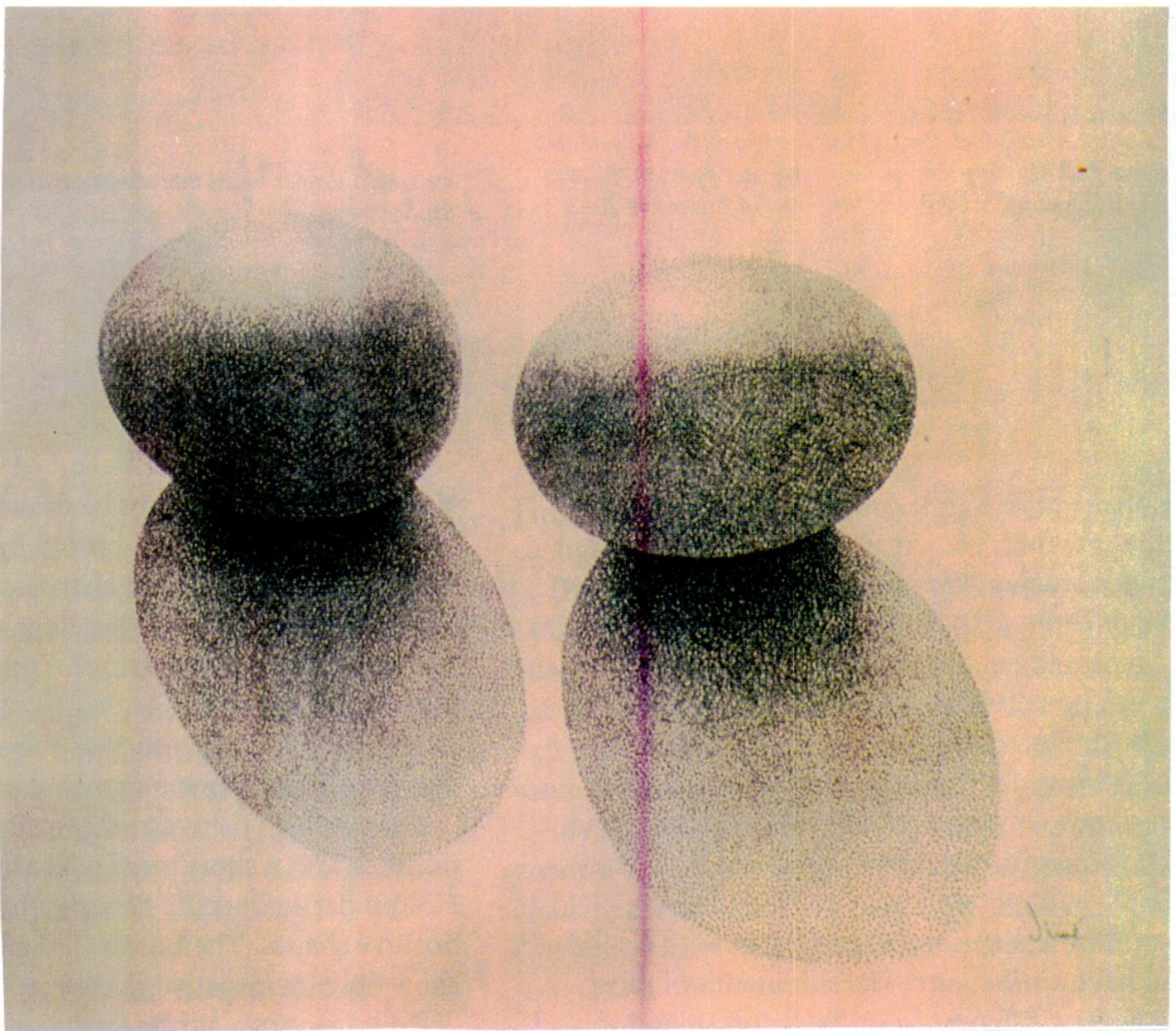


ILLUSTRATION
EXPLORATION OF FORM
THROUGH DRAWING

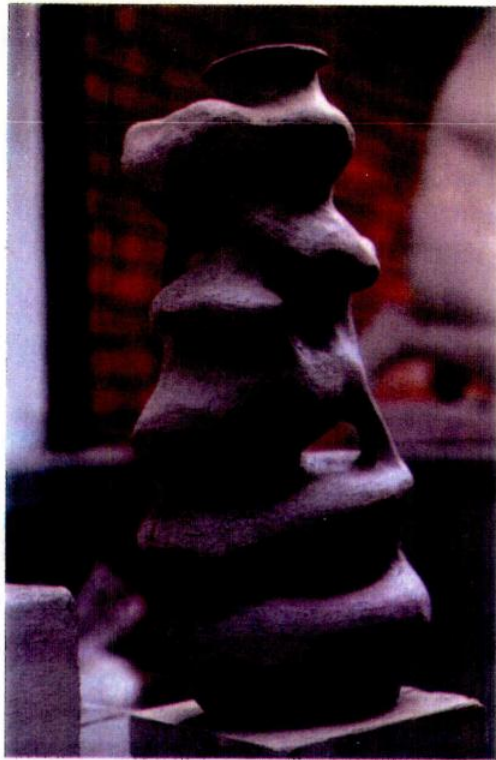


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ILLUSTRATION



Feminism, Clodagh Holahan. Sculpture in bronze on limestone.



Organic form, Clodagh Holahan. Clay sculpture.

EXPLORATION OF FORM
THROUGH CLAY MANIPULATION

COLOUR:

Experimenting with colour using either dry or wet media can be exciting. It can give one ideas for other paintings and sometimes are so attractive on their own they could be displayed as final artwork. To explore colour in Art Craft and Design students simply look at various colours and discuss the effects that each one has on them.

The way in which colour in our environment has been discussed in “Art, Craft and Design” a Junior Certificate syllabus handbook, aptly explains the effects colour has on us and how it effects our surroundings.

“Our bodies react to colour everyday, even though we are not aware of it. Some colours say “relax, take it easy”. Others say, “wake up! Get going!” We are usually unaware of these messages, but we obey them subconsciously”.(4)

It is important to consider then, the message each colour conveys before applying paint onto a decorative clay panel or deciding which colours to use on a screen-printed T-shirt.

It would be best for students to explore colour, using a simple subject to examine for colour experimentation. Students can use colouring pencils, or torn pieces of coloured paper to create a colour exploring

collage chart. The main idea is to learn about colour by exploring several variations on one idea.

To explore colour and form on a flat surface using paint and a set up still life made up of several objects similar in colour is ideal. The painting could be a monochromatic painting, meaning a painting featuring one colour, enabling the students to concentrate on the colour of the objects and the light resting on those forms. Using one colour along with black and white paint students can explore the effect tints and shades can create.

Colour exploration on a 2D surface can be endless. Using paint collage or dry graphic media students can explore analogous colours (next to each other on the colour wheel).

Mixing colours, complementary colours and colours that are dominated by warm or cool hues.

Colour study in craftwork depends on what object or piece of work student wishes to make and what they intend to portray using that particular piece of work. In the junior certificate and leaving certificate examinations the craft pieces students are usually asked to make are representational. The students therefore are required to make for example clay figures or miniature stage settings (if they wish), these pieces of work when made will require realistic colour

applied to their surfaces to further emphasise their realism. Colour used in screen printing for example can be either realistic to suggest a theme for example blue and green for a landscape or psychedelic to suggest an era or the “flower power” attitudes of the hippie era.

Colour in 3D work can also be premeditated because of the colour of a specific material used in sculpture, for example the artists statue of a figure may be grey, because of the colour stone used. Students when making a crannog or hut for example may use wooden lollipop sticks therefore already achieving the colours necessary.

Objects made to portray mood, or emotion should be expressed through form or craft piece and applied colour can then further emphasise the piece. For example red can portray danger or anger, and blue can portray peace and a calm mood.

Colour therefore can be explored on its own on 2D work but must be explored along with other art elements in Craftwork as its either purely functional or decorative to any 3D piece of work.

ILLUSTRATION



COLOUR STUDIES





This children's playground was designed by landscape architect Sally Visick.



TEXTURE:

Can be taught through drawing or craft successfully. Texture refers to the way a surface feels when you touch it. Actual or tactile textures are what you feel when you touch things. Actual textures are an important feature of three-dimensional works. For example in architecture and interior design smooth materials such as glass, metal or polished stone may seem to be harsh or cold. Texture fabrics, woods and other materials often make a space or a building feel more inviting or warm.

These must be taken into consideration when involved in architecture it is a skill creating an atmosphere using texture and it is through three-dimensional work only that this skill can be developed.

Visual textures are the illusion of actual textures. There are many ways to create them. Visual textures can be simulated or invented.

Simulated textures are seen in two-dimensional art such as photographs, paintings or drawings where they look like the actual textures for fur, velvet and grass and the like. Invented textures are arrangements of lines, values and shapes that you see as real textures.

Students can experiment with various medium to achieve a sense of texture and characteristics of the subject.

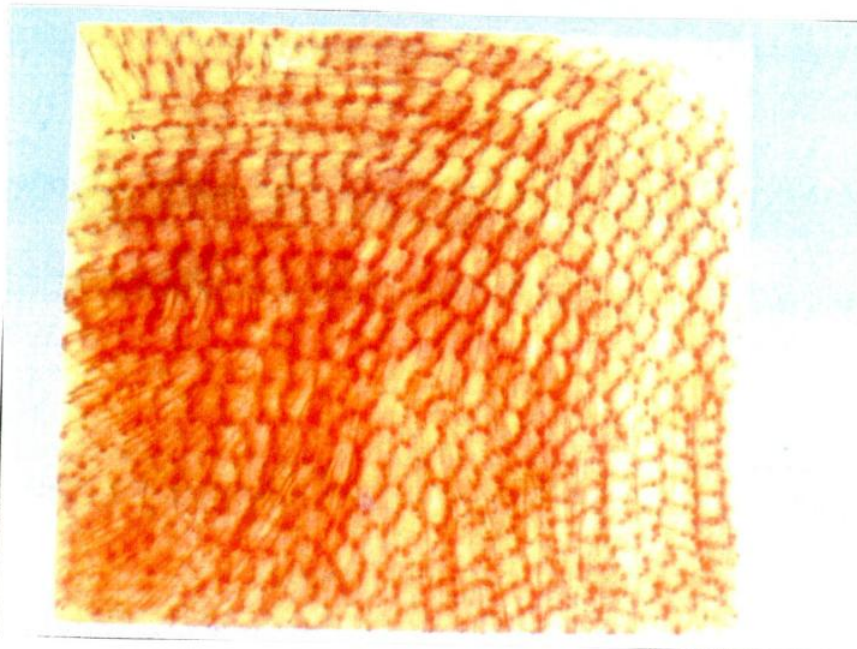
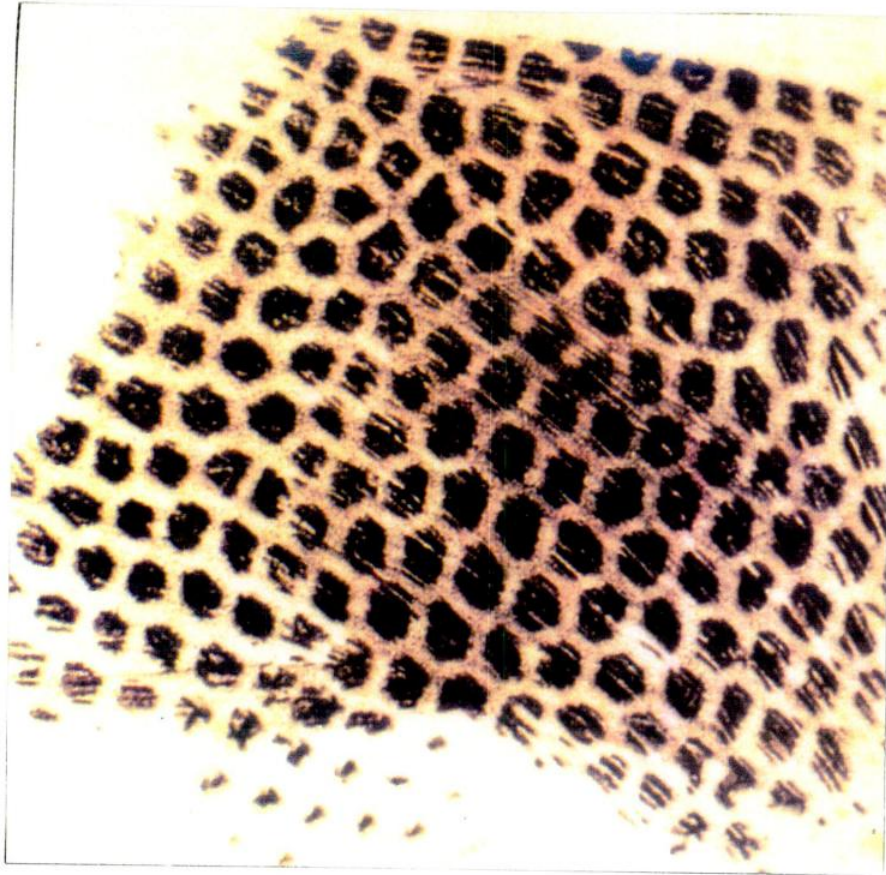
Experiments can be made with charcoal, gouache, inks and other media. Students should now see their subjects for more than just their visual measurements. Students should be encouraged to try out all kinds of media, singly and/or in combination; for example, using charcoal, on a dry or wet surface can create a rough looking surface. Students can discover through this method of experimentation which materials capture the essence of the subject in the most dynamic way. Visual texture can be created in drawings or paintings by making various marks suggesting particular textures; for example lots of small lines can create a furry texture. Drawing activities exploring texture include rubbings this is when a piece of paper placed on top of a textural surface is gently and evenly scribbled upon with a crayon, chalk or dark pencil.

The possibilities are endless exploring texture through craft. Some materials are excellent for exploring and achieving textural effects, wool in weaving, and various clays in ceramics, metals and stones in jewellery, wood for carving. Models can be made with any found objects used to create suitable tactile.

Texture can be achieved through application of their found objects or manipulating of other materials, clay, for example. In ceramics textural markings can be pressed into or added onto clay surface.

Texture is best explored through craft activities, because through any craft activity both visual and tactile texture can be explored.

ILLUSTRATION



TEXTURE EXPLORATION
THROUGH RUBBINGS



ILLUSTRATION



COLOUR EXPLORATION TEXTURE EXPLORATION
THROUGH CRAFT



SPACE:

Actual space can be measured in some way, in craft actual space must always be taken into consideration. Implied space is the illusion of space on a flat surface. Space can also be defined by its orientation: vertical or horizontal, and scale huge and endless or small and confined.

In two-dimensional art the illusion of space and distance can be created in many ways. The drawing techniques are called systems of perspectives making things on flat surfaces look like they are close up or far away. In drawing the illusion of space and distance can be created in many ways, this technique was developed by renaissance artists. This technique is called perspective and must be carefully explained to students before they attempt to explore space on paper, as it is a technique that requires a lot of explaining and practice.

Space consists of positive and negative spaces. Positive space is the space occupied by an object and the negative space is the surrounding area. In drawing space can only be implied, this is why it would be more beneficial to explore space initially through craft because just like from, space includes height, width and depth.

PRINCIPLES OF DESIGN:

BALANCE:

Balance can be explored either by creating a composition with many of the art elements arranged into a visually pleasing format this is called a balanced composition. A composition containing a small area with bright colours can have as much visual “weight” and interest as a large area with dull colour.

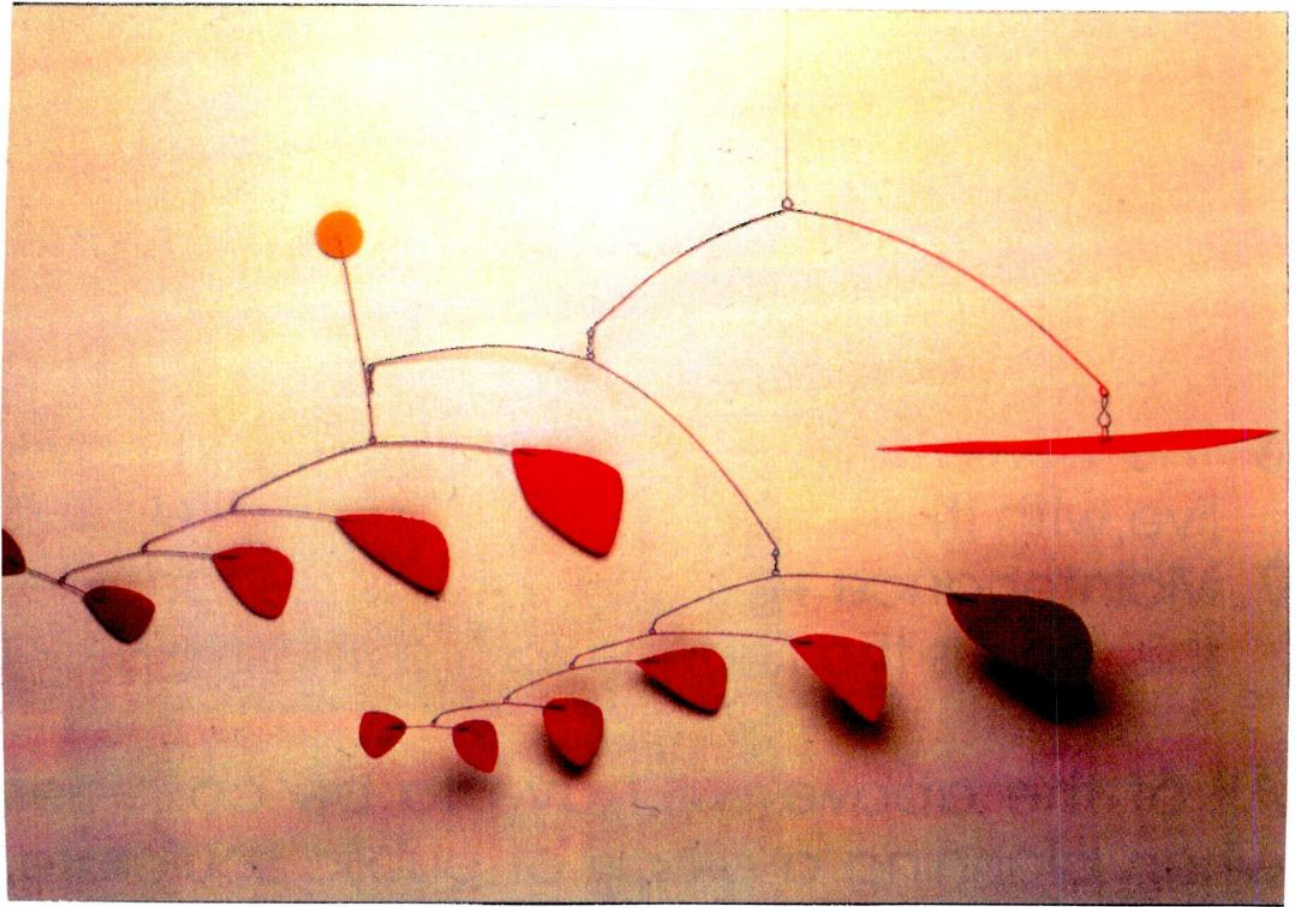
Students can explore through drawing the arrangement of shape and line to create either a symmetrical balanced composition or asymmetrical one. Symmetrical balance is used to express stability. Asymmetrical balance is when two halves of a composition is balanced like a seesaw. In radial balance parts of a design seem to move towards or away from a central point.

Students using found objects to explore balance could create a large sculpture in the classroom. The found objects could range from very large objects to small objects, and arranged to form an instillation. Two smaller shapes on the right might balance a large shape on the left side. The feeling of balance comes from the importance or “weight” of elements in each half of the work. In drawing a small

area with bright colours can have as much visual weight and interest as a large area with a dull colour.

Rough textures and dark colours seem to be usually heavier than smooth textures and light colours. Teaching students about visual balance will consist of a lesson with a lot of looking and discussion and continual drawing. In craft students will attempt to balance a piece without realising perhaps that they are in fact learning about balance.

ILLUSTRATION



EXPLORATION OF BALANCE

SECRET



SECRET

RHYTHM AND MOVEMENT:

Repeating elements in a regular beat or order creates visual rhythms, like rhythms in music. Several types of rhythms are commonly used in visual art. Visual rhythms can be very simple as in a regular one beat rhythm. An example might be a series of identical circles repeated one after another.

An alternating rhythm is like a regular series of visual changes, circle-square and so on.

A progressive rhythm is built on regular changes in repeated elements, such as a series of squares each slightly larger than the next.

A flaw in rhythm has a graceful path of repeated movements with no sudden changes.

Not all the visual movements in an artwork are rhythmic. Sometimes a work has a dominant path of movement that adds to a mood. The sense of movement may come from a tall, vertical form reaching upward. A path of motion can be expressed using line. For example, a still, calm feeling may come from the use of many horizontal lines on a page.

Rhythm can be explored through pattern, using cut paper posters, silk-screening or through printing activities. Drawing an arrangement of bottles in a still life can suggest repeated pattern through similar form

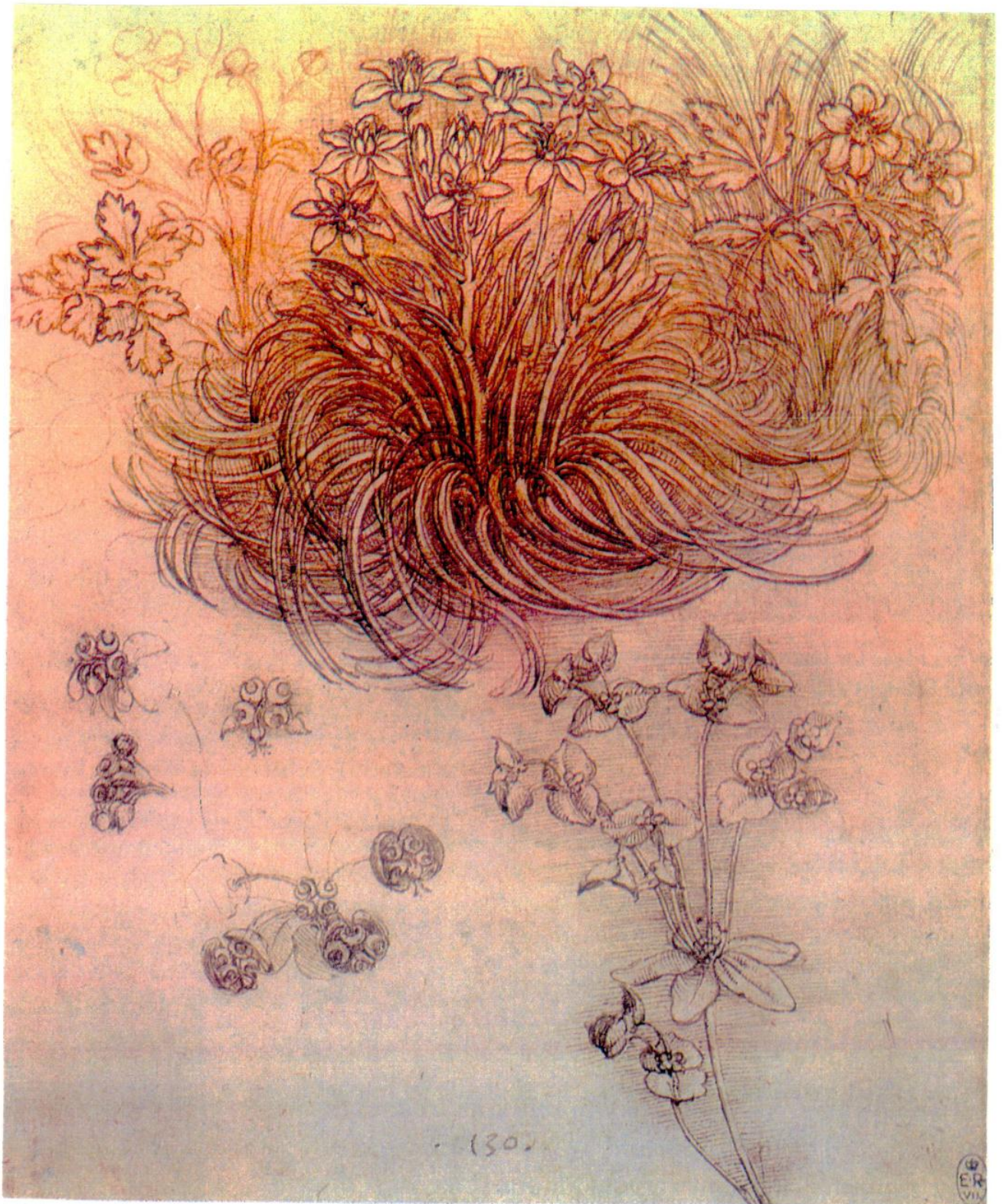
images. In printing an image can be repeated over and over, producing a repeated pattern. Students can then see through this, a rhythm in the repeated shapes. In Graphis no.157, The author discusses the relationship between rhythm and movement and how they are very much linked together...

“Rhythm refers to the way an artist puts visual elements together to create a feeling of movement.....
Rhythms tend to unify an artwork, just as they do in music and dance. They lead us from one point to another in a planned way”(5)

In drawing, movement can be suggested through line and shape.

Movement through use of line can be seen in such painting as; Edvard Munch's, “The Scream”, and Marcel Duchamp's, “Nude Descending a Staircase”. Movement can also be explored through craft by producing a figure in any action pose, or through more obvious movable forms such as kinetic sculptures.

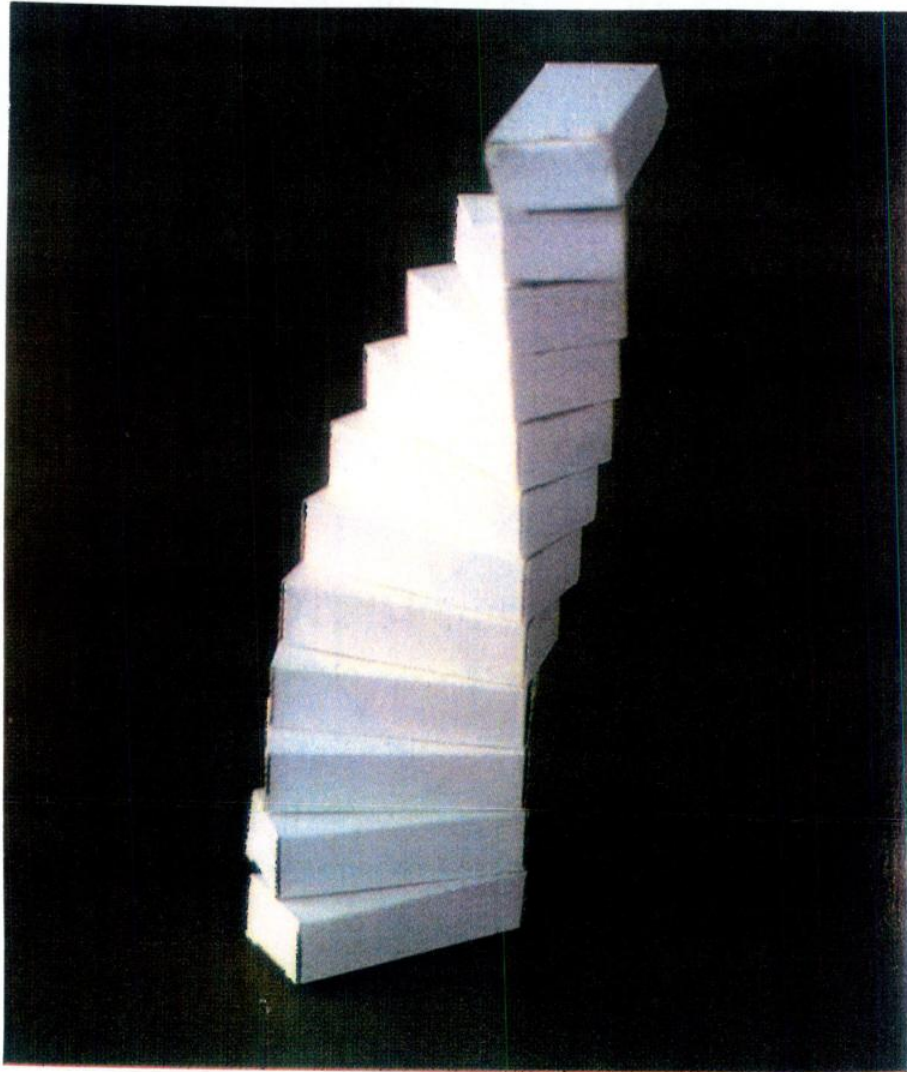
ILLUSTRATION



EXPLORATION OF MOVEMENT
THROUGH DRAWING

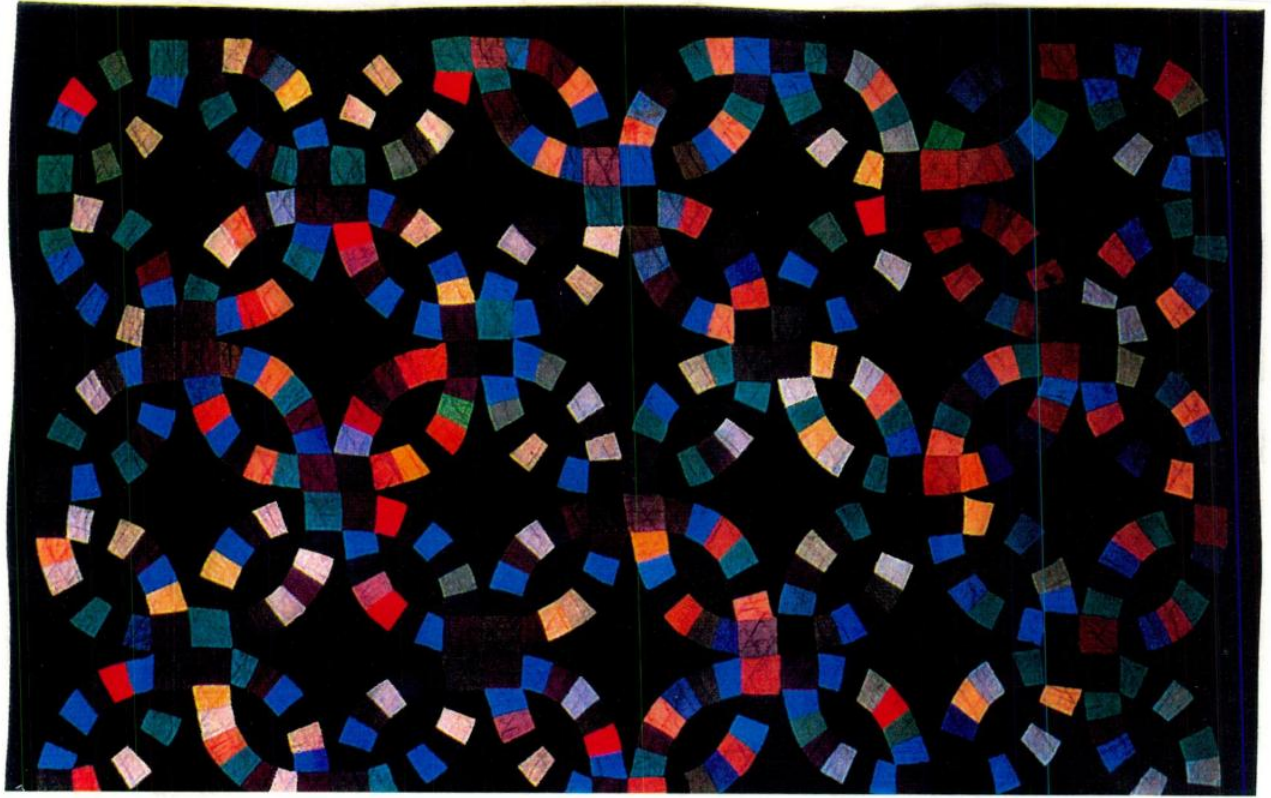


ILLUSTRATION



EXPLORATION OF MOVEMENT
THROUGH CRAFT

ILLUSTRATION



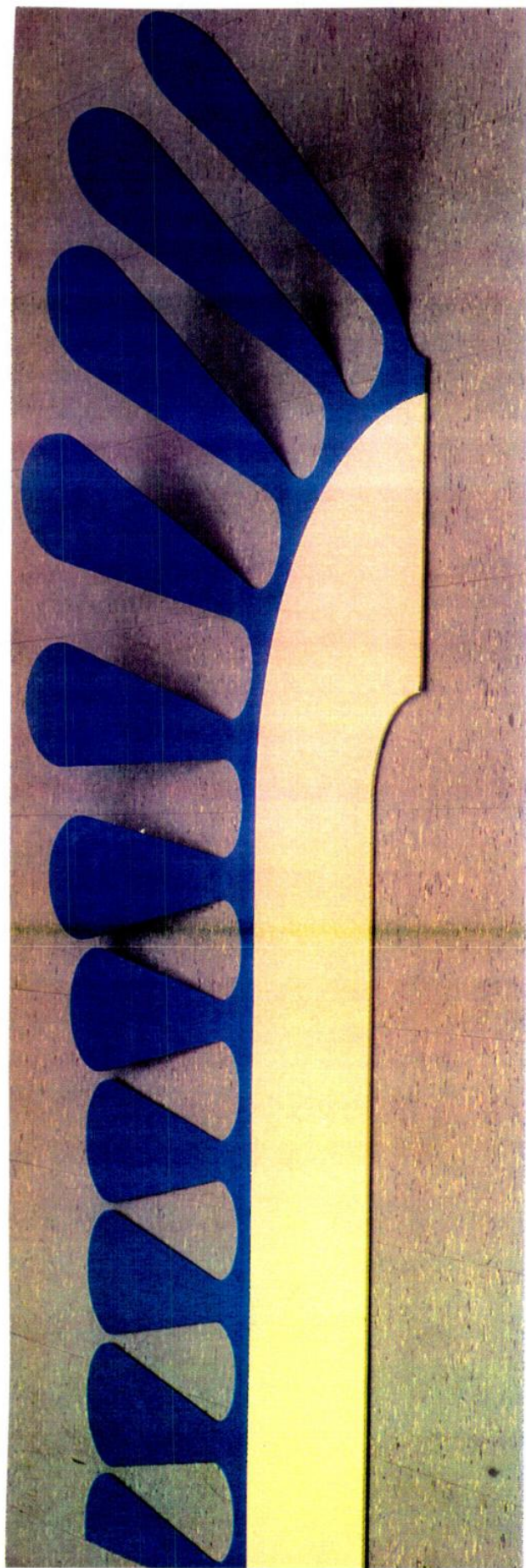
EXPLORATION OF PATTERN
THROUGH PAINTING

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EXHIBIT OF THE
THE 1941 YEAR

ILLUSTRATION



EXPLORATION OF PATTERN
THROUGH CRAFT

PROPORTION:

Proportion can be equally explored through Craft and Drawing.

Proportion refers to the relationships of parts to a whole. One of the proportions studied in art is the proportion of the human body.

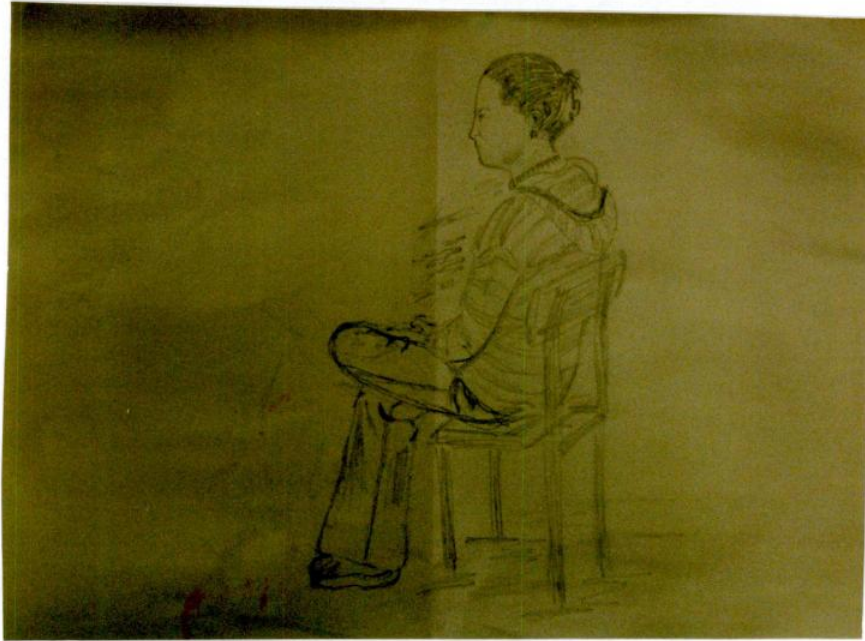
Artworks are either life-sized, monumental (larger than life-size) or miniature (very small). Proportions can be normal and expected.

They can also be exaggerated and distorted or idealised more perfect than you see in nature.

Scale is the relative size of something compared with what one would expect. For example one would not expect to find a mouse bigger than an elephant.

In drawing scale is taught through perspective and can be taught in a very technical way.

ILLUSTRATION



EXPLORATION OF PROPORTION
THROUGH DRAWING



EXPLANATION OF ABBREVIATIONS

ABBREVIATIONS

1000

UNITY:

Unity is the feeling that everything fits together. This would best be explored through craft. In art unity is often achieved by the repetition of a shape, colour or another visual element. Another method is simplicity. Simplicity is the use of one major colour, kind of shape or element to unify a work.

Harmony is related colours, textures and materials. Variety is the use of contrasting elements to make something interesting. A totally unified work is likely to be boring. The contrast or difference may be subtle such as a slight change in texture or colour within an area. It may be more obvious such as a sharp difference in the materials, sizes of shapes, colour or lighting.

Just as we appreciate unity and variety in nature, we seem to want unity and variety in our lives and in our art.

class there is so much instruction that students concern themselves with their own activities.

Although students may be aware of art elements and principles of design during a craft activity I don't believe they feel they learn a lot about art during craft classes.

Students absorb themselves in craft activities, and involve themselves so much in the participation of these activities that they aren't aware that they are learning anything, they simply see a craft made object coming together because of instructed processes being followed, not because they want to develop form or create accurate texture.

Students enjoy experimentation and I don't think they see that they are developing their handling of materials, or development of the principles of design and art elements.

Students are fully aware that they are exploring the art elements through drawing activities, they do not see however that they are exploring art elements and principles of design, in craft activities also.

This can be seen in student's attitude to their own drawings and how they judge their own works and that of their peers. Some students would tend to be seen as "the best" in their class at art because of their drawing skills alone.

DRAWING:

Drawing has been a method of describing objects, places and people through our history. Drawing or perhaps making primitive images was indeed humankind's first way of describing an occurrence or was simply a form of expression. Nowadays drawing has evolved into many areas of exploration, psychologists may relate drawing to behaviour in order to analyse the development of intelligence or personality. Architects use drawing as a means to make designs and plans for buildings, exploring space, structure and form.

Contemporary art and design has undoubtedly been enriched by the psychologists studies of human emotion, features of our make-up that we can not directly see, and also architects structured and calculated drawings.

Drawing is an expressive and creative activity and one that is instrumental in support of the study of art. It is not intellectually superior to painting or other activities. However drawing is considered to play a very important role in art education because "it is the most direct, intimate and accessible means of expression available"(6), and is usually the first resource in giving form to perceptions feeling and ideas.

Drawing is not so much a “representational” skill to be learned but rather a process to use for learning. The aim of the exercise must be properly defined for example, students may be asked to record changes in their environment through observational drawing or they could analyse the structure of an object and apply this knowledge to a design problem.

Drawing approaches can vary from being expressive or imaginative to being analytical, depending on the learning objective.

Working from observation gives us a chance to become familiar with a wide range of objects and things around us and to begin to build up a visual memory of what things look like.

Drawing made from observation are “describing” drawings. They are made to show the appearance of things to show how they look. To some extent all drawing is an investigation into what things look like, what they are made of and how they grow or work. It can be used as an exploratory, support structure for art, craft and design and can facilitate learning in other areas of the school curriculum, as well as being an art form in its own right.

It is through drawing, touching, and looking that we can learn about things or objects that surround us. We can decide what materials best suit to describe and record each object and learn how to increase our understanding of the tools and materials available to us. Drawing depends on an individual's confidence in the ability to 'say' in a drawing what they want to convey to others. This skill is developed through frequent practice and the correct guidance. Drawing, because it is the most basic form of expression, therefore, can appear a daunting task to a student.

Drawing is a complex activity that children need help to succeed by making each step follow the last, keeping each one simple and logical. The tasks need to be flexible, open ended, and never put in such a way that a child can fail.

Students who are 'good' at drawing are simply very capable of looking for and recording the art elements and objects as they see them. Many students see drawing as a "natural gift" either you have it or you don't. They don't see drawing on par with craft activities.

Students tend to see drawing as the note taking of visual information, when students look at each other's drawings they look for accuracy of

translating the visual, those drawings that 'fail' to look similar to any specific object are believed to be "bad".

Different approaches to drawing and the use of different media would increase a student's enthusiasm towards drawing.

Using different materials might distract the student's attention from fearing the 'directness' of drawing with pencil and paper. Drawing is important in a student's development, in order to research and explore expressively. Students can see obvious learning of the art elements through drawing and therefore may see drawing as the learning, technical part of the class.

But is drawing the only way in which we can expand our ability to see? There are certainly some designers of distinction who can't draw. These may be likened to those gifted people who learn to play and piano by ear. For most of the rest of us there is no alternative but a bit of graft.

Once you have learnt this active seeing you are able to draw anything you can really see. And that is the way one can heighten their visual awareness, and through that their creativity.

Students will approach drawing with their own capacity for interpretation. Some prefer a calculated and mathematical route to

solving a problem, while others adopt the looser, more exploratory methods of describing a form.

For all drawings, experiment with different media to assist the process of seeing. Each of the media, whether charcoal, pencil, crayon or brush, will condition students methods used and the images they will create. Each instrument used requires some understanding as some can be used for special effects. For instance, pencils with their wide range of grades, from hard to soft, allow tonal control and detailed modelling.

Charcoal and chalk should be used to make other kinds of marks. But this process of discovery should not be limited just to traditional media, a discarded toothbrush or string can be used to define tonal contrasts or linear forms.

Students must bear in mind, however, that all the time they are looking for inspirational leads from their objects to assist in their learning to understand what they see. The aim is not merely to interpret the objects in a pictorial way. Once an initial drawing has evolved, analysis of it should follow. It is natural for most students to place a line on the paper and use this line to form the object. But it is a common fault to consider that line as sacrosanct and permanent.

CRAFT WORK

Craft distracts students thinking that they are learning about art elements and the subject they are studying because they focus so much on the task at hand that they forget that they are still analysing and expressing themselves.

“Making”, or Craft studies is central in Art, Craft and Design. It is another way of exploring the art elements and the world around us and should be supported by investigation and research. Students will need to learn how to do it effectively and to understand the range of skills associated with the subject. Students have some inhibitions of drawing, may have because of the directness of drawing. That is not to say that a student will learn about the art elements if they undertake any skill regardless of what it is. Skills need to be built into a planned programme. For example in clay work one could build on the children’s knowledge of drawing, colour and form to introduce the skill of making a relief plaque for a decorative panel. Craft offers opportunities for students to work with a familiar range of materials other than paper pencil and paint. It gives students an opportunity to solve problems and explore the art elements in new and other ways.

As an art teacher I must look at ways in which I can organise and resource this area of experience effectively.

Handling of many materials gives the students the confidence to create and 'make' and to further express themselves. Craft, develops a confidence in art expression that drawing simply could not, its fun and students see it as such, therefore tend to excel better in this area.

When new materials and activities are introduced students possible fear of drawing may disintegrate.

Drawing and Craft activities need different skills in understanding and handling. Just as some students are 'good' at drawing or painting, others will find they have natural ability to handle other materials.

Most students prefer 'hands on activities' and group work.

Students need so many various subject sources in art as well as materials to keep their concentration and continue to stimulate and inspire them into developing their own ideas.

CHAPTER 3

THE QUESTIONNAIRE

The Class Profile

I was teaching in a community collage in county Kildare. The school is ten years old and has a student population of 600 (approx.) and a teaching staff of 45 (approx.). The teaching staff is quite young and there is a youthful contemporary feel to the school. The art department is quite small and has only one full time teacher. It has one large art room and the equipment for most every painting and drawing activity.

In first year, students in this school must choose between art, woodwork, home economics and music, the students therefore in this class were there because they had chosen to be. The second year group that I was teaching was of mixed ability. Most students had completed one years study of art, craft and design. They had a limited knowledge of the art elements and techniques, as this is only there second year to study art, craft and design. There were 24 students in this class, they were extremely enthusiastic and were quite confident in their approach in new activities.

The students completed a questionnaire in reference to a scheme we had just completed; the scheme consisted of four classes of drawing and five classes of creating a mixed media painting.

The Scheme

AIM:

To explore the art elements by creating a mixed media painting of a still life using a natural environment as a theme.

The aim of my scheme was to explore the art elements through drawing, painting and application of manipulated found objects arranged into a composition, showing a still life.

Lesson 1

An introduction to observational drawing and a still life. In this class we explored line and shape.

Lesson 2

In this class we further explored line and shape concentrating on positive and negative shape.

Lesson 3

In this lesson the students explored tone and form through drawing.

Lesson 4

In this lesson students explored visual texture through drawing.

This was the final drawing lesson of this scheme.

Lesson 5

In this lesson students explored colour using paint application.

Lesson 6

Students manipulated found objects to create tactile textures similar to that of the objects in their still life.

Lesson 7

In this lesson students began their mixed media painting by drawing an outline of their still life on A2 paper.

Lesson 8 and 9

In these lesson students completed their mixed media paintings.

In my classroom practice, I wanted to compare the focused drawing lesson with the craft/mixed media approach to studying the art elements, through the pupil's studies of the still life. I wanted to find out in which lessons the students believed they learnt about the art elements.

Students answered weekly evaluation questions and every week demonstrated an understanding of the art elements and how they were exploring them. For example in lessons 4 and 6 explored texture through drawing and craft. Students understood the differences between tactile and visual texture, they also understood that they could explore these types of texture through drawing and craft.

The Questionnaire

Every week I orally evaluated the students understanding of the art elements and principles of design, that they covered in that particular lesson. Students demonstrated every week that they understood each lesson objective, by being able to answer the questions I asked them, and also by the work they produced. In lessons 4 and 6, for example, students were able to give me oral and visual proof that they understood all about texture. In lesson 6 the pupils and I discussed the differences between tactile and visual texture, and how else they might be explored through both drawing and craft. The students gave me an indication at this stage that they understood, texture could be explored through any art, craft and design activity.

The questionnaire at the end of this scheme was to further question student's ability to recognise that all art elements could be explored using either drawing or craft activities. When the mixed media painting scheme was complete I gave students the questionnaire to answer. The questionnaire contained questions that asked students about their learning of the art elements through the art classroom activities that they under take from week to week. I wanted the questionnaire results to be open to any conclusion that students might

come to. I had no premeditated thoughts as to what the out come of the answers might be. I knew that the students fully understood about the art elements and how they explored these art elements during each lesson. As I have already stated, they showed this understanding through their work, and through the discussions held during each evaluation at the end of every lesson. The questionnaire could also prove the second year's ability to recognise that all the art elements could be explored through any activity. Also I wanted to see how they thought each art element could best be taught.

Question 1: What do you like about art?

Question 2: Do you like drawing?

Question 3: Why?

Question 4: Do you like making objects?

Question 5: Why?

The first five questions in the questionnaire were to simply get an idea of how students see art, craft and design, and what they thought about drawing and craft activities. I wanted students to be completely honest with me during their answering of the questionnaire, so I gave them an opportunity to state their likes and dislikes before answering the remaining questions.

66% of the pupils expressed that they like craft activities in their answer to question 1. 25% of the pupils stated that they found drawing activities “relaxing”. The others said they liked art classes because, “It’s fun and interesting”, “You can work and talk at the same time”. Question 1 gave me an idea of which particular activities the students really enjoyed, and it gave students the opportunity to say what ever it was that they thought about art as a subject.

The answers for questions 2,3,4 and 5 turned out to be very interesting indeed. When I asked the students to discuss drawing, 75% pupils mentioned some of the art elements when they gave their reasons for liking drawing. Two pupils stated that they found any drawing activities to be, “boring”, and “hard”. Two pupils mentioned the art elements in their answers to questions 4 and 5. The other pupils stated that craft activities were, “fun and creative”. Already pupils were setting a pattern in their answers, giving a general outlook as to which activities they associate the art elements and their exploration.

Questions 8,9,10 and 11 asked students to discuss the necessary skills needed to be able to draw or make any object.

Question 8: Do you think one has to learn how to draw?

Question 9: Why?

Question 10: Do you think one has to learn how to make objects in art?

Question 11: Why?

The answers given to the following questions showed pupils definite beliefs that craft activities needed to be taught as skill based activities and drawing skills were something one either had or did not have.

91% of the second year group believed that craft making skills don't need to be taught. One pupil explained why, "I don't think one has to learn how to make objects, anyone can make objects, they mightn't be very good at it but they can achieve what they want to achieve". The remaining 8% explained that craft activities need to be taught as, "you have to learn how to sew, and manipulate found objects"

58% of the class stated that drawing skills was something one had or simply did not, the reasons given to explain this were, "I think drawing comes naturally", "You are either good at drawing or you aren't". The remaining 42% explained that drawing skills do indeed need to be taught. The most interesting discovery I made while I examined these answers was that every pupil who agreed that drawing

needed to be taught as a skill mentioned the art elements in their answer. "One has to learn how to get proportions right, and learn how to apply shading right", "One has to learn about the art elements in order to be able to draw properly."

Question 6: In which art lessons did you learn about art elements? E.g. Line, Shape, Form and Texture.

This was the most important question in my questionnaire. It was through answering this question the second year group could tell me in which classes they had learned about the art elements. 16 pupils out of the 24 stated that they learned all about the art elements through drawing classes alone. The remaining 8 pupils stated that they learned about the art elements through both drawing and craft activities.

No pupil believed that they explored the art elements through craft activities.

Conclusion

I discussed the questionnaire sometime after the pupils handed up their answers. The class and I discussed the art elements that they had explored in the lessons when they manipulated found objects, and also during a clay-modelling scheme that they were completing with the other art teacher at the time. The students expressed their opinions to me, explaining that they found any drawing activity to be academic and the “hard” part of their art classes. We discussed the possibilities of exploring the art elements through all art, craft and design activities. I asked the class how we could explore line, and as expected they all said, “through drawing”. I asked the class that if we could only explore the art elements through craft based activities, how then would they explore line. It took a while before any of the pupils suggested anything. Finally one girl suggested the possibility of drawing with thread.

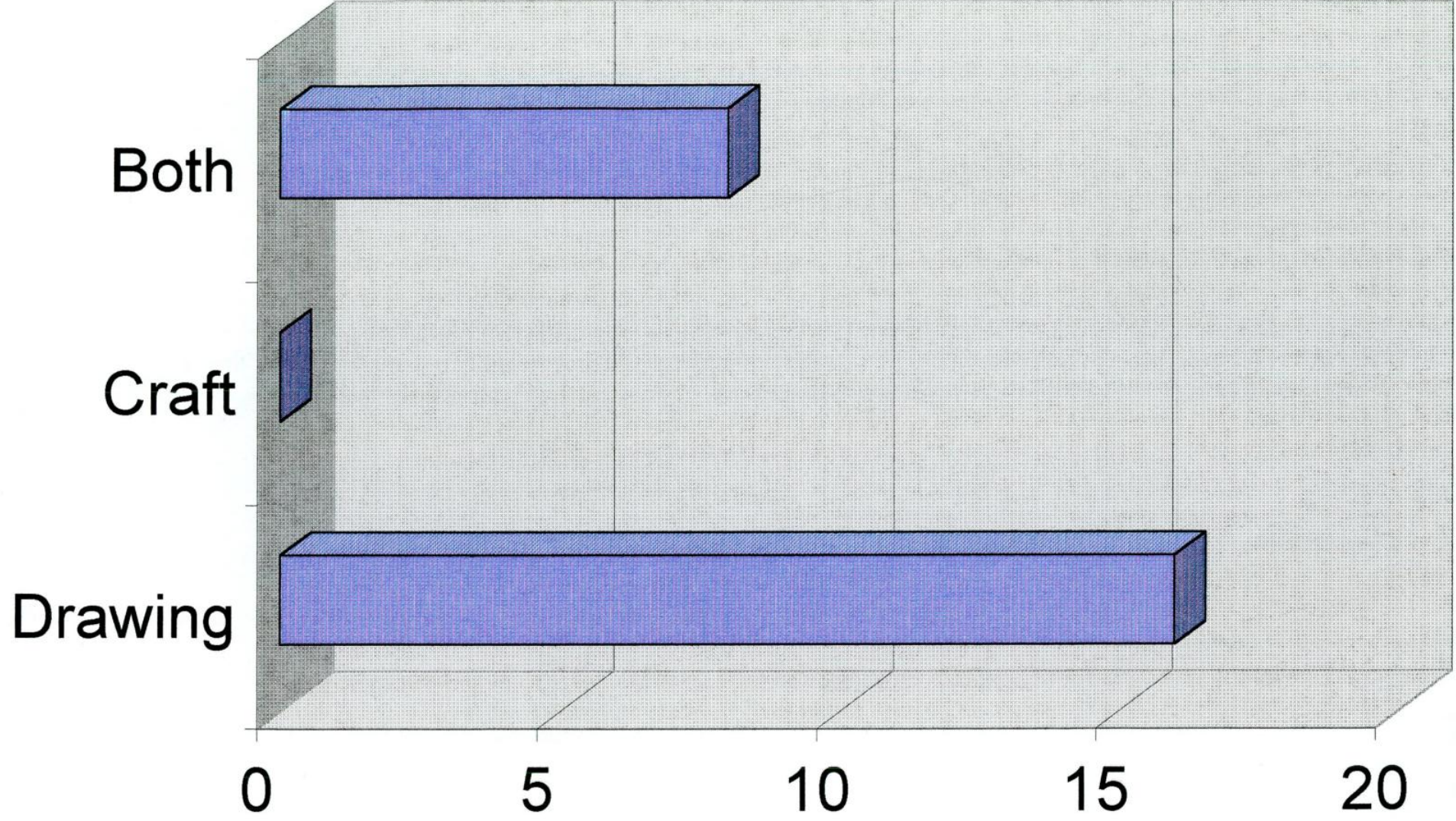
I believe it is imperative that art teachers do not limit the ways in which pupils can explore the art elements, as this can limit the use of a pupil’s imagination and discourage pupils creative explorative needs.

Drawing and craft activities can be both used to explore all the art elements and the principles of design. I think that this should be emphasised and re-emphasised throughout every scheme taught.

In a teachers evaluation at the end of every class, the question, "How else could this art element be explored?", should be asked. I believe it so important that pupils be encouraged to think of other ways in which to solve problems or means of exploration in art class, as it is crucial that they learn not to categorise the art elements and how they can explore them.

Keeping an open mind is important to have when approaching problem solving or when leaning about any subject. Without encouraging this approach to any subject pupils could limit their ability to creatively explore any given theme or subject.

BAR CHART : ANSWERS TO Q.6 OF QUESTIONAIRE



IN WHICH LESSONS DID YOU LEARN ABOUT THE ART ELEMENTS ?



FOOTNOTES

1. Alan Swann, Graphic Design School
(London: HarperCollins Publishers Ltd., 1991) p.10.
2. Alan Swann, Graphic Design School
(London: HarperCollins Publishers Ltd., 1991) p.34.
3. Maureen Roache, Art, Craft, Design.
(Dublin, Artwork Gill and Macmillan, 1993) p.66.
4. Maureen Roache, Art, Craft ,Design.
(Dublin, Artwork Gill and Macmillan, 1993)..p.17.
5. Steiner and Co, Graphis no.157.
(Berlin, Basel and St. Gallen, 1983) p.443.
6. Laura Chapman, A World of Images.
(New York, Davis Publications, 1992) p.161.

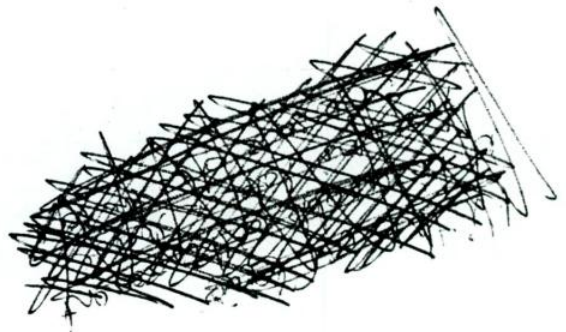
APPENDIX 1.

Cuddeon Dunne Art Questionnaire.

1. I like projects and designing things, I also like designing clay sculptures.
2. Yes.
3. Because it is relaxing but it can be frustrating if you are not in the right mood.
4. Yes.
5. Because you know all your good work has turned ~~it~~ into something.
6. In a drawing class.
7. Tone and shading.
8. Yes.
So they get ~~proper~~ proportions right and the shading tone correct.
9. No.
10. Because I think it is a skill that comes natural and can't be taught.
11. We have to know what effects give to the picture, to know what the negative + positive space is, how to have a body in the right proportion.

12. To make object you have to know how to use the materials being used, you must know what happens when you stick things on.

13. The thing I enjoyed most making was a house we had to design in first year. I liked this because you weren't just using clay, you could use wood, cloth anything and everything. There was no limit to your creation and what you made was done by you without help from anyone.



APPENDIX 2.

Niamh Rooney.

Questionnaire for Ms. Fahy

- Q1. I love art because it's fun and interesting and I love designing things.
- Q2. I do like drawing.
- Q3. I like it because when you're drawing an object in still life it's fun to draw all the different textures and toning, in certain ~~parts~~ parts of the object.
- Q4. I like making objects.
- Q5. I like it because I get to design it the way I want it.
- Q6. In Ms. Fahy's classes we learned a lot about texture and tone, when we were doing our still lifes.
- Q7. In our last scheme we did a lot about texture because we stuck stuff onto our still lifes.
- Q8. I don't think people ~~are~~ need to be taught how to draw.
- Q9. This is because everyone has their

own style of drawing and no one should change it.

Q10 I don't think one has to ~~draw~~ learn how to make objects in art.

Q11 The same reason as above, everyone has ~~their~~ their own style of art.

Q12 I don't think they have to learn anything because it should ~~be~~ come from his/her imagination.

Q13 Same thing, it should come from your imagination.

I loved doing ~~the~~ T-shirt printing in 1st year. We ~~draw~~ ^{drew} a still life, stuck ~~on~~ different materials on eg pasta, paper, tin-foil ect, we then painted it and placed it on the T-shirt. It turned out really good and it was a lot of fun.

APPENDIX 3.

Ms Fahy. Ciara Donnelly.

① What I like about art is that it's not like a very stressful subject, and you can show how you feel and put it down on paper. That will relax you.

② I like drawing.

③ I like it because I like to draw different things from a different perspective each time. I like sketching people and animals. To be able to capture things on paper is a good talent to have.

④ I like making objects.

⑤ I like it because to look at a block of clay and turn it in to a ~~se~~ shape, or picture. is good. It is hard though.

⑥ I learned about art-elements in the beginning of the term.

⑦ I learned about compositions and positive, and negative shapes and space.

⑧ I think that being able to draw is something that you are good at or you're not. But, your talent will get better as you learn how to do different things.

⑨ As I said in no 8, you either can draw or you can't. But you will get better ~~at~~ if you learn more.

⑩ I think you do have to learn.

⑪ You have to learn because if someone put a lump of clay on a table, and told someone else to make a person out of it. The person would not know where to start.

⑫ They have to learn about shapes, compositions and space.

⑬ They have to learn to dampen it to make it

moister, so it's easier to mold, and not to leave it out for too long if you're not using it, because it will dry up. First start with the basic rules.

- (14) I loved when we painted, but I ^{only} it was ~~was~~ an exercise to show all the odd and warm colours. I prefer to paint people and animals, because I love all the colours and ~~textures~~ the texture and the shading you ~~do~~ use, and you have to sketch something before you paint it, and I love that.

APPENDIX 4.

Questionnaire for Ms. Fahey

16/1/99

- Q.1 I like art because its different then any other class because you don't have to read from books a lot and most of the time you spend in art is creating, imagining and drawing. I like that sort of work and its also an easy-going and relaxed, class.
- Q.2 I love drawing because its enjoyable. I especially love drawing objects, like the time I drew my shoe in one of our art-classes. It was a good drawing and I didn't realise it would turn out so ~~good~~ well.
- Q.3 I havent really made objects, in any of my art classes. Although, one time we designed a cardboard house and the class did pretty well. They were all very creative.
- Q.4 I learned about the art elements in a drawing and sketching class where we just sketched lines and shapes.
- Q.5 In our last scheme I think I remember learning about shapes and the dark shadowy parts of it. ~~Shaded~~ objects are not just lines on the page they have to have shape and definition. Shade around the object shows ~~that~~ that it has depth and real meaning.
- Q.6 Yes, I do think one has to learn how to draw but sometimes you don't have to be that skillful at drawing in art. Some of our schemes involves your own imagination and creativity so I'd say you'd have to be a good enough drawer.
- Q.7 No, I don't think one has to learn how to make objects, anyone can make objects. They mightnt be very good at it but they can achieve what they want to achieve.
- Q.8 One has to learn the art elements ^{and} fore-ground, middle-ground, back-ground etc. to be able to draw properly.
- Q.9 I don't really know what one has to learn in order to be able to make objects.
- Q.10 I enjoyed doing the drawings of vegetables and fruit where we stuck and painted on to the drawing, paper, bubble-wrap

and cottonwood etc, It was good fun and we got to
stick on materials which felt like the vegetables and fruit
on the page like wire mesh/plastic mesh for a pineapple etc.

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