

Elements of Art: A Guided Inquiry

Table of Contents

Acknowledgements	iii
About the Authors	iv
Read This First! Making Effective Use of These Activities	v
Teacher Notes and Supply Lists	xi
How POGIL Activities and Strategies Support NAEA Standards and Recommendations and the “Studio Habits of Mind” Pedagogy	xiv
Introductory Activity	
Intro Activity - Exploring Roles Used in POGIL Teams	1
Role Cards	7
Line Activities	
Activity 1 – Exploring Contour Lines	11
Activity 2 – Exploring Implied Lines Created by Objects	19
Activity 3 – Exploring Implied Lines Created by Figures	29
Activity 4 – Exploring Types of Lines (straight, curved, zigzag, rough, and smooth)	41
Activity 5 – Feeling Words Some People Use to Describe Types of Lines	51
Activity 6 – Exploring Direction	61
Activity 7 – Feeling Words Some People Use to Describe Direction	71
Shape Activities	
Activity 8 – Exploring Geometric and Organic Shapes	79
Activity 9 – Exploring Actual and Implied Geometric Shapes	89
Activity 10 – Feeling Words Some People Use to Describe Shapes	101
Form Activities	
Activity 11 – Exploring Geometric Shapes and Forms	113
Activity 12 – Exploring Organic Shapes and Forms	125
Activity 13 – Feeling Words Some People Use to Describe Forms	135



Texture Activities

Activity 14 – Exploring Actual Texture and Simulated Texture	145
Activity 15 – Exploring Invented Texture	155

Color Activities

Color Wheels for Activities 16 - 25	163
Activity 16 – Exploring Two Versions of the Color Wheel	164
Activity 17 – Exploring Primary, Secondary, and Tertiary Colors	172
Activity 18 – Exploring Monochromatic Color Schemes	186
Activity 19 – Exploring Complementary Color Schemes	196
Activity 20 – Exploring Analogous Color Schemes	208
Activity 21 – Exploring Triadic Color Schemes	216
Activity 22 – Exploring Split Complementary Color Schemes	224
Activity 23 – Exploring Warm and Cool Colors	232
Activity 24 – Exploring Saturated and Desaturated Colors	242
Activity 25 – Feeling Words Some People Use to Describe Saturated and Desaturated Colors	252

Value Activities

Activity 26 – Exploring Value in Black & White Artworks	262
Activity 27 – Exploring Value in Color Artworks	270
Activity 28 – Exploring Contrast	278
Activity 29 – Exploring Chiaroscuro	290

Space Activities

Activity 30 – Six Techniques to Create Space in 2D Artworks	298
Activity 31 – Exploring Positive and Negative Space	316
Activity 32 – Using Positive and Negative Space in Compositions	326

Process Skills

By working in a team to complete the POGIL activities, students improve their interpersonal and vocational skills. These skills include those called out in the NAEA Position Statement on Visual Literacy, the NAEA Position Statement on Utilizing Quality Resources to Build Curriculum, and the POGIL Process Skills.

NAEA Position Statement on Visual Literacy*	POGIL Process Skills**	NAEA Position Statement on Using Quality Resources to Build Curriculum***
Close reading	Critical thinking	Research-informed and evidence-based
Logical evidence-based inferences	Teamwork	Metacognitive thinking
Meaning-making through analysis and group discussion	Information processing	Inquiry, exploration, and differentiated discovery
Communicating (visual, verbal, written)	Self-assessment and metacognition	Supports learning through a scaffolded approach
Critical thinking	Management	Engaging
	Oral & written communication	Modeling artistic behaviors/thinking
	Problem solving	Conceptual thinking
		Richer and deeper interconnections

References:

[NAEA Position Statement on Visual Literacy • National Art Education Association](#) MAY 16, 2019
 POGIL Process Skills list <https://pogil.org/educators/additional-resources>
[NAEA Position Statement on Utilizing Quality Resources to Build Curriculum](#) [Adopted April 2020] June 8, 2020



Teacher Notes and Supplies List

Notes that apply to all activities:

1. Student teams will need access to the internet to link to the artworks that are not yet in the public domain.
2. It is useful for the teacher to display pages of the activities that include color artworks, so students can see the details better without needing color copies.
3. Make copies of the activities for each student (or each team).
4. Each student will need access to a pencil or pen, a red pen, and a highlighter.
5. We have included enough attribution information for you or your students to search the internet for a specific artwork. This is helpful if a link is broken or if your school's internet security prohibits students from using the links.

Activity	Teacher Notes	Extra Supplies Needed
Intro Activity	Use this activity to teach students the roles they will use in all the following activities	- Full size Role Cards – printed and cut out for each team (laminated for reuse)
Concept 1	Display Model 1 in color, so students can see the red lines	---
Concept 2	Display Model 2 in color, so students can see the red lines	---
Concept 3	Display Model 3 in color, so students can see the red lines	---
Concept 4	---	---
Concept 5	---	---
Concept 6	---	---
Concept 7	---	---
Concept 8	---	---
Concept 9	---	---
Concept 10	---	---
Concept 11	It's hard for many students to discern the difference between 2D forms and 3D geometric forms just from the printed activity.	It is helpful to display 3D objects that match Model 11 (at least a ball and a cube or you can create these from any sculpting material)
Concept 12	It's hard for many students to discern the difference between 2D forms and 3D organic forms just from the printed activity.	It is helpful to display 3D objects that match Model 12 (you can create these from any sculpting material)

Activity	Teacher Notes	Extra Supplies Needed
Concept 13	---	It is helpful to display the 3D organic and geometric forms you created for activities 11 and 12.
Concept 14	It's hard for many students to discern the difference between 2D forms and 3D forms just from the printed activity.	It is helpful to display 3D forms that match Model 14 (a piece of a tree (wood), a pine cone, and a draped cloth)
Concept 15	---	---
Concept 16	Display Model 16 in color for students to see	Give each student or team a color copy of the Color Wheels (laminated for reuse) A set of red, yellow, blue, true cyan, and true magenta pencils for each team or student
Concept 17	Display Model 17 in color for students to see	Give each team a color copy of Model 17 (laminated for reuse) Give each student or team a color copy of the Color Wheels (laminated for reuse) A set of red, yellow, blue, true cyan, and true magenta pencils for each team or student
Concept 18	Display Model 18 in color for students to see	Give each team a color copy of Model 18 (laminated for reuse) Give each student or team a color copy of the Color Wheels (laminated for reuse) A set of red, yellow, blue, true cyan, and true magenta pencils for each team or student
Concept 20	Display Model 20 in color for students to see	Give each team a color copy of Model 20 (laminated for reuse) Give each student or team a color copy of the Color Wheels (laminated for reuse)
Concept 21	Display Model 21 in color for students to see	Give each team a color copy of Model 21 (laminated for reuse) Give each student or team a color copy of the Color Wheels (laminated for reuse)

Activity	Teacher Notes	Extra Supplies Needed
Concept 22	Display Model 22 in color for students to see	Give each team a color copy of Model 22 (laminated for reuse) Give each student or team a color copy of the Color Wheels (laminated for reuse)
Concept 23	Display Model 23 in color for students to see	Give each team a color copy of Model 23 (laminated for reuse) Give each student or team a color copy of the Color Wheels (laminated for reuse) A set of red, yellow, blue, true cyan, and true magenta pencils for each team or student
Concept 24	Display Model 24 in color for students to see	Give each team a color copy of Model 24 (laminated for reuse) Give each student or team a color copy of the Color Wheels (laminated for reuse)
Concept 25	Display Model 25 in color for students to see	Give each team a color copy of Model 25 (laminated for reuse)
Concept 26	---	---
Concept 27	Display Model 27 in color for students to see	Give each team a color copy of Model 27 (laminated for reuse) Give each student a colored pencil
Concept 28	Display Model 28 in color for students to see	Give each team a color copy of Model 28 (laminated for reuse) A set of red, yellow, blue, true cyan, and true magenta pencils for each team or student
Concept 29	Display Model 29 in color for students to see	Give each team a color copy of Model 29 (laminated for reuse)
Concept 30	Display Model 30 in color for students to see	Give each team a color copy of Model 30 (laminated for reuse) A set of red, yellow, blue, true cyan, and true magenta pencils for each team or student
Concept 31	Display Model 31 in color for students to see	Give each team a color copy of Model 31 (laminated for reuse) Give each team a black pen that can be used on the laminated copy and then wiped clean A set of red, yellow, blue, true cyan, and true magenta pencils for each team or student
Concept 32	---	A set of red, yellow, blue, true cyan, and true magenta pencils for each team or student

How POGIL Activities and Strategies Support NAEA Standards and Recommendations and the “Studio Habits of Mind” Pedagogy

Process oriented guided inquiry learning (POGIL) activities and strategies are an excellent fit with current NAEA recommendations for course content, curriculum resources, and national core arts anchor standards as well as the widely implemented “Studio Habits of Mind” pedagogy described in results of Harvard University art teaching research.

POGIL supports the [NAEA Position Statement on Visual Literacy • National Art Education Association](#) (April 2019) recommendations listed below.

- Focusing on close reading, logical evidence-based inferences, and meaning-making through analysis and group discussions
- Building students’ literacy skills by creating, presenting, producing, responding, and connecting
- Close readings of works of art and other media as text empower students to build strong content knowledge in a range of disciplines, as well as key skills such as critical thinking, evidence-based reasoning, and meaning-making
- Discussions about works of art and design develop speaking and listening skills that support collaborative meaning-making and the articulation of ideas.

POGIL activities and facilitation strategies also support the [NAEA Position Statement on Utilizing Quality Resources to Build Curriculum](#) (April 2020) recommendations listed below.

- Implementing meaningful, engaging, research-informed, evidence-based curriculum
- Incorporating metacognitive thinking and inquiry
- Allowing flexible, emerging, inclusive learning opportunities
- Supporting learning through scaffolding and sequencing activities
- Moving from isolated learning activities to developmentally appropriate curriculum
- Providing richer and deeper interconnections
- Encouraging conceptual thinking and exploration

POGIL supports these **NAEA National Core Arts Anchor Standards**:

1. Generating and conceptualizing ideas
2. Organizing and developing ideas
5. Conveying meaning
7. Perceiving and analyzing artistic work
8. Interpreting intent and meaning in artistic work
9. Applying criteria to evaluate artistic work.



In *Studio Thinking 2* (Hetland et.al., Teachers College Press, New York City, 2013), educational researchers identify four “**Studio Structures for Learning**” that are used consistently by effective secondary level visual arts instructors: demonstration-lecture, students-at-work, critique, and exhibition. The “demonstration-lecture” structure includes two traditional direct teaching methods – demonstration for teaching specific skills and lecture for teaching specific concepts.

The *Studio Thinking 2* authors also introduce eight “**Studio Habits of Mind**” that are taught in visual arts classrooms. POGIL strategies and activities fully support six of the studio habits of mind: engaging/persisting, envisioning (thinking in images), expressing (finding meaning), observing (really seeing, not just looking), reflecting (questioning, explaining, evaluating), and stretching/exploring (taking a leap).

By incorporating concept-specific POGIL activities that are 10 – 25 minutes long, secondary level introductory art teachers can replace many of their brief lectures with student-focused, cooperative, inquiry-based experiences. These experiences allow student teams to develop the concepts related to the elements of art (line, shape, form, texture, color, value, and space).

**NAEA Visual Arts Anchor Standards
Supported by POGIL Activities**

		Grade Levels					
		6	7	8	HS Proficient	HS Accomplished	HS Advanced
1	Generate and conceptualize artistic ideas and work						
1.1	Creativity and innovative thinking are essential life skills that can be developed.	X				X	X
1.2	Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.	X	X	X	X		
2	Organize and develop artistic ideas and work						
2.1	Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.	X		X		X	X
2.2	Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.						
2.3	People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.		X	X	X		
3	Refine and complete artistic work						
3.1	Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.	X	X	X	X	X	X

		6	7	8	HS Proficient	HS Accomplished	HS Advanced
4	Select, analyze, and interpret artistic work for presentation						
4.1	Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation .			X	X	X	X

5	Develop and refine artistic techniques and work for presentation						
5.1	Artists, curators, and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and/or when deciding if and how to preserve and protect it.	X	X	X	X	X	X

6	Convey meaning through presentation of artistic work						
6.1	Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.	X	X	X	X	X	

7	Perceive and analyze artistic work						
7.1	Individual Aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.	X					X
7.2	Visual imagery influences understanding of and responses to the world.	X	X	X	X	X	X

		6	7	8	HS Proficient	HS Accomplished	HS Advanced
8	Interpret intent and meaning in artistic work						
8.1	People gain insights into meanings of artworks by engaging in the process of art criticism.	X	X	X			
9	Apply criteria to evaluate artistic work						
9.1	People evaluate art based on various criteria.	X	X	X	X	X	X
10	Synthesize and relate knowledge and personal experiences to make art						
10.1	Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.		X	X		X	
11	Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding						
11.1	People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.	X	X				