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Curriculum
Council

ART

(Year 11 & 12 D/E630)

Teaching Art History

PREFACE

The aim of this document is to provide teachers with support material relating to the Art History component of the Years 11 and 12 Art subject.

It is anticipated that the materials will prove to be extremely helpful in assisting teachers in the delivery and assessment of Art History.

The materials provided in this document are intended as a guide only and are not obligatory. It is hoped that they will provide a basis for discussion, classroom activity and reflection for both teachers and students.

The Curriculum Council acknowledges the Education Department of Western Australia's 'Stepping Out' strategies which stimulated the development of these materials.

Special thanks to Angela Kruger (Central Midlands Senior High School) and Maria Raper (Bunbury Senior High School). The Curriculum Council is very grateful for their contribution to this document.

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INTRODUCTION

The following material is based on the references listed at the end of the document. The material has been adapted so that teachers can use the information to:

- **teach students** “HOW” to write research reports in Art History
- **teach students** “HOW” to write comparative/analytical essays in Art History
- help students to **improve their reading and writing skills** in art.

This support package is divided into two (2) sections.

SECTION ONE outlines and details the steps to follow when teaching a new writing genre.

SECTION TWO outlines and details lesson plans for the teaching of Research Report writing and Analytical/Comparative essay writing.

TEACHING LITERACY SKILLS IN ART

Before embarking on the teaching of literacy skills (reading and writing) in art there are a few important points to remember/consider:

- * Don't assume that students know how to write essays.
- * Introduce reading, writing and oral tasks early, preferably from Year 8.
- * Students need a number of opportunities to practice taught skills.
- * Don't assume that students know how to write paragraphs.
- * Students need to be taught how to take notes.
- * Don't expect Stepping Out strategies to work immediately. Remember that for some students it may take a lot of practice and support to finally grasp what you are trying to teach them.
- * Always provide frameworks (notemaking and writing) to help students. They can be slowly 'weaned' off them as they feel more confident.
- * Provide the text if it is a difficult subject to research.
- * Try to model everything you do. Let students watch you make mistakes, change things, succeed.
- * Vary your expectations for different groups of students.
- * Allow some choice but not too extensive.
- * Provide explicit Marking Keys.
- * Re-work assignments to suit the group. Try to make the task open-ended.
- * Make sure students know exactly what you want them to do.
- * Charts are a must - vocabulary, exemplars, frameworks etc.
- * Use the Think, Pair, Share strategy it is always easier if there is someone to share with.
- * Collect exemplars to use as examples.
- * The skills you impart to your students should be transferable to other subjects.
- * Know your students ability.
- * Introduce reflective writing (journal).
- * Self evaluation and peer evaluation are effective strategies.
- * Ask the students for their opinion about the way you teach, the clarity of an assignment, about the way a task could be taught.

SECTION ONE

Section One outlines and details the steps to follow when teaching a new writing genre.

SUGGESTED STEPS FOR TEACHING/LEARNING A NEW WRITING GENRE

1. Immersion
2. Guided Reading
3. Modelled Writing
4. Joint Construction
5. Guided Writing
6. Independent Writing
7. Writing Process

Footnote: For details notes on some of these concepts see: *Stepping Out: Literacy and Learning Strategies*. Education Department of Western Australia 1996.

IMMERSION

Immerse the students in a variety of texts which are good examples of the essay genre.

Persuasive essay

- The reader is persuaded to agree with a particular point of view or thesis.

Examples of these would be letters to the editor.

Often it is difficult to find examples which refer to art. However, people usually feel compelled to write to the editor during controversial or very popular (high attendance) exhibitions.

Start a file and collect articles on a theme such as “Nudity/Nakedness”. Students can help add to the file. Comparisons could be made with contemporary articles written about “Le Dejeuner sur l’herbe” and “Olympia” by Edouard Manet or drawings by Norman Lindsay.

There were several “*Letters to the editor*” to the *West Australian* regarding the poster used for the Anne Leibowitz exhibition held at the Art Gallery of Western Australia (1996) which was a photograph of Yoko Ono and John Lennon in an embrace where John Lennon was naked. Likewise, some interesting letters were written regarding the “Robert Mapplethorpe” exhibition also held at the Art Gallery of Western Australia (1996).

Analytical essay

- The writer analyses a topic, states his/her thesis or opinion about it and uses arguments (facts, data, evidence) to support his/her thesis.
- The writer states a logical conclusion or expects that the reader will form a logical conclusion from the evidence given by the writer.

Examples of these would be critical reviews of art exhibitions. Take care in your selections as the language used can be difficult for students to understand.

Comparative essay

- The writer analyses and compares two (or more) topics to persuade the reader that a particular point of view is correct by developing arguments to support it.

Examples of these would be critical reviews of art exhibitions. Take care in your selections as the language used can be difficult for students to understand.

Art history books

Art history books often quote, or have lengthy sections of critical reviews which have become famous for naming an art movement. The Impressionists, the Fauves and the Expressionists began as derogatory terms used in critical reviews of particular exhibitions.

Newspaper articles

Critical reviews of exhibitions written by David Bromfield and Ron Banks published in the *West Australian* are interesting examples of art essays. Collect several different articles as it is easy for students to identify key structural and language features from these articles.

Ideally they should include:

- clear introductions
- ideas and supporting evidence presented in a logical order
- descriptive paragraphs
- analytical paragraphs
- use of art terms (like abstraction and figurative painting)
- identification of techniques used by artist/s
- reference to international art movements as key influences on artist/s
- conclusions

Art Journals

“Craft Arts International” is a good journal to use for text samples as the language used is appropriate for Year 11 and Year 12 students. Most articles are critical reviews of exhibitions or artists’ works which include very good accompanying colour illustrations.

“Art and Australia” and *“Art Monthly”*. These journals could provide text samples for advanced students. The language used is often difficult for Year 11 or 12 students to understand and many of the articles are concerned with critical discussions of theoretical concepts not covered by the Year 11 or Year 12 Art History subjects.

Essays

The Curriculum Council has produced booklets: *Image Analysis Essay Samples 1993* and *Art History Essay Samples based on the 1995 TEE*.

Collect excellent essays written by **your students**.

GUIDED READING

Teacher and student share guided reading of a **text model** of the essay genre. The text model should be of a high level of achievement.

For a **GUIDED READING** of a text model of the essay genre, use the following steps:

1. Use a text model of a high level of achievement.
2. Each student receives a photocopy of the text model (CURRICULUM COUNCIL exemplars are excellent for this purpose).
3. Teacher and students read the text together, discussing its textual features.
4. Allow student **TO DISCOVER** the generic structure of the model text.
5. At this stage try **NOT TO TELL** students the key textual features or “This is the way to write an essay.”
6. Use highlighter pens or underline key features.

Some **KEY TEXTUAL** features which students can identify during a Guided Reading include:

- Thesis - overview of topic stating basic position (an introduction).
- Assertion or argument for.
- Evidence.
- Assertion or argument against.
- Evaluation and reiteration of position taken (a conclusion).

Some **KEY LANGUAGE** features students can identify during a Guided Reading include:

- General issues discussed.
- Impersonal writing (without the use of “I”.)
- Linking words to do with reasoning e.g. for this reason, thus, moreover or therefore.

***With weaker students you may wish to begin by focusing on a text model which is a paragraph in length. As students become more confident these ideas can be adapted for longer texts.

GUIDED READING ACTIVITY: A MODEL PARAGRAPH

1. Select a paragraph with a topic sentence, developing sentence, supporting sentence and concluding sentence.
2. Randomly number each sentence. Teacher to keep this copy.
3. Photocopy and cut up all sentences into thin strips of paper with one sentence per strip of paper.
4. Each student receives ONE copy of each different sentence.
5. Students to organise the paragraph, and glue sentences together.
6. Hand students photocopy of original UN CUT paragraph.
7. Discuss results: identify topic sentence, developing sentence, supporting sentence and concluding sentence.

The **KEY STRUCTURAL** features of a paragraph could be identified:

- Topic sentence
- Developing/supporting sentences
- Concluding sentence

The following example is a concluding paragraph for an analytical essay.

“Images A and B depict the female figure in two different situations within the environment. In Image A, the artist suggests the suppression of the woman by the absence of the figure, her presence made clear by the visible hand. The human presence is here successfully overwhelmed by the “greatness” of the surrounding dominant architectural structure. In Image B, the female figure, in this case nude, dominates the images of surrounding city night life. This is achieved through colour contrasts and depth created. In contrast to A, the colourful images suggest a life of interest and variety as opposed to conservatism and routine. Both artists have portrayed the presence of the figure with the surrounding space, to suggest different situations and lifestyles.”

From Curriculum Council Image Analysis Exemplars 1993.

Other examples could be of paragraphs where the writer has provided a good:

- **DESCRIPTION** of the artwork/s.
- **INTERPRETATION** of the artwork/s.
- **JUDGEMENT** of the artwork/s.
- Discussion of the **TECHNIQUES USED** in the artwork/s.

MODELLED WRITING

Explicit teaching of modelled writing by the teacher is where the teacher “thinks aloud” while composing and writing on a chosen topic. Teacher and students share in the composing by discussing and negotiating the writing. Try to use a different topic to the text model used for Guided Reading but focus on the Essay genre.

(Rather than plan for this as a separate step it is often easier to combine this Modelled Writing with Joint Construction).

JOINT CONSTRUCTION

Teacher and students share writing of a text in the essay genre. It is important to explicitly teach Notetaking Frameworks before attempting to write the text.

Notetaking Frameworks can be used in the following situations:

- Students **READ** a text model (See Guided Reading) with a copy of a Notetaking Framework and they **WRITE NOTES** under the headings provided.
- Students **LOOK AT REPRODUCTIONS** and **WRITE NOTES** under the headings provided.
- Students visit the Art Gallery or an exhibition **LOOK AT ARTWORK/S** and **WRITE NOTES** under the headings provided.

See **NOTETAKING FRAMEWORKS** and teaching ideas to follow.

Notes on Image Analysis

The following may assist students in the analysis of images. These concepts *do not* represent procedures and should only be considered as analytical tools.

First Impression

What are the works?

(Reproductions of paintings, prints, sculptures, craft works, building...)

What can you see?

(Subject matter, main elements/principles used...)

What is the impact of the images?

(Visual interest, impact on the viewer...)

Style

In what manner has the artist given form to the artwork?

(Evidence of artistic handwriting, use of pictorial conventions - use of space, symbols...)

Is there any evidence of historical or period style?

(Neoclassicism, Art Nouveau, Social Realism...)

Is there any evidence of the style of a particular culture, social or political group?

(Chinese Painting, Aboriginal Bark Painting, Graffiti, Fascist Sculpture...)

Subject

What is the subject matter of the work? What is it about?

(Landscape, object, idea, event person...)

Is the subject matter remembered, imagined or observed? How can you tell?

Is the subject immediately obvious or is it embedded or hidden in the work?

(Use of metaphors, symbols, analogies...)

Is the subject matter an avenue for the expression of political, social, religious or moral ideas?

(The ideas of a social group, the artist, or the patron...)

Form

How has the work been arranged? How do the parts go together in the composition?

What elements of design have been used?

(Variety of shapes, kinds of lines, use of tone - describe 3D as a compositional device, use of colour, use of space, use of texture...)

What principles of design have been used to assemble the work?

(Repetition, balance, rhythm, harmony, proportion...)

What is the relationship between the way the work has been arranged and the subject matter?

How has the subject been treated?

Technique

What skills and techniques have been used?

(Etching, use of a palette knife, wood turning, bronze casting...)

What materials have been used and how has the artist/craftsperson/maker used equipment and tools?

Mood or Feeling

What message or meaning (if any) is conveyed by the work? How is this message conveyed?

What expressive qualities or feelings, moods, emotions (if any) are revealed in the work?

(Love, hate, fear, sadness, warmth, nostalgia...)

Influences

What influences (if any) can be detected in the work?

(Social commentary, political engagement, religious ideas, moral values, art movements or styles, feminist perspectives, racial or ethnic concerns...)

Are there any contextual references evident in the works?

(Historical, social, political, theoretical background to the production and reception of works of art)

IMAGE ANALYSIS FRAMEWORK

First Impression
Style
Subject
Form
Technique
Mood or Feeling
Influences

Write notes for the ANALYSIS OF ONE IMAGE using the following steps for a Joint Construction

1. Provide each student with a copy of the Notetaking Framework to be used.
2. Each student to have 10 strips of paper.
3. Start with Descriptive paragraph, pin up Title on pin up board.
4. Each student to write a Topic Sentence on strip of paper.
5. Pin up each student's sentence under heading.
6. Next, pin up Analysis heading.

Steps 4 and 5

7. Next pin up Interpretation.

Steps 4 and 5

8. As a group construct a Conclusion.
9. As a group construct an Introduction.
10. Glue and photocopy all notes made.
11. Provide each student with a copy of the notes.
12. Complete the JOINT CONSTRUCTION with teacher and students writing final text together.
Discuss and decide which KEY POINTS to use. Write paragraphs and provide evidence which could be found in artwork/s.

NOTEMAKING FRAMEWORK

Analysis of an Art Work (Five stage plan)

Name: _____

Date Due : _____

Introduction to the topic and a general statement about your view of the artwork (complete this section after filling out the next three boxes).

Description

Analysis

Interpretation

Judgment

GUIDED WRITING

Students use Notetaking Framework to compose essay text.

Students compose their writing with a partner or in a small group before composing individually.

At this stage students can be asked to hand in notes and drafts for teacher comments.

INDEPENDENT WRITING

Individual students write independently in the essay genre.

###See Marking Keys

The following Marking Keys can be used

by teachers

- to evaluate students at the start of the year and focus teaching to meet student needs.

by students

- as a self-assessment checklist so students can identify the areas where they need to improve their skills
- students use marking key to edit their draft essays before they are submitted for assessment.

WRITING PROCESS

In the production of a final text in the essay genre students need to:

- use Notemaking Framework to plan essay
- write draft/s
- review by conferencing
- revise if necessary
- edit
- proof read
- publish - write final text
- illustrate if required.

Marking Key for Artwork Analysis (Five Stage Plan)

Students Name: _____

A. Notemaking Format - 1 mark

- i) Effective use was made of a notemaking format and/or evidence of draft notes.

0	2	1
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B. Structure (How the ideas were organised) - 5 marks

- i) The essay contained an introduction.
 ii) The essay was developed through relevant, logical and persuasive arguments.
 iii) Each argument was supported with appropriate evidence.
 iv) The essay concluded with a judgement of the art work.
 v) Each paragraph was effectively structured (topic sentence, developing sentence, supporting sentences and concluding sentence).

C. Language Used - 2 marks

- i) The words chosen were appropriate for the purpose of persuading the reader.
 ii) Correct tenses were used.

D. Control over the Mechanics and Processes of writing - 3 marks

- i) All words were spelt correctly.
 ii) A sound control of punctuation and grammar was displayed.
 iii) A sound control over editing was displayed - the sequencing of ideas, development and support of ideas and the surface features were refined from the first draft.

E. Ideas and Understanding - 8 marks

- i) The essay displayed a sound understanding of the sections involved (Description, Analysis, Interpretation, Judgement).
 ii) The essay gave a clear understanding of the writer's knowledge of the way the artwork was constructed and the ideas behind it.
 iii) The writer's judgement successfully tied together the threads of the essay.
 iv) The essay dealt with the topic in sufficient length.

0	2	1	12	2
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F. Students evaluation - 1 mark

- i) The student, on the back of this marking key, submitted a paragraph honestly evaluating the strengths of the essay and an area for improvement.

0	2	1
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Total

/

20

Comments: _____

MARKING KEY
(ANALYTICAL COMPARATIVE ESSAY)

Students Name: _____

Topic: _____

LITERACY SKILLS

1. Notemaking:

- a) Effective use of notemaking using a format or framework.
- b) Draft notes and refinement of first draft. Sound control over editing.

2. Control over Mechanics and Processes of Writing:

- a) Correct tenses used and consistency of tense e.g. timeless present, passive voice e.g. it is believed that..
- b) Sound control over punctuation, spelling and grammar displayed.
- c) All words spelt correctly.

3. Paragraph writing:

- a) Each paragraph contains a topic sentence.
- b) Presents each paragraph to state a point and then elaborates writers' conclusion to successfully tie together the threads of the essay.
- c) Each paragraph is at least 3 sentences, topic sentence and developing/supporting sentence and concluding sentence.

4. Structure (How ideas are organised):

- a) The essay contains an introduction - an opening paragraph that consists of a thesis (or position) followed by a brief summary of arguments to follow.
- b) The essay develops in a logical sequence - each paragraph leads from one point to the next.
- c) Each argument is supported with appropriate evidence - quotes from artist, or Art Historian, elements and/or principles evident in artwork.
- d) The essay contains a conclusion with a summary of the arguments presented with reference to question or essay topic, a generalisation which authenticates previous arguments.

USE OF ART LANGUAGE

5. Language Used:

- a) *Art terms* used correctly, e.g. gestural lines, tonal gradation, calligraphic marks, shallow space.
- b) When describing, analysing, interpreting and judging *art terms* and words were chosen appropriate for the key points being made in the essay, to persuade the reader that the writer's point of view is correct.
- c) Able to use terms such as: to begin with, finally, in conclusion, for example, furthermore.
- d) Able to express opinion as different from fact - conceals personal bias through use of objective language.

KNOWLEDGE AND UNDERSTANDING

6. Ideas and Understanding:

- a) The essay contains - effective succinct *description* of the artwork.
- b) Discussion of *techniques used* - and for what purpose.
- c) Considered and thoughtful *interpretation* of the art works, including possible intention of the work.
- d) Thoughtful and considered *judgement* of the artwork - a discussion of the impact of the techniques used on the writer.

ANALYSIS AND SYNTHESIS

7. Ideas and Understanding:

- a) The essay successfully *analyses* the features of each artwork.
- b) The essay successfully *compares* the features of each artwork.
- c) The essay deals with the artwork/s in sufficient length.
- d) The essay displays a sound understanding of the (topic) artworks.

SECTION TWO

Section Two outlines and details lesson plans for the teaching of Research Report writing and Analytical/Comparative essay writing.

TEACHING HISTORY - When and How?

It is imperative, when writing an Analytical/Comparative art essay, that the student has a general knowledge of the art period from which the artwork has been chosen.

Unfortunately, for many students, this is not the case. One way of overcoming this is to set up the assessment framework where a written Research Report of each history section being studied is required before the writing of Analytical/Comparative art essays.

Following is *one way* of teaching the history component of TEE Art. For the purposes of this package an example for Year 12 Art is given.

TERM 1

Australian Heidelberg

Assessment Tasks

1. Research Report - Australian Heidelberg
2. Image Analysis Essay - artwork: Australian Heidelberg
3. Image Analysis Comparative Essay - artworks: Australian Heidelberg
4. Image Analysis Comparative Essay - artworks: image analysis (unseen)

TERM 2

French Impressionism

Assessment Tasks

1. Research Report - French Impressionism
2. Image Analysis Essay - artwork: French Impressionism
3. Image Analysis Comparative Essay - artworks: French Impressionism
4. Image Analysis Comparative Essay - artworks: image analysis (unseen)

TERM 3

Assessment Tasks

1. With your students, decide the areas in which they have most difficulty.
2. Design a program that addresses these needs. You may need to individualise this.
3. Try to use questions from past TEE papers.
4. Include some in-class essay writing time so that they get used to writing within a time frame.

REPORT WRITING

Definition

A report is a factual text that presents information clearly and succinctly.

Purpose

The purpose of a report is to systematically organise and record factual information. A report is written to inform the reader.

Focus

Informing is the main focus of reports.

Types

There are many contexts in which people are asked to write 'reports', e.g. newspaper reports, formal reports, scientific reports, progress reports etc. The type of report referred to in this package is an Information or Research Report.

Following is one way of teaching *Research Report*. It is divided into three distinct sections - BEFORE, DURING AND AFTER. The BDA Framework is important to consider every time you plan a task.

NEED

- * Research Report assignment
- * How to Write a Report sheet
- * exemplars
- * felt pens - all sorts
- * card
- * pin-up board
- * overhead projector
- * overhead transparencies
- * paper for students to write on
- * highlighters

STEPS

BEFORE

1.
 - Read the assignment brief with your students - help them to unpick it. Highlight key words.
 - Talk about the length of the report, marks allocated, the writing process, the need to include all lead-up/draft/edited work and Marking Key when submitting the report for marking.
2.
 - Let the students know that before they embark on writing their Research Report you are going to help them succeed by walking them slowly through the process involved in the writing of a Research Report.
 - Hand out exemplar reports (following). This can be student work or your work. One per student.
 - Working in small groups ask students to look carefully at the report. On small cards, write down the features of the report. (They can look for the features under three headings - Language, Structure, Content e.g. there is an introduction, evidence of factual language used, paragraphs, points, sub-headings, contents page etc).
3.
 - Get each group to pin up findings on a pin-up board.
4.
 - On writing paper, make a list - 'Features of a Report'. This could be written up on large card to display in the art room. Hopefully they will have noticed the main features of an Historical Research Report - Precursors, Social/Political/Historical background, Philosophy etc.

DURING

1.
 - Discuss with students the structure of a Research Report - it should include a Title Page, Contents Page, Introduction, Body with specific sub-headings, Conclusion, Glossary and Bibliography. Can they see how the exemplar report has a similar format? "We use this format to write a Research Report."
 - At this stage you could cut up an exemplar report into these sections and ask pairs to rearrange and put in the correct order (*Text Reconstruction*).
2.
 - Hand out 'How To Write A Report' sheet. With your help, ask students to fill it in.

3.
 - Start researching and collecting information.
4.
 - Students will need to be taught how to find information and what to do with it - how to take notes. It is a good idea to teach/model Mind Mapping (which students find very useful) or some form of notemaking strategy (see Stepping Out Strategies Book/Main Idea sheet [following]). If possible show them how to use school, public and state library to access information.
5.
 - Once the students have completed their research and note taking, it is time to write the actual report.
 - On a blank overhead *model* write the Introduction using notes you have made (mind map). Always refer to the exemplar to make sure you are on the right track. Do not get the students to help at this stage.
6.
 - Students should work in pairs on their own report but stop occasionally for each to swap what they have done and ask questions if they need help. Pair-up a weak student with an able one so that the weaker student knows what to do. They can continue at home but keep the paired strategy going until the report is due in.

AFTER

1.
 - Once the report has been completed and edited students can write/type it up.
2.
 - Hand out Marking Key (following). Explain each section to the students.
 - In pairs mark the reports and then discuss it, as a whole group. Consider whether there were any differences in mark allocation. Why? You will still need to collect them up to finalise the mark.
3.
 - If possible ask students to present their report to the class. You can allocate a section per student so that there is not too much repetition. The audience must take notes as they listen (provide a note-taking framework).

OTHER POSSIBILITY

- * *Jigsaw* - (Stepping Out Strategies book) another great way to tackle the writing of a Research Report.

RESEARCH REPORT (Example)

Research and write a report on the following movement of art:

FRENCH IMPRESSIONISM

INTRODUCTION

1. Brief definition
2. When?
3. Where? (map)
4. Who? (list)

BODY

(Descriptions in the form of paragraphs or sections with sub-headings detailing information required.)

1. Precursors to the art movement.
2. What was happening socially/politically/historically at the time? (Timeline)
3. What was the movement about? (Philosophy)
4. After - what followed the art movement?
5. Features of the artworks - media, technical approaches, subject matter.
6. Major artists and artworks (examples - hand coloured).

CONCLUSION

1. Summarise
2. Interesting facts/points.

* MUST INCLUDE:

- TITLE PAGE
- CONTENTS PAGE
- MAPS
- A TIMELINE
- A GLOSSARY
- A BIBLIOGRAPHY
- EXAMPLES (hand-coloured)

THE FOLLOWING IS A SAMPLE OF STUDENT WORK

(For purposes of reproduction some maps, photocopied images are indicated but not included).

RESEARCH REPORT

TITLE: FRENCH IMPRESSIONISM

Followed by a Contents Page

Introduction

The period of French Impressionism began in the mid 1800's and lasted well into the 1900's.

The major artists of this period were Claude Monet (1840-1926), Alfred Sisley (1839-99), Camille Pissaro (1831-1903), Berthe Morisot (1841-95), and Pierre Auguste Renoir (1841-1919). Other artists who later joined the movement included Georges Seurat, Mary Cassat, Edouard Manet and Camille Pissaro.

The artists who were classed as 'Impressionists' shared many of the same beliefs and techniques yet their approaches to art itself often differed.

The title 'Impressionist' was coined from the artwork by Claude Monet entitled "Impression, Setting Sun". It was the term used by Louis Leroy, an unfriendly critic, to describe artworks which he perceived to be an outrageous experiment with colours and ideas.

Re-defining landscapes in terms of painting was important to the Impressionists. Favourite landscape painting locations in France in the late 19th to early 20th century included the Siene River, Chatou Bougival and Barbizon.

Next page headed "Popular landscape painting locations - France, late 19th to early 20th century, included a map of the area.

What is Impressionism?

IMPRESSIONISM:

A style of painting, developed esp. by French artists 1865-1880 which was concerned with the analysis of tone and colour and with the effects of light on surfaces, and whose adherents painted landscapes from life, catching the impression of light by applying paint in small, bright dabs of colour. - The Macquarie Dictionary.

What was the movement about?

There were three ways in which the impressionist period was radical. As the impressionists chose to exhibit independently, it broke with the authority of the Salon. The artists of the movement paid close attention to nature and the effect of light and this differed to the beliefs and practices of other artists. And thirdly, subject matter, a major part of the 19th century's theory of aesthetic value, was removed as the impressionists seemed indifferent to their subject matter. The Impressionist philosophy was to be "Truthful to Nature".

Impressionists stressed the importance of venturing out into the landscape in order to capture the changing effects of light falling on the subject.

The first experiments with colour photography began in the early 1870's and this gave the impressionists the chance to work from photographs. This gave their work a spontaneous appearance and many impressionist paintings had a photographic quality. The artists often cut off people and objects from the edges of their paintings. This gave the works look 'to the minute' as opposed to the staged appearance of other artists work.

The impressionists also had an interest in Japanese colour prints. They learned from these prints that flatter forms and less detail can be used in their paintings.

Next page shows illustrations of Edgar Degas' "Danseuses" and Pierre Auguste Renoirs' "Les Parapluies".

Before and after Impressionism

Realism:

Before Impressionism there was Realism, a movement which depicted scenes from every day life. Many realist painting which depicted the suffering of labourers and farmers were scorned by the public and critics alike. As they were rejected by official exhibitions, their works were shown at the Salon des Refuss. Honore Daumier (1808-79), Gustave Courbet (1819-77), and Jean Millet (1814-75) were three of several artists who depicted the life of peasants in their work. Daumier satirised politicians and lawyers in more than 4000 of his lithographs.

Post and Neo Impressionism:

Post Impressionistic artists were influenced by the techniques and subject matter of the Impressionists yet went beyond the Impressionist intentions. Major artist of the Post Impressionist movement were Paul Cezanne, Vincent Van Gogh, Paul Gauguin and Henri Toulouse-Lautrec. These artists were followed later by Henri Matisse, Pablo Picasso and Georges Braque. The Neo Impressionists such as Georges Seurat and Paul Signac were also classed as part of the Post Impressionist movement.

The Post Impressionists developed the technique of pointillism, where small dots of colour are placed next to each other, almost touching, giving the viewer the impression that they are mixed. The work of Van Gogh can be viewed as the precursor to Expressionism, a movement which followed impressionism.

Next page shows an illustration of "Femme assise dans jardin" by Henri De Toulouse-Lautrec.

Next page shows illustrations of "Sunflowers" by Vincent Van Gogh and "Aix: passage Rocheaux" by Paul C'ezanne.

What was happening socially at the time of the Impressionists?

In 1852 Louis Napoleon declared himself to be Emperor Napoleon the third. Under his Second Empire, Paris' medieval type streets were transformed into boulevards. The old streets were razed and replaced by the designs of Napoleon's architect Baron Haussmann. These boulevards came alive and played host to a new and exciting nightlife never before seen. Cafes lined the avenues and became a great source of inspiration for the Impressionists. One cafe in particular, the cafe Guerbois is said to have been the birthplace of Impressionism. At the cafe, many of the impressionists met every Thursday night. The group moved from the Cafe Guerbois in 1872 and began meeting at the Cafe Athenes.

The city workers, waiters, barmaids, singers and such made up a large part of the artists' subject matter. New subjects however, meant that new techniques were needed and it was during the 1860's artists developed alternative methods of working.

Features of the artworks

Subject Matter:

The new social scene in Paris greatly influenced the works of the impressionist painters, yet there were two defined groups among the artists. There were those who painted landscape, and those who concentrated more on the entertainment and leisure of the social scene. The artists who concentrated on mainly landscapes were Claude Monet and Camille Pissarro. Monet had the desire to capture reflections, light and air which were often unattainable. Pissarro had somewhat of a strong social conscience as most of his works concentrate on the village and rural life around Paris. The artists who used mainly the social scene as their subject matter included Edgar Degas, Pierre Auguste Renoir, Georges Seurat, Mary Cassatt and Berthe Morisot. Studies and paintings of the ballet account for more than half of Degas' work where as Seurat and Cassatt concentrated a great deal on the lives of the middle class.

Media used:

The media used by the impressionists was oil colours. These colours were made by adding linseed oil to powder pigments and grinding the mixture into a paint substance. It was later discovered that poppy oil would be a more effective mix as it did not have the tendency to yellow like linseed oil.

The artists traditionally preferred non absorbent grounds for painting with oil as it enhanced the colour of the paint and left the piece with a glossy finish. However, more absorbent canvases were introduced around the time of the neo impressionists. This appealed to these artists as it gave their work a chalky, matt finish resulting in the brilliant light-reflective quality which they sought. In 1839, Chevreul's Chromatic Circle of Hues was invented. This showed how colours opposite on the circle complement each other and are mutually enhancing. Different artists of the impressionist movement preferred different colours, but popular colours throughout this period included vermilion, ultramarine blue, cobalt blue, viridian green, burnt sienna, yellow lake and lead white. However variations of these colours and others could also be found on the impressionist palette.

Conclusion

"Impressionism, in its most representative works, is painting that approaches phenomenalism, the appearance and significance of things in space, and which tries to catch the synthesis of these things in their momentary appearance."

The Impressionist period was one of many changes and many breakthroughs. The artists of the movement expanded on the steadfast views and outlooks of artists before them and invented a revolutionary new style of painting. This style of painting has influenced such movements as Post Impressionism, followed by Expressionism and so on making it quite possibly the most popular movement in Western art.

The next four pages included detailed Chronology charts featuring lives of artists, paintings, historical events.

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WRITING PROCESS

NAME:

HOW TO WRITE YOUR REPORT

1. Topic:
2. What is the purpose of your report?
.....
3. List the questions you need to find out about
 - *
 - *
 - *
 - *
 - *
 - *
4. Who will read your report (audience)?
5. Who could you *ask* for help? Where could you *look* for information?
 - a) a)
 - b) b)
 - c) c)
6. Who could you *write to*/fax/phone to get information?
.....
.....
.....
7. Write your letter, send your fax and phone for information.
8. Gather information - reference correctly.

9. Choose Notemaking Framework for note-taking (mindmap, Main Ideas sheet).

10. Take notes under appropriate headings.

a) INTRODUCTION

definition/background information/history

b) BODY

(possible sub-headings)

(i)

(ii)

(iii)

(iv)

(v)

(vi)

c) CONCLUSION

summary/interesting facts/points

11. Write up notes into *first draft*.

12. *Edit* draft. Use a red pen to do this.

13. *Type*.

14. Check final report against *Marking Key*.

15. Fill in *Self Evaluation* questions.

16. *Hand in everything* for assessment.

ESSAY WRITING

Definition

An essay is the critical evaluation of ideas involving an argument, persuasion or debate.

Purpose

The purpose of an essay is to develop ideas and supporting details in order to present a logical argument from a particular point of view.

Focus

Logical reasoning is the main focus of essays.

Types

There are many contexts in which people are asked to write an 'essay', e.g. to explore a topic, to analyse a topic, to present both sides of an issue and come up with a recommendation, to analyse and compare two or more topics. It is important to know what type of essay is required and be aware of its features. For the purposes of this package we will be dealing with the following:

Persuasive essay:

- the reader is persuaded to agree with a particular point of view or thesis.

Analytical essay:

- The writer analyses a topic, states his/her thesis or opinion about it and uses arguments (facts, data, evidence) to support his/her thesis.
- The writer states a logical conclusion or expects that the reader will form a logical conclusion from the evidence given by the writer.

Comparative essay:

- The writer analyses and compares two (or more) topics to persuade the reader that the writer's point of view is correct by developing arguments to support it.

Following is one way of teaching *Image Analysis* (analytical/comparative essay writing). It is divided into three distinct sections - BEFORE, DURING AND AFTER. The BDA Framework is important to consider every time you plan a task.

NEED

- * essay question
- * exemplars
- * card
- * overhead projector
- * paper for students to write on
- * cartridge paper
- * highlighters
- * Notemaking Framework (make an overhead of this too)
- * artwork(s)
- * felt pens - all sorts
- * pin-up board
- * overhead transparencies

STEPS

BEFORE

1.
 - Read essay question with the students - help them to unpick it.
 - Talk about length of essay, marks allocated, need to include all lead-up/draft/edited work and Marking Key. Highlight key words.
2.
 - Let students know that before they embark on writing their essay you are going to help them succeed by 'walking' them slowly through the writing of an essay.
 - Hand out an exemplar essay (2 examples following). This can be student work, your work or the work of professional critics. One per student.
 - Working in small groups ask students to look carefully at the essay. On small cards, write down the features of the essay e.g. there is an introduction, technical vocabulary is used, paragraphs, description of artwork etc. They can look for the features under three headings - Language, Structure, Content.
3.
 - Get each group to pin up findings on a pin-up board.
4.
 - On writing paper, make a list - 'Features of an Analytical/Comparative Essay'. This could be written up on large card to display in the art room. Hopefully they will have noticed the main features of an analytical essay - Introduction, Description, Analysis, Interpretation and Judgement/Conclusion.
5.
 - Go back to the essay. In pairs, ask students to read the text and then highlight technical vocabulary and signalling words (words that are particular to certain forms of essay for example in a comparative essay there would be words such as: like, compared to, is similar to, in contrast to). Use a different colour for each task.
 - Share the findings at a group level and then as a whole class.
 - Students make posters of both types of vocabulary to put on display in the art room.

DURING

1.

- Discuss the structure of an Analytical/Comparative essay with students - it should include an Introduction, Description, Analysis, Interpretation and Judgement of each work, including a comparison of the two images. Can they see how the exemplar essay has a similar format? “We use this format to write an Analytical/Comparative essay.”
- At this stage you could cut up an exemplar essay into these sections (5) and ask pairs to rearrange and put in the correct order (*Text Reconstruction*).

2.

- Hand out images. One per small group.
- *Brainstorm* the image.
- Do a *Call Out* of brainstorm findings.

3.

- Categorise findings under main headings - Introduction, Description, Analysis, Interpretation, Judgement/Conclusion (*Card Cluster*). This gives them a list of key words to help write their essay.

4.

- Hand out Analytical/Comparative Essay Notemaking Framework (following) to students. Explain its use. “Now we are going to fill one of these in together”.

5.

- *Model* filling in the Introduction on the overhead. At this stage it is only key words/points. Do not get the students to help at this stage.

6.

- Students work in pairs or small groups to fill in the Description section for each image.
- Choose one group to write on the overhead.

7.

- Continue this way until you get to the Judgement section. Students will need to do this on their own but still share.
- Choose a student to write their example on the overhead.

8.

- Once the students have filled in the Notemaking Framework it is time to write the actual essay.
- On a blank overhead model write the Introduction using notes made on Notemaking Framework. Always refer to the exemplar to make sure you are on the right track.
- Do not get the students to help at this stage.

9.

- Students work in pairs or small groups to write the Description.
- Choose one group to write their Description on the overhead. If they are having problems with constructing paragraphs, now is the time to deal with this.
- As a class, edit the Description.

10.

- Continue this way until you get to the Judgement section. Students will need to do this on their own but still share.
- Choose a student to write their example on the overhead.

AFTER

1.

- Once the essay has been completed and edited students can write it up neatly.

2.

- Hand out Marking Key (p17. NB There are no marks allocated so that you can put more emphasis on particular areas if you wish). Explain each section to students.
- In pairs mark the essay and then discuss it as a whole group. Were there any differences in mark allocation? Why?

3.

- Attempt one on their own or in pairs. They are allowed to use exemplars to help them as much as they like - almost a copy for some.

4.

- Peer or Self Evaluate essay using Marking Key.

OTHER POSSIBILITIES

- * *Read and Re-tell* - this involves reading an exemplar to the group. The students then read it to themselves as many times as they like. They then turn the essay over and re-write as much as they can from memory. It is quite surprising how much they pick up from this. Sometimes just copying out an essay can help.
- * *Jigsaw* - (Stepping Out Strategies book) is another great way to tackle the writing of an essay.

Many of the Stepping Out strategies mentioned can be found in the 'Stepping Out Literacy and Learning Strategies' book; an inexpensive text which is well worth purchasing. (State Supply)

NB The teaching processes outlined *will* take a lot of your precious time.....but is well worth it. It will ensure success for all students (maybe at different levels) and it will, in the long run, save you a lot of time.

The following is a sample of student work taken from Image Analysis Exemplars Booklet, 1994.
(Revised 1997)

STUDENT EXEMPLAR

IMAGE ANALYSIS (Analytical/Comparative Essay)

STRUCTURE/ CONTENT	ESSAY	SIGNAL WORDS/ SPECIFIC LANGUAGE
	<p>Images A and B are both presentations of the human presence within a city environment. Image A is painted in a more realistic style, yet holds more mystery for the viewer than Image B, which is painted in a more contemporary art style, where more of the narrative is obvious to the viewer than in A. B portrays the human presence of the female figure as very noticeable and dominating in the environment depicted, whereas A tends to give a suggestion of the human presence, probably of a woman, as less important than the surrounding environment.</p> <p>A is a painting of a curtained window of a building, where on the right hand side of a picture, the curtain is being pulled back from the window by a hand. The hand in the painting seems to be that of a woman as it is endowed with rather long and graceful fingers, their form heightened by the shadow between the fingers. A hint of yellow on the ring finger suggests a wedding band, as this is the left hand. As the figure cannot be seen in the space between the curtains, the viewer may get the instinct that the woman is looking out from where she is standing behind the curtain.</p> <p>The somewhat sketchy quality of work A suggests maybe drawing methods and materials have been used in its production, maybe even ink wash. Form is created in the painting mainly by the use of areas of light and shadow and contrast, in the architecture around the window, the folds of the curtain, and the lighter toning of the curtain in contrast to the dark void seen in the space revealed. The artist's style is quite fresh, not overworked with layers of paint, as only light tones of whites and cremes are evident through the finished colours of the work. The linework is fine and detailed, especially in the lace pattern on the bottom of the curtain on the left hand side.</p> <p>Image A does not seem to have any political or religious comment connected to the subject, however it may be interpreted as a social comment on the institution of marriage. As the woman (supposedly) is shown wearing a wedding band exposed to the viewer but her body and face are not revealed in the work, instead she seems to be over-ruled by her surroundings, as the space of the window is the main focal point, the artist may be commenting on her presence or position within the environment. It seems that he or she is implying that the woman is not really important, she is just someone in the house or building, looking out on life, and the important things going on around her, in which she is not involved. The style of the artist seems to be somewhat realistic in approach, but is also quite modern with no definite historical influences.</p> <p>In Image B the nude female figure is the main focal point, featured</p>	

vertically in the centre of the composition. The figure is surrounded by images of city life: shops, buildings, a mannequin, a derelict man in the bottom right corner, and a man looking in the window directly to the left. Outside, the sky is black and the moon visible, suggesting that it is night time. The main subject, the figure of the woman, has been given form through the artists modelling by brushstrokes, in varying tones to also suggest light and shadows. The colours in this painting are quite bright and bold in relation to the browns, cremes, white and greys used in A. These colours, purple, yellow, green, pink, blue and many tones and tints in between, suggest variety rather than routine, and strengthening the dominance of the human presence in B in contrast to A.

B would have to be painted in oil or acrylic paints, with the artist mixing colours and painting over the top of some colours already applied. The style is contemporary in the colours used and simplicity of some of the shapes and the paint application techniques may have been influenced by the Expressionists or Realists.

As this woman is the central focus, she seems to be “for sale” and this may also be social comment from the artist, depicting maybe, the prostitutes role in contrast to that role as housewife of the woman depicted in A. There doesn’t appear to be any underlying political, historical or religious motive in the work. The placement of the woman in the centre of the composition, and also on a platform suggest interest, also the man looking in the window, her nakedness indicated that this interest is of social basis.

Images A and B depict the female figure in two different situations within the environment. In image A, the artist suggests the suppression of the woman by the absence of the figure, her presence made clear only by the visible hand. The human presence is here successfully overwhelmed by the “greatness” of the surrounding the dominant architectural structure. In B, the female figure, in this case nude, dominates the images of surrounding city night life. This is achieved through colour contrasts and depth created. In contrast to A the colourful image suggests a life of interest and variety as opposed to conservatism and routing. Both artists have portrayed the presence of the figure with the surrounding space well to suggest different situations and lifestyles.

The following is a sample of student work taken from Image Analysis Essay Sample Booklet, 1995.

STUDENT EXEMPLAR

IMAGE ANALYSIS (Analytical/Comparative Essay)

STRUCTURE/ CONTENT	ESSAY	SIGNAL WORDS/ SPECIFIC LANGUAGE
	<p>Image A and B are concerned with the representation of humanity. Each shows a human presence functioning within their personal space and within the longer space of society. Each shows a different aspect of existence within that society, and so each is conveyed using different techniques and styles.</p> <p>Image A presents a presence within the confines of a rectangular space flanked by a repetition of horizontals and verticals in the bricks, the window frame and the drapes of the curtain. The palette is limited to a rust brown, ochre and varying tones of grey. The initial impact of the work is one of a mystery and pathos, for the figures behind the curtains belonging to the hand, which gently hold it open.</p> <p>The palette of Image B is contrasting, vibrant and almost violent in its energies. The use of colour is again realistic, but somewhat more liberal and expressive in its approach. The figure is again enclosed in a rectangular space, defined by the walls of the shop in which she stands, much she is, however in Image B, fully visible, lit brightly from behind. Another figure stands at the window with fist to the glass in an aggressive stance, contrasting with the female's serenity. A cityscape, construction work and a night sky are also introduced with the word Florist and part of the work "Board". These add to the chaotic impression.</p> <p>The juxtaposition of image in image B creates a narrative. The female figure is possibly a mannequin, the male failing in his attempt to get a response. Both are represented with an element of naivety, similar to the style of Rousseau. The textured modelling on the female and the light which illuminates her is contrasted with the flat hand and face of the figure outside. The style used to define both unifies them as the protagonists of the narrative.</p> <p>There is a distinct sense of separation felt in the space between the two figures. The area inside is warm, with warm tones of red, indigo and brown. Outside is dark, cold and forbidding. The man's suit is a dark navy blue, and the city is lit only by the thin moon and a distant street lamp.</p> <p>This sense is exemplified by the surface of glass between the two. The letters and the three painted lines across its surface create a physical barrier for the man. The female is held within the indigo rectangle at her back, the green drape holding her, pictorially, within the space. She is motionless within her space. The face shows resignation and an acceptance of fate with the lowered eyes and head.</p> <p>There is a similar sense in image A, where the unseen figure has</p>	

	<p>accepted his/her fate within the confines of the window frame. The horizontal central bar again creates the physical barriers between the inhabitant of the room and the world outside. There is, however, an energy which might suggest that this day, the person will venture beyond the barriers they have set for themselves. This is created by the partially visible flesh tones emerging from the darkness and the reaching hand.</p> <p>The pattern of the curtains and the repetition of the rectangular forms in the bricks and the windows suggests the monotony of the life of the person within. The bricks are hard, yet the texture is somewhat softer, creating a sense of sympathy for the person within. The repeated circular pattern on the curtain is an index to the character of the person, possibly conventional introverted and quiet.</p> <p>The realistic style, executed in possibly watercolour or thinned oils presents the scene as a real human experience. The success of the emotional representation created it is possibly representing expressive or that of one close to matter.</p> <p>The energetic style of image B is not as successful, I believe, in conveying the sense of confinement within the space. The figure, although static, seems alive and her stance suggests she will exist in that place for a finite time.</p> <p>Both images create a social comment on the isolation of the individual in modern society and the confines of one's physical and mental environment. Both enclose a mystery in their partially revealed narrative but both resolve that mystery with the mood conveyed through their technique and style.</p>	
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NOTEMAKING FRAMEWORK

Analytical/Comparative Essay

INTRODUCTION - General Statement which compares the two subjects	
ANALYSIS	
Subject 1	Subject 2
Description	Description
Analysis	Analysis
Interpretation	Interpretation
SIMILARITIES	
DIFFERENCES	
CONCLUSION/JUDGEMENT - (Summarise arguments/Restate point of view)	

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