

# Developing Art Skill among Upper Primary Students through Visual Art Practice

## **ACTION RESEARCH REPORT**

**Principal Investigator**

**M.PARAMESWARAN**

**Lecturer, DIET, Palayampatti,  
Virudhunagar District – 626112.**



**Submitted to**

**STATE COUNCIL OF EDUCATIONAL RESEARCH AND  
TRAINING,  
CHENNAI- 600 006.**

**MARCH– 2024**

## **ACKNOWLEDGEMENT**

It is my immense pleasure to record the sincere thanks to the Director and the Joint Director of SCERT, Chennai - 6. For having given me the opportunity to undertake the action research.

I would like to express my heartfelt gratitude to Dr.Selvi, Principal and Dr.G.Vellaidurai, Vice-Principal, DIET, Palayampatti for his initiation and help extended to me in carrying out this action research.

I am very thankful to my colleagues for their support and encouragement for the successful completion of this report.

I should not fail to express my heartfelt thanks to Headmaster and teachers and students of Aruppukkottai Block, Panchayat Union Middle School, Villipathiri and Mr.Tamilkani Art Teacher SSSN(Govt)HSS, Virudhunagar for their Co - operation and involvement in carrying out this action research.

Place : Palayampatti

Date:

**M.PARAMESWARAN**

## CONTENTS

<b>S.No</b>	<b>Title</b>	<b>Page No</b>
1	Introduction & Background of the Study	4
2	Identification of the Problem	4
3	Analysis of the Problem	22
4	Probable causes	40
5	Development of Proposition	41
6	Action Hypothesis	41
7	Planning of intervention	41
8	Execution of intervention	43
9	Data collection and analysis	47
10	Decision making and reflection	50
11	Findings	51
12	Conclusions	51
13	Recommendations	52
14	Bibliography	55
15	Photos	57

## **INTRODUCTION & BACKGROUND OF THE STUDY**

Visual arts have been an integral part of human culture for millennia, serving as a means of communication, expression, and reflection of societal values and beliefs. They can evoke a wide range of responses from viewers, provoke thought, challenge perceptions, and inspire creativity. Additionally, visual arts play a significant role in documenting historical events, shaping cultural identities, and fostering individual and collective imagination.

The Action Researcher is basically a language teacher. The investigator dissatisfaction was confirmed when he visited the school Panchayat Union Primary School, Villipathiri in Aruppukkottai Block. The 6 to 8 Standard students are very difficult to draw. Then the researcher decided to do something by that the students develop drawing skills.

His objective was at least one group of students should develop the drawing skills.

The investigator was identified the problem and with the use of suitable teaching learning materials to the chosen problem will be solved efficiently.

### **IDENTIFICATION OF THE PROBLEM:**

Visual arts refer to still, unmoving pictures, paintings, sculpture, photography, digital images, installation or architecture that are created by artist. They are the representation or embodiment of an idea, an experience,

a concept, a surge of vitality, emotions, feelings, or a result of interaction with the environment, and a product of human thinking. Painting are usually on display inside a museum or gallery. As such, it interacts with other artworks and forms part of a strategy of display to convey message to the viewer. Sculpture may be put inside or outside a building. If it is three-dimensional, the viewer has to look at the work in its all angles and sides of the sculpture: front, back, left and right. Digital art, which is composed and stored in the computer, is viewed electrically. This can also be printed on regular-sized-paper or enlarged to billboard size. Illustration art sometimes requires the viewer to look at the work in all its angles and sides or interact with it. In architecture it is experience its scale and space and have a sense of the effect to its material on the architecture itself.

Visual image is made by arranging elements and organizing the design using selected materials for art-making. This section of the book describes each of the elements of art and principles of organization. No reference is made to artworks. Instead, Terms are defined and components are explained in general terms. This can guide the student in reading the next chapters where examples of artworks are discussed.

# **THE ELEMENTS OF THE VISUAL ARTS**

## **LINE**

Lines are used to lead the viewer's eyes throughout the networks. It can lead your eyes into, around and out of the visual images within the artistic frame. A line has width as well as length that occupy more space than its width. The use of line also evokes expressive feelings and ideas; there are five basic kinds of line vertical, horizontal, diagonal, curved and zigzag. Vertical lines move straight up or down. They express stability and show dignity, poise, stiffness, formality, and upward mobility. Horizontal lines are parallel to the horizon. They express feeling of rest, peace quiet and stability. Quiet and stability, permanence or solidarity. They make you feel relaxed and calm. Diagonal lines slant, as if they are either rising or falling. Curved lines slowly change direction and form wiggly curves, spirals or circles. Zigzag lines combine diagonal lines that form angles and suddenly change direction. Lines vary in appearance in five ways. These can be combined in many ways to make a variety of lines:

- Length Lines can either be long or short.
- Width Lines can be thick or thin.
- Texture Lines can be rough or smooth.

- Direction Lines can move in any direction, such as vertical, horizontal, or diagonal.
- Degree of Curve Lines can curve gradually or not at all, from spirals or circles.

## **SHAPES AND FORMS**

A shape is a two-dimensional area that is defined in some way. It may have an outline or a boundary around it, or it may cover an area. Dimension refers to the amount of space an object takes up in one direction. Two types of shape are geometric and free-form.

Geometric shapes are kind of shapes that can be studied mathematically because they possess sides and angles. Some examples of this are circle, square, triangle, oval, rectangle, octagon, parallelogram, trapezoid, pentagon and hexagon. Those shapes that are not studied mathematically because of their irregular and uneven shapes are called free-form shapes. They have outlines that are unpredictably curved or angular or are a combination of different lines and forms.

## **TEXTURE**

Texture refers to how things feel when touched. When you touch something to feel its texture, you experience tactile texture. When you look

at a photograph or an image that has texture, it can remind you of how those objects actually feel. In such case, you experience visual texture or the illusion of a three-dimensional surface.

The appearance of roughness or smoothness of visual texture is determined by the light or dark values it has. A rough texture appears as a result of surface that reflects light unevenly, whereas smooth texture reflects light evenly.

## **COLOUR**

Colour is an element of art that result from lightweight waves reflected from objects to your eyes. There are warm and cool colors. Warm colors: red, orange, and yellow, are associated with warm things such as fire or sunlight. Cool colors such as blue, green, and violet are associated with cool things such as ice, snow, water or grass. Warm colors seem to be moving close to the viewer while cool colors have a receding effect. Three properties of color make up the colors we see: hue, value and intensity. These three rely on one another to create all the colors around us. Hue is the name of a specific color in the color spectrum or the bands of color that are present in the color wheel. Red, yellow and blue are the primary hues. The secondary hues are made by mixing two primary colors, for example, red and yellow make orange; red and blue make violet; and



blue and yellow make green. The resulting colors: orange, violet and green are the secondary hues. Intermediate colors are made by mixing a primary color with its secondary color. For example, red (primary color) and orange (secondary color) make red-orange. Yellow is the lightest hue because it reflects the most light. Violet is the darkest hue because it reflects the most light. Black, white and gray are neutral colors. The colors of all light create white. White reflects all the color waves and does not absorb gray.

Value is indicated through the lightness or darkness of a color. The amount of light a color reflects determines its color value. When a pencil is pressed hard to draw a line, it produces dark value. When it is used lightly, it makes a line of light value. You can change the value of any hue by adding black or white. A light value of a hue is called a tint, and a dark value of a hue is called a shade. The arrangement of light and shadow is called chiaroscuro (kyah-roh-sckoo-roh). In Italian, chiaro means “bright,” and oscuro means “dark.” Today, it is more commonly known as “Shading.”

Intensity is the brightness or dullness of a hue. A pure or bright hue is called a high-intensity color. Dull hues are called low-intensity colors. Most artists organize colors following colors together. Color schemes may be monochromatic, analogous, complementary, or split complement.

A monochromatic color scheme uses only one hue. White and black are added in varying degrees to show the different shades and tints of the hue. Analogous colors are found side by side within the color wheel. For example, red, red-violet, red-orange, and orange are close to one another in the color wheel. Although these are different hues, they are related in color. Complementary colors are colors opposite each other on the color wheel. For example, red and green are located opposite each other in the color wheel. A split complement is the combination of one hue and the hues each side of its complement. For example, red-orange, blue and green form a split-complementary color scheme.

## **SPACE AND MOVEMENT**

Space refers to both outer space and inner space, the emptiness or area between, around, above, below or within objects. It may be flat and two-dimensional, such as in painting, or three-dimensional, such as in a monumental sculpture. Positive space is the area occupied by shapes or forms. Negative spaces are the empty spaces between the shapes or forms.

Movement is shown through the direction of line or the arrangement of color within the artistic frame. The size of objects arranged from smallest to biggest also suggest movement. When objects are repeated

within the artistic frame, they make the viewer's eye follow a certain movement.

## **PRINCIPLES OF ORGANIZATION**

The “order” in an artwork is its organization. Order follows a plan that guides the arrangement of objects and images in the artistic frame. The plan may be pyramidal, symmetrical, vertical or radial. Pyramidal plan takes a triangular composition. Thus, the objects and images form a triangle within the artistic frame. Symmetrical plan has two sides of the plan similar and relatively equal. Vertical plan consists of a single vertical figure and/or other object. Radical plan shows the lines of the picture forming radii which meet at a point in the center.

The artistic organizational plan is often harder to see in abstract and non-objective art because these arts are non-representational or non-figurative. In such case, the organization is based entirely on repetition and variety of the elements.

## **UNITY AND HARMONY**

Harmony creates unity by showing similarities of separate but related parts. Unity is oneness that is achieved through the effective use of the elements of art principles of organization. It guides the viewer's eye to

focus on a visual image. Artists arrange the elements within the frame in a way that they relate to each other and to the whole artwork.

Harmony and unity result from the artistic combination and arrangement of the elements of art within the artistic frame or space. Although there may be contrasting elements in the artwork, the viewer still gets the sense that these are used by the artist as a device to contribute to the overall harmony of the artwork rather than create a chaotic whole.

## **VARIETY**

Variety refers to the difference or contrast of elements or objects within an artwork. It makes an artwork interesting rather than dull or monotonous. It is achieved by adding something different to a design to provide a break in the repetition. This may be done through the use of different colors, lines, free form shapes or texture.

## **RHYTHM**

Rhythm is the repetition of design, line or other elements within the frame. Visual rhythm indicates movement and suggests unity form by the repetition of elements. It is created by repeated positive shapes or forms separated by negative spaces or intervals. Rhythm may be created by equal

or regular repetition of patterns or decorative shapes. When there is an original motif or pattern of shapes followed by a second motif, alternating rhythm is created. The repetition of curved lines or waves create a flowing rhythm. Progressive pattern shows shapes or patterns repeating in varying sizes or varying intensity of color.

## **PROPORTION**

Proportion is the aspect of organization that has to do with the comparative size of the parts of a single work. It is the relative relationship of shapes to other shapes within the artistic frame in terms of size, degree, number, etc. When painting human figures in a naturalistic manner, the artist follows the Greek rule of proportion, which is eight-heads-tall. Here, the height of the figure consists of eight measures of its heads. Showing the proportion of human figures to space is aided by perspective, where objects farther from the viewer appear to be smaller than those nearer the viewer. Abstract paintings that distort the natural form of an object are not concerned with proportion nor perspective (Ramirez, Teaching Virtues, Forming Values Through the Visual Arts 32).

## **BALANCE**

No matter how the various parts are put together, we want that sense of equilibrium which we call “balance”. Balance is concerned with

equalizing visual elements in an artwork. It must be seen rather than weighed. One type of balance is formal balance, where equal elements are placed on opposite sides of a central axis. The central axis is the dividing line located at the center of a frame. It may not be visible but imaginary. Symmetry is a kind of formal balance in which two halves of a balanced composition are identical. Artworks in perfect symmetry express dignity, endurance and stability. Radial balance is a variation of symmetry in which the elements of a design come out from the central point of the circle.

Informal balance or asymmetry is the opposite of formal balance. Here, there is a balance of unlike objects and there are no elements that appear to be equal halves or sides. Balance, in this case, relies on the arrangement of objects.

## **PERSPECTIVE**

Perspective is a graphic system that creates the illusion of depth on a two-dimensional surface. Atmospheric perspective is achieved through the use of color. Brightly colored objects seem closer to you and dull-colored objects seem to be farther. Linear perspective shows distance and depth. As parallel lines move away from you, they seem to move closer together toward the horizon. The lines converge at the vanishing point which is located somewhere on the horizon line.

A technique used in human figures that is similar to perspective is the use of proportion. Foreshortening of bodily proportion is used to make a drawing look more naturalistic. The part of the body closest to you look distortedly large while the rest of the body parts appear to move backward into space.

## **THE ANALYSIS OF VISUAL ARTS**

Awareness and understanding of art requires the viewer to have knowledge of its a) form (the elements and principles of organization); b) medium; and c) subject matter and style.

### **A. FORM**

Form encompasses the elements of art and the principles of organization that guide the artists in art-making. It refers to the physical aesthetic qualities of the image. Just as a writer uses words, sentences, and paragraphs in order to put across an idea, the artist uses the elements art and principles of organization to create visual images. The elements of art discussed in this chapter include the qualities that we experience through our senses: line, shape and forms, texture, color, space and movement. The

principles of organization show how sensory properties are organized to achieve a sense of unity and harmony, variety, rhythm, proportion, balance, and perspective. The viewer must understand how the elements of art and principles of design are used by the artist.

To guide the viewer in describing, interpreting and analyzing the form, here are some questions that he/she can answer:

1. What are the dominant elements in the artwork?
2. How are these used?
3. How is the main subject matter treated in relation to the background?
4. How is space used within the frame?
5. How does the dominant element affect you?
6. Is there a balance of forms or do some objects cover most of the frame?

## **B. MEDIUM**

Medium refers to the materials used by the artist. Mediums vary in the different art forms. Painting uses oil, watercolor, acrylic, poster paint, fresco or tempera. Sculpture uses wood, plaster, marble, clay and other tactile materials.



Following are some of the more popular mediums used today in the visual arts:

**Drawing.** This two-dimensional art can be done using chalk, charcoal, pastel or pencil/ and ink on paper. Chalk allows you to have a variety of tonal areas. Through the use of heavy or light pressure you create a blend of shades. Charcoal is burnt wood and therefore creates smudge easily on paper. They come in sharpened sticks or pencils either hard or soft. Pastel comes light and pale color chalks. The dust it creates on paper can remain in place through the use of fixative spray.

Painting in oil is the most popular medium in two-dimensional expression because it offers a wide variety of colors. It is used on canvas and the pigments are mixed with oil. Because they dry up slowly, retouching and reworking are possible. Texture can also be created through a variety of brush strokes and several layers of paint.

Watercolor painting enables the artist to do transparent painting on paper. Although watercolor allows for such effect, the artist has to be skillful enough to work fast and control the colors because it dries up easily and once the colors overlap, they create other color tones.

Acrylic dissolves in water and uses acrylic polymer as a binding agent. Acrylic dry fast, thin and resistant to cracking under temperature and humidity extremes.

Prints fall under three categories a) relief printing, such as woodcut, wood engraving, collagraph and linoleum cut; b) intaglio, which includes etching and aquatint; and c) Planographic process, which includes lithography and serigraphy (silkscreen) and other forms of stenciling. Photography is done with a camera. An image is captured through the lens of camera and is printed on photographic paper through a chemical process. The material used in photography has evolved from film to digital. Film comes in cartridge rolls that are easily mounted inside the camera box. Digital photography emerged through technological developments in computer systems. It does not require the use of film. Instead, images are recorded instantly, which may be viewed in the camera LCD or through the computer. These images may be printed through the computer printer on special printing paper or plain bond paper. (Ramirez, Teaching Virtues, Forming Values Through the Visual Arts 54).

Clay is a medium used in sculpture. It comes in three forms: earthenware, which can be sunbaked or kiln-baked; stoneware, which goes through much higher firing that vitrifies the clay so that it becomes close-

grained and non-porous; and porcelain, which imparts a smooth finish, colour and decorative effects.

Metal and bronze require casting which involves making a mould of terracotta and then plaster of paris, inserting a core and pouring in the molten metal or bronze. Metals have the properties of ductility, that is, they can be drawn out into wires and malleability. They can be shaped by hammering or melted, cast, moulded, or pressed into predetermined shapes. In contemporary sculpture, metals such as bronze, steel, iron and aluminum can be cut, welded, cast, moulded, polished or patinated, producing durable and permanent results.

Wood is commonly used in the Philippines. Some examples of wood used for sculpture are narra, batikuling, kamagong, langka, santol, marang and molave. Aside from their extreme durability, they have a warmth of tone and a natural coloration that ranges from dark brown to yellow and reddish hues, as well as finegrained texture.

Other mediums in sculpture include paper (as in origami), and found objects such as discarded junks driftwood, shells, rubber tires and many other materials that have not been traditionally used in are assembled into artworks (Datuin et al. 37-40).

In photography, films are used for analog camera. The film is developed and the negative images are printed in photographic paper using special kinds of chemicals. Digital cameras do not make use of film. Instead, images are viewed directly through its camera LCD or through the computer.

In installation art, a variety of materials can be used to construct or assemble the structure. Iron bars, metal sheets, bottles, glasses, light bulbs and many other found or recycled objects are put together using welding techniques or adhesive formulas. The environment (trees, shells, water, wind, etc.) and different kinds of lighting, within the artwork and outside it, may also be employed in installation art.

To guide the viewer in describing, interpreting and analyzing the form, here are some questions he/she can answer:

1. What is the medium used by the artist?
2. Does this medium enhance the beauty of the image?
3. How well does the medium selected show the artistic representation?
4. If the artist chose another medium, do you think the same effect will be achieved? Why and how?

## **C. SUBJECT MATTER**

Subject matter is what the artwork is all about. It may be a human figure, a landscape, a commemoration of an event, or an idea or feeling made visible through visual art.

To guide the viewer in describing, interpreting and analyzing the form, here are some questions he/she can answer:

1. What is the main figure in the artwork?
2. How do other figures in the artwork affect the main figure?
3. What is the significance of the figure/s to you in terms of personal, historical, social, or political value?

## **STYLE**

The treatment of the artwork's subject matter is very much affected by artistic style. Artists are recognized by their viewers and the art world through their style. "The manner which artists express themselves constitutes their style. Style gives us that body of characteristics that identifies an artwork with an individual, a historical period, a school of artists, or a nation, for example, realism, expressionism, abstract and so on" (Sporre 14).

To guide the viewer in describing, interpreting and analyzing the form, here are some questions he/she can answer:

1. What particular characteristics does this artwork have that are also present in other works by the same artist?

Describe the use of elements of art and principles of design that identify the artwork with other works done in the same era or movement.

The guide questions provided above can lead to an appreciation of the aesthetic qualities of art. Knowing the a) form (the elements and principles of organization); b) medium; and c) subject matter and style of an artwork give us a ready outline through which to begin a formal analysis of an artwork.

## **ANALYSIS OF THE PROBLEM:**

The researcher understands the importance of drawing in visual arts.

A discussion of the arts focuses on how people communicate their perceptions, responses, and understanding of the world to themselves and to others. Since their first appearance thousands of years ago, the arts have been evolving continually, exhibiting the ability of human beings to intuit, symbolize, think, and express themselves through dance, music, theatre, and the visual arts. Each of the arts contains a distinct body of knowledge

and skills that characterize the power so for each to expand the perceptual, intellectual, cultural, and spiritual dimensions of human experience. This capacity of human beings to create and appreciate the arts is just one of many reasons to teach the arts in the schools. Study and practice in the arts refine students' abilities to perceive aesthetically, make connections between works of art and the everyday lives of people, and discuss visual, kinesthetic, and auditory relationships. Students are taught to locate works of art in time and place, make reasoned judgments about them, and investigate how works of art create meaning. Acknowledging that the arts enhance and balance curriculum, this framework for the twenty-first century implements the visual and performing arts content standards adopted by the California State Board of Education in January 2001. The purpose of those standards, which express in the highest form what students need to learn and be able to accomplish in the arts, is described in the Visual and Performing Arts Content Standards.<sup>1</sup> The standards were developed in response to Senate Bill 1390 (Murray), signed by Governor Gray Davis in September 2000. That bill calls for the adoption of visual and performing arts content standards by the California State Board of Education and states that instruction in the visual and performing arts should be made available to all students. However, as with standards in other curriculum areas, the bill does not require schools to follow the content standards and does not mandate an assessment of pupils in the

visual and performing arts. As stated in the bill, “The content standards are intended to provide a framework for programs that a school may offer in the instruction of visual and performing arts.”<sup>2</sup> The Visual and Performing Arts Framework is designed to help classroom teachers and other educators develop curriculum and instruction in the arts so that all students will meet or exceed the content standards in dance, music, theatre, and the visual arts. Specifically, the framework:

- Presents guiding principles for instruction in dance, music, theatre, and the visual arts.
- Guides the planning, implementation, and evaluation of comprehensive, standards-based visual and performing arts education programs.
- Presents the key content standards for kindergarten through grade eight that provide a beginning point for standards-based instruction; the complete content standards in dance, music, theatre, and the visual arts for kindergarten through grade eight; and the content standards for the beginning or proficient level and advanced level for grades nine through twelve.
- Guides curriculum development for comprehensive, standards-based visual and performing arts education programs (Chapter 4)



- Provides information on the purpose and forms of assessment in the arts (Chapter 5)
  - Presents details on teacher preparation and professional development for each arts discipline (Chapter 6)
  - Provides criteria for the evaluation of instructional materials in the arts for kindergarten through grade eight (Chapter 7)
  - Includes a glossary of terms that appears after the appendixes •
- Provides an extensive list of selected references and resources that appears at the back of this publication.

## **PLANNING, IMPLEMENTING, AND EVALUATING ARTS EDUCATION PROGRAMS**

The careful planning and implementation of comprehensive, standards based visual and performing arts education programs are essential to success. (See Chapter 1 for a discussion of the guiding principles for such programs.) Topics discussed in this chapter are as follows:

- Planning and administering comprehensive, standards-based arts education programs
- Conducting arts education programs at three levels of schooling
- Partnering with the school library staff
- Promoting partnerships and collaborations
- Evaluating arts education programs
- Providing access for all students
- Applying new media and electronic technology

Teachers, artists who teach in the schools, and those who plan or develop local arts education programs will benefit from the content of this chapter because it includes all of the arts within the context of comprehensive visual and performing arts education programs. In addition, administrators, superintendents, principals, curriculum developers, and school board members will find the descriptions in this chapter helpful as they plan arts education programs for all students.

## **PLANNING ARTS EDUCATION PROGRAMS**

Much of the success of educational programs hinges on how well counties, school districts, and schools collaborate, how much the parents are involved, and to what extent colleges, universities, and communities

participate in designing and implementing the programs. All students benefit when the school district governing board, district administrators, school staff members, parents, and the community together acknowledge the arts as basic in education, value the arts, and consider each arts discipline in planning for facilities, resources, professional development, and assessment. Establishing arts education programs in a school or school district requires examining existing site or district programs. In doing so, school or district administrators may want to consider using an assessment tool, such as the Arts Education Program Toolkit.<sup>1</sup> Developed by the Model Arts Program Network School Districts in collaboration with the California Department of Education, the toolkit provides a way for schools and school districts to determine what they have and what they need in their arts education programs. This self-study helps develop short- and long-term plans for the gradual implementation of a standards-based curriculum articulated through the grade levels. The toolkit is but one example of many available self-evaluation and planning processes, each following similar steps. By using it, a district or school site can determine the implementation level of an arts program—foundation, building, or best practices—and identify the next steps to be taken. The use of the toolkit's continuum generates conversation, stimulates research, builds consensus, enhances decision making, and supports planning. As each of the ten focus areas and criteria is discussed, issues arise about the elements valued in an

arts education program for all students. In examining a school or district program, school or district administrators should consider the following areas (identified in the toolkit):

- Standards-based curriculum
- Instruction and methodology
- Student assessment
- Professional development for those implementing the arts education program
- Qualified teachers, personnel, and program administration
- Partnerships and collaborations
- Budgetary needs
- Facilities, logistics, and necessary resources
- Program evaluation
- Time and timing

## **ADMINISTERING ARTS EDUCATION PROGRAMS**

District-level administrators and staff, from superintendents to visual and performing arts coordinators and lead teachers, are key participants in implementing district policies for arts education programs. The first steps

to be taken are to complete a self-study of the current arts education programs; gain the endorsement of a long-range plan by district, school, and community stakeholders; and have the plan adopted by the school district governing board. The long-range plan should include the following elements:

- Allocating personnel and instructional resources, including appropriate materials, equipment, and facilities
- Ensuring that the district has a standards-based arts curriculum for kindergarten through grade eight and high school. Developing collaboration to support the program with school district, community, state, and national resources
- Securing funding and grants for the arts education program within and outside the district

When educators analyze standards-based instruction, many discover that their classroom instruction already follows a standards-based approach. Students are engaged in meaningful work and the creative process, know what is expected of them, can describe what they are doing and why, demonstrate habits of rehearsal and revision, can discuss work in progress in terms of quality, describe what assistance they need, and see their teachers as advocates and coaches. Implementing comprehensive arts

education programs involves different levels of administration: school district, school site, and classroom levels.

## **SCHOOL DISTRICT LEVEL**

In implementing a standards-based visual and performing arts curriculum, district administrators should consider: Short- and long-range plans (How well are arts programs being developed in the short term and over time at the school site and school district levels?)

- Teacher capacity (In what areas do teachers need professional development to teach a standards-based visual and performing arts curriculum?)
- Benchmarks for success in the arts for all students (How do we know students are gaining proficiency in the visual and performing arts standards?)
- Distribution of arts instruction across all grades (How do we implement standards-based arts instruction across the grade levels for all students?)
- Allocation of resources (What teachers, materials, equipment, books, electronic media, facilities, and community partnerships do we need?)

For further information “Continuum for Implementing Arts Education Programs”.

## **SCHOOL SITE LEVEL**

The roles of site administrators and school site councils are crucial to the planning and success of visual and performing arts programs at schools. Although site administrators are not required to be arts experts, they must be advocates for the arts. Accordingly, they must know the content standards and understand the connection between the visual and performing arts standards and the five strands that connect instruction and content. Site administrators must work with school staff members, parents, and the community to set a plan in motion that includes broad-based representation and participation and ensures that all students receive a standards-based curriculum in the visual and performing arts. In addition to establishing a collaborative planning and implementation process, site administrators must ensure that the arts are included in the basic education of all students by:

- Allowing enough time to teach the arts to all students and preparation time for those teaching the arts
- Providing appropriate facilities, necessary equipment, equipment repair, and materials

- Ensuring that subject-centered instruction and arts instruction relating art to other subjects are occurring in elementary school classrooms and that students have access to the arts through appropriate scheduling of teachers and students in subject-centered classes at the middle school and high school levels
- Allowing opportunities for teachers to meet across grade levels and subject areas for planning
- Advocating the importance of the arts for all students to parents and members of the community
- Providing opportunities for exhibitions and performances of works in progress and final products in schools and in the community as curricular and co-curricular educational experiences
- Providing opportunities for community artists and performers to collaborate with teachers in delivering a standards-based visual and performing arts curriculum to students in classrooms and in community museums, galleries, and performance venues
- Providing time for periodic evaluation of the arts education program at the school level



## **CLASSROOM LEVEL**

In implementing a comprehensive, standards-based visual and performing arts curriculum, teachers will:

- Design and conduct instructional activities aligned with the standards.
- Evaluate student work and make fair and credible judgments of quality.
- Manage data and plan instruction accordingly.
- Communicate specific expectations and provide explicit feedback to students.
- Use student feedback to improve arts instruction.
- Teach students to evaluate their own work.
- Be relentless in pursuit of improved performance.
- Understand the community's expectations for student performance.

## **CONDUCTING ARTS EDUCATION PROGRAMS**

The elements and benefits of high-quality, comprehensive, standards-based visual and performing arts programs implemented at the

elementary school, middle school, and high school levels are described as follows. Expectations for teachers and students are included.

## **ELEMENTARY SCHOOL LEVEL**

Arts programs in the early grades provide essential first steps for students as they develop their ability to communicate their thoughts, feelings, and understanding concerning the world around them. Through the arts the students gain the knowledge and skills needed to express their ideas creatively in verbal and nonverbal ways. The programs should include performing and experiencing the arts as well as talking, reading, and writing about them. The delivery of programs to help students achieve the arts content standards may involve the collaboration of credentialed arts specialists, classroom teachers, professional artists, and other community resource persons to support standards-based arts experiences. For example, the classroom teacher, who knows the curriculum, can provide follow-up lessons after a visit by a guest artist or a community performance and can make connections, highlight relationships, and introduce applications as appropriate. Teachers, knowledgeable about the artistic and aesthetic development of their students, should respect the students' self-expressions. They should include activities in the arts that relate to the interests of the students, such as artwork and performances initiated, designed, and completed by the students, and should balance student-

initiated and teacher-directed activities. In addition, by having students read literature about the arts and artists that includes stories, biographies, and histories of dance, music, theatre, and the visual arts, the teacher helps the students understand the connections between the creative work they do and that done by others.

## **MIDDLE SCHOOL LEVEL**

Exploration, an important part of a middle school arts program, should include all the requisites of the standards-based elementary-level program with essential additions. Courses in the four arts disciplines (dance, music, theatre, and the visual arts) are designed to increase and refine students' knowledge and skills beyond those learned at the elementary school level. Students may experience one or all four arts disciplines to expand their knowledge and skill and to make personal connections with the world, the school, and themselves. When students are taught by specialists in each discipline, they should continue their development in the five strands of each of those disciplines. Strategies for implementation may include a rotation or exploratory schedule for all students along with yearlong courses for students interested in more in-depth study in one or more of the arts. In middle school arts specialist teachers should direct students to achieve the content standards within each discipline. School district and school administrators and faculty should

collaborate with visiting artists and community arts resources to provide a comprehensive arts program for all students that is standards-based and relevant. Middle school students should begin to develop a firm foundation in the arts disciplines to be prepared for more focused study in one or more of the arts in high school. Accordingly, articulation needs to occur between the middle school and high school arts teachers.

## **EVALUATING ARTS EDUCATION PROGRAMS**

Once a school district has adopted a policy on arts education and has begun to implement a long-range plan for arts education, it should consider ongoing program evaluation. The program should be reviewed continually to identify areas needing improvement. After students, parents, teachers, administrators, and community members have submitted their comments on the proposed evaluation, it should be revised and expanded, including providing a new timeline. A structured, ongoing evaluation of the visual and performing arts education program and implementation plan should provide a general profile of what has been accomplished, what is still needed, and what would revitalize the program. An ongoing arts education committee can be effective in monitoring the implementation process and keeping the school board, the district superintendent, the school staff, and the community updated on progress. A preliminary self-evaluation instrument may include questions designed to collect baseline data for

comparing program results later. Such questions may include asking why the program has been effective and successful, what the contributing factors have been, which resources have been particularly effective, and what has been left undone. In the revision and expansion of the arts education program and implementation plan, focus should be placed on what financial and human resources are available to expand a program, what changes have occurred in the student demographics in the school or district that require program changes, and what kind of professional staff development is needed. Answers to such questions provide information and data that drive longterm planning efforts. Therefore, because additional program goals and tasks may become evident, the cycle of planning, implementing, and evaluating begins again. As plans and objectives are accomplished, revised, and expanded, the focus should remain on providing a high-quality, standards-based education in the visual and performing arts for all students at each grade level.

## **KEY CONTENT STANDARDS**

Each arts discipline and artistic process has many entry points throughout the grades. Because particular ideas, concepts, and experiences are critical to student achievement at certain times in their artistic and cognitive development, the standards provide students with a picture of what is essential to know and be able to do, kindergarten through grade

eight, in each of the four arts disciplines. The key content standards provide a beginning point for standards-based instruction in each of the elementary school and middle school grades, focusing on fundamental content that students with any level of prior knowledge need to move to the next level of understanding and expression. Like the complete standards, the key standards build up content in each successive grade level and spiral throughout the curriculum for kindergarten through grade eight. They are essential in preparing students for beginning-level high school arts courses in which they engage in more focused and independent work.

## **KINDERGARTEN**

Kindergarten students dance, sing, act, and paint, exploring their world through their senses and improving their perceptual skills, so important to learning and performing in the arts. They can act like cats; move to music, rhythm, and sounds; and turn everyday movements such as walking and jumping into dance. Listening to music, they repeat the tempo with rhythm sticks and pretend and act out the stories they hear and the pictures they see by performing group pantomimes and improvisations. They like to talk about what they see in pictures and use glue and scissors with enthusiasm while learning about line, color, shape, texture, value, and space in the world around them and in works of art. While learning vocabulary in each of the arts disciplines, they see, listen, and respond to

dance, music, theatre, and the visual arts from various cultures and time periods. For kindergarten students the arts are among their first exciting adventures in learning. They are beginning to develop the vocabulary and skills unique to the arts.

## **DANCE**

Students learn many ways to move through space and respond to their teacher's instructions to hop, turn, wiggle, or be still. They use this ability to control their movements, express ideas, and respond to different types of music. By learning folk and traditional dances, they can talk about how the dances are the same or different by using such terms as costume, speed, and force. They also learn to distinguish between everyday movements and dance movements.

## **MUSIC**

In music students sing and play instruments, become aware of music in their daily experience, and learn about music from various cultures. Creating movements in response to music helps them connect to dance and discern variations in rhythm, tempo, and dynamics.

## **THEATRE**

In theatre students learn the difference between an actor portraying an imaginary character and a real person. Like actors, they begin to use

their senses to observe the world and people and re-create in their minds a feeling or situation to help with character development. They learn that sense memory, which involves sight, smell, touch, taste, or hearing, is an important skill for actors to develop. With their newly acquired skills, they can retell a familiar story, myth, or fable and enjoy adding costumes and props to their performance. By portraying firefighters, teachers, and clerks, they learn acting skills. And by developing important skills through working together in dramatizations, they begin to understand what it means to be a member of the audience.

## **VISUAL ARTS**

In the visual arts students may walk together and observe the repeated patterns made by the leaves on a tree or the bricks on the side of a building. They also may identify lines, colors, shapes and forms, and textures and observe changes in the shadows and in sunlight. And they may begin to talk about perspective, noticing how objects appear to be larger when close and smaller when far away. Students use this visual information to create works of art on paper and in three-dimensional constructions, using geometric shapes and lines that express feelings. Then they advance into analysis as they discover meaning and stories in works of art and see how other artists use the same lines, colors, shapes, and textures as the students did in their own work. Now they have a vocabulary to use



as they tell why they like a work of art they made and learn about a variety of artwork in the world around them.

### **PROBABLE CAUSES:**

The researcher has identified the following as they probable causes of the problem.

- Lack of confidence among the student
- Fear of making mistakes
- Lack of motivation
- Lack of interest
- Lack of handling pencil

### **DEVELOPMENT OF PROPOSITION:**

Though the researcher has identified a list of probable causes. He feels that the different causes operating together in difficulties in drawing so he proposes the following.

- Introduce what is drawing.
- How to select pencils.
- How to use pencils.
- Students need more practice in drawing.
- How to select color and use it.

- Students need more examples in identification of simple present tense.

### **ACTION HYPOTHESIS:**

Integrating visual arts activities into the upper primary curriculum can enhance the drawing skills of students.

### **PLANNING FOR INTERVENTION:**

The research has opted for the students of Villipathiri Panchayat Union Middle School that the benefits of the action research may reach the upper primary section of the rural area where more concentration is needed to improve the quality of education.

### **TOOL:**

To study the developing, the skill of identification of drawing skills among the pupils of standard the investigator selected a pre-test and a post-test drawing skill questionnaire.

### **THE TARGET GROUP:**

The target group consist of 40 pupils (both boys and girls) from VI to VIII Standard students of Panchayat Union Middle School, Villipathiri at Aruppukkottai Block. The entire group of students are from rural background. The student's level of achievement is also different. The

classroom is also with gifted students, average children and slow learners. The investigator was in a need to fulfill the need of all those groups.

### **DURATION OF THE INTERVENTION:**

The intervention was designed for four weeks. The investigator taught what is drawing and what the types of drawing are and how to draw. All the explanations were given in order to give better understanding students were tested by the investigator through pre-test. Drawing skills were introduced to the target group is faithfully recorded both in pre - test and post - test. The test scores were analyzed before and after the intervention.

### **EXECUTION OF INTERVENTION:**

Once it was decided to give intervention to the pupils of VI to VIII standard of drawing skill effectively and the activities were planned, they were executed in the same spirit, wasting no time. The activities carried out by the investigator are given hereby.

### **ACTIVITY -1:**

#### **OBJECT TRACING**

Object tracing is one of the most straightforward drawing ideas to engage children because all they need is an everyday object to trace. They can experiment with tracing objects of various shapes and sizes, and it can

help younger children practice their fine motor skills as they hold different objects and trace around them.

**You'll need:**

- Any object to trace. Objects can include shoes, kitchen spatulas, toilet paper cardboard rolls, spoons, forks, or Legos—literally, anything goes!
- Pencils or markers
- Paper

Place the object onto the paper and trace around it with either pencils or markers. Trace one big item, color it in, or trace multiple items to create a unique design.

**ACTIVITY - 2:**

**DRAWING ON POPSICLE STICKS**

This drawing idea is an easy way to expand creativity using a medium other than paper. You will need craft sticks or tongue depressors and a pack of markers.

Have children draw and color directly on the popsicle sticks and watch the masterpieces come to life. For an added step, grab a glue gun and glue the sticks together to form a sculpture.

## **ACTIVITY -:3**

### **OBSERVATIONAL DRAWING**

Observational drawing is drawing what you see in front of you. Your subject could be a still life of an object, a landscape, or even a person. The goal is to present what you see as realistically and close to form as possible.

This activity is a great way to develop early math skills, such as recognizing size, shape, and proportions. What you will need:

- Paper
- Pencil
- Eraser (optional)
- Other materials like crayons, colored pencils, or markers
- Object or item to draw

Set up your art materials beside whatever you want to draw. Then, outline the object that you are drawing. Next, observe the object periodically as you draw to ensure you get the shapes and proportions right.

Younger children will mostly focus on the general shape and colors of the objects, while older children will add details like texture and proportions.

When introducing younger children to observational drawing, ask them about the shapes and sizes they see and then guide them on how they can translate that to paper.

For example, if the object is a flower, have the child start with the center shape first and then move on to the other shapes to create the petals. Then they can move on to the stems and leaves until the entire flower is complete.

#### **ACTIVITY -4:**

#### **DOODLING**

Children can turn their doodles into art with just a simple piece of paper and colored markers.

Start by encouraging children to scribble or draw different shapes with a single line using a black marker on a piece of paper. Then they can fill in the various shapes created with colors and patterns. This activity is as easy as it is fun and lends to a quick clean-up.

#### **ACTIVITY -5:**

#### **WATERCOLOR OR FINGER PAINTING**

Allow young children to paint using watercolors or their fingers. They can draw animals, shapes, or even write their names. They can even

use other objects to add texture or designs to the drawings, such as forks, combs, or sponges dipped in paint.

### **ACTIVITY -6:**

#### **PAVEMENT ART**

Using sidewalk chalk, draw an obstacle course or hopscotch grid for children to play on. Provide different colors of chalk and encourage children to draw any shapes or pictures they like.

### **DATA COLLECTION AND ANALYSIS:**

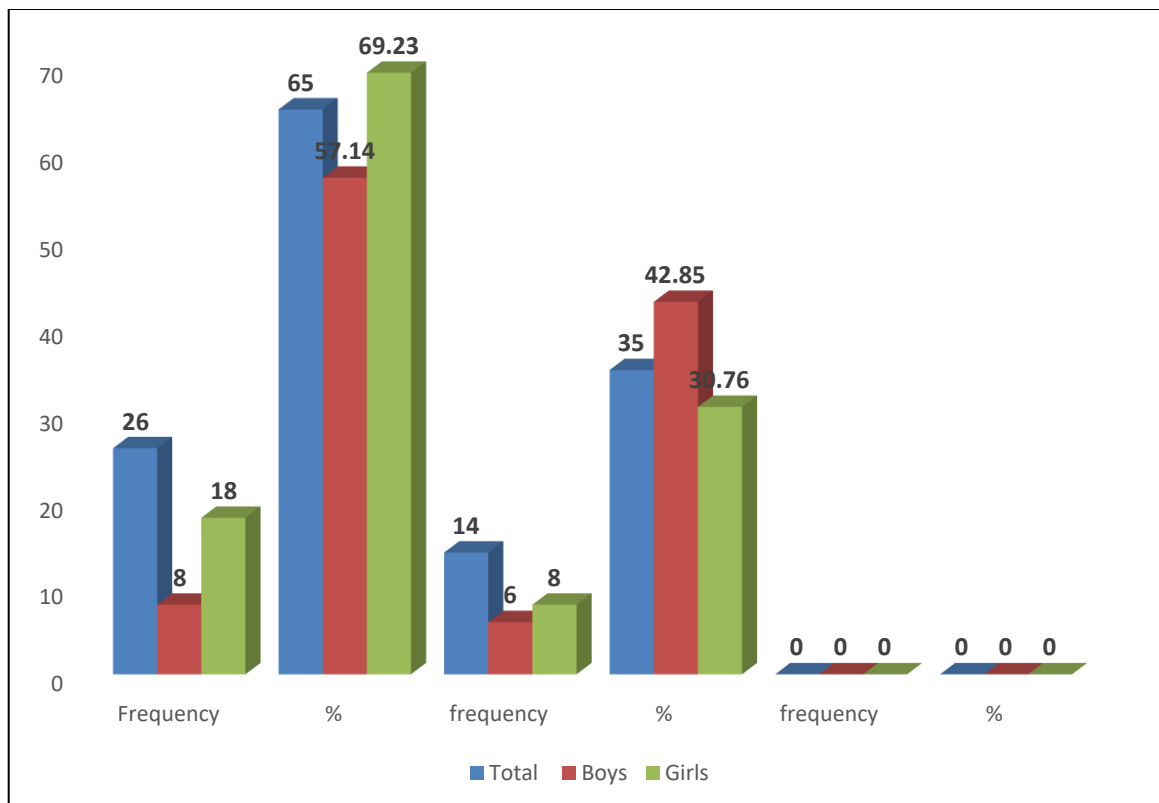
The drawing skills were tested by the investigator through conducting pre - test. The student got very low marks. So, the investigator decided to give intervention through various activities to the student's improvement was observed by the investigator. The intervention was very effective and useful.

After the intervention the post test was conducted to know the concept of simple present tense. The students got maximum marks. A vast difference in the marks was noticed between the pre - test and post test marks were (given by the drawing teacher) tabulated their percentage was calculated.

## PRE-TEST SCORE

Subject Classification	Test	Below Average		Average		Above Average	
		Frequency	%	frequency	%	frequency	%
Total Number of Students	Pre	26	65	14	35	-	-
Boys	Pre	8	57.14	6	42.85	-	-
Girls	Pre	18	69.23	8	30.76	-	-

## BAR DIAGRAM DEPICT THE PRE-TEST SCORE

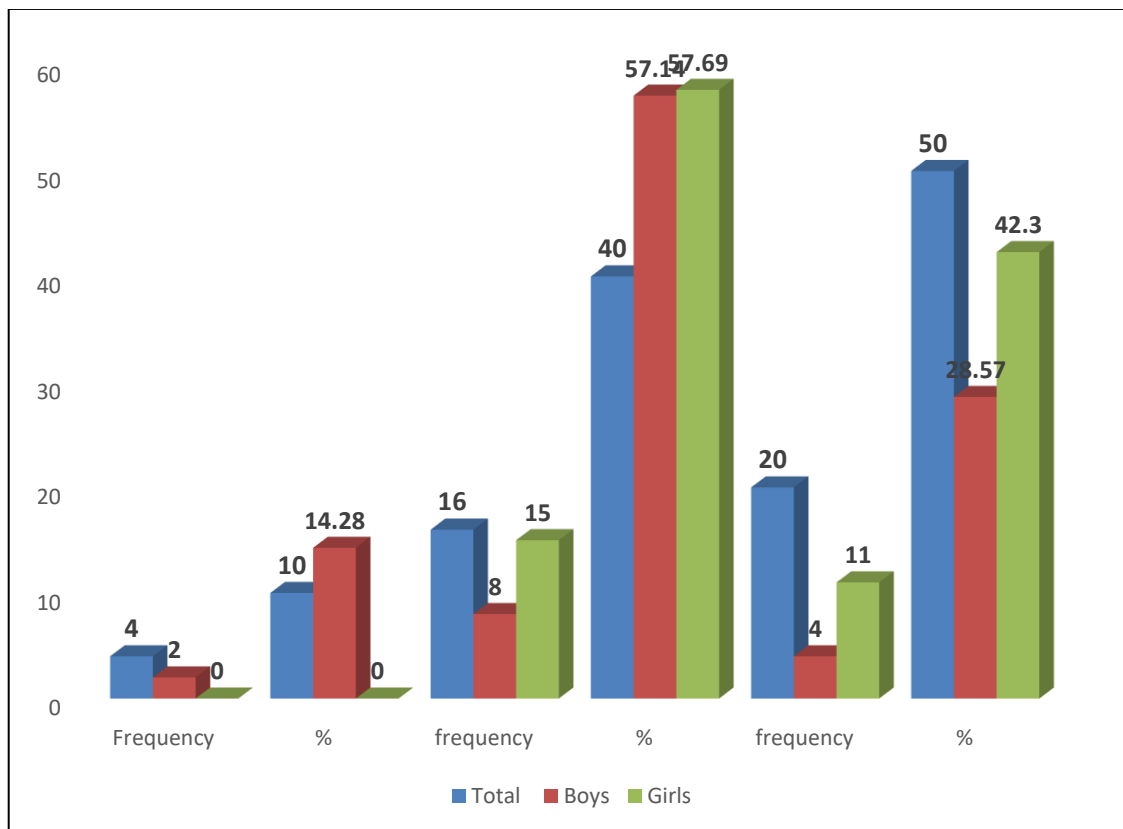




## POST-TEST SCORES

Subject Classification	Test	Below Average		Average		Above Average	
		Frequ ency	%	freque ncy	%	freque ncy	%
Total Number of Students	Post	4	10	16	40	20	50
Boys	Post	2	14.28	8	57.14	4	28.57
Girls	Post	-	-	15	57.69	11	42.30

## BAR DIAGRAM DEPICTED THE PRE-TEST SCORE



It is known from the above tables that in the Pretest 26 of the pupils have recorded below average 14 of them average and 0% of them above average. But in the post - test, 4 are in the below average 16 are in the average 20 are in the above average category.

Like that, in the pretest among 18 girls are in the below average category and 8 girls in the average category and 0 girls in the above category. But the post-test 0 in the below average category. 15 girls in the average category and 11 girls in the above average category.

### **DECISION MAKING AND REFLECTION:**

It is proved from the data analysis that the investigator brought the considerable improvement in the upper primary standard (6 to 8) pupils from the Panchayat Union Middle School, Villipathiri in developing the drawing skills. The students who felt shy and fear to draw and they cannot comprehend the picture. After the intervention the pupils freely draw the picture without any fear and shy. But the student can't draw perfectly and comprehend the text. The intervention brought satisfactory result.

There is a scope of improvement with variety of exercise given in drawing skills. The duration of intervention was at nearly annual examination. So, the investigator was in a condition to terminate

intervention. During the intervention almost, everything they went quite rightly and orderly. The expected result came out with almost satisfaction.

## **RESULTS**

The finding of this study showed that, there were improvements in drawing skills of the students after 6 weeks of intervention. The result showed that significant improvement in the performance of the students. The intervention proved that the students achieved the expected learning outcomes. The data collection and tabulation were the evidence of the successful intervention.

## **RECOMMENDATIONS**

The following suggestions are recommended for future research based on the finding of this study.

**One unit** (equivalent to one yearlong course or two semester courses) is required in any of the following categories: dance, drama/theater, music, or visual arts.

**Intent.** The intent of instruction is to provide a meaningful experience and breadth of knowledge of the arts so that students may apply their knowledge and experience to the creation of art and/or are better able to understand and appreciate artistic expression on the basis of that experience and knowledge.

The intent of approved visual and performing arts (VPA) courses must be directed at acquiring concepts, knowledge, and skills in the arts disciplines rather than using artistic activities to fulfill non-artistic course objectives.

**Pre-requisites.** Acceptable courses need not require any prerequisite courses.

**Co-curricular Work.** Work outside of class must be required (e.g., portfolio/performance preparation, reading, writing, research Projects, and/or critical listening/viewing).

**Visual Arts.** Examples of acceptable courses include painting, drawing, sculpture, art photography, print making, video/film production as an art form, contemporary media, ceramics, and art history. Examples of unacceptable courses include craft courses, mechanical drafting, Web page development, yearbook, and photography offered as photojournalism (e.g., as a component of a yearbook or school newspaper publication).

- Remind them that you are drawing for fun. Sometimes a lack of enthusiasm is due to insecurity. Ensure them that there is no right or wrong way to draw.
- Focus on the process and not the end product. You can do this through activities like doodling, drawing to music, and concentrating on abstract art.

- Showcase children's artwork on classroom walls. This simple gesture can help increase children's confidence in their ability.
  - Use drawing prompts to help reluctant artists out of their shells and engage their imaginations. Many guided drawing items and instructional videos are available to help you get started. Art for Kids Hub on YouTube has hundreds of options for you to choose from.
  - Share art activities with families in your daily reports or preschool newsletters as a way to partner together for a strong home-to-school connection.
- Teacher should be organizing extra activities for the students.
  - Students should be motivated and encouraged to use online worksheets to enhance their knowledge in drawing skills.
  - Technology based (e-resources) should be use in learning session.
  - Teacher should monitor the involvement of all kinds of students to participate the group activity.
  - Further researches may conduct their studies on picture reading that could improve student's performances in drawing skills.

## **CONCLUSION**

The most important lesson the researcher gained after this study was that there is need to make plan for courses from kinder garden to secondary schools with the aim to train new educators on how to draw and how to use proper pencils for drawing. Drawing is a skill that is taught, learned, practiced and developed. It's just like

any other skill such as playing a musical instrument, or learning a sport. It takes knowledge and practice to develop it. Anyone can learn how to draw, including you. Preschool drawing activities shape children's fine motor and hand-eye coordination skills. They also offer self-expression opportunities and sensory play to encourage their development. Drawing can be therapeutic and offers a chance for children to tap into their imaginations and get creative.

The integration of drawing skills into the study of science can be a powerful approach to enhancing student learning and understanding. By providing a visual and kinesthetic dimension to the study of science, drawing can facilitate the comprehension of complex concepts, promote critical thinking, and foster effective scientific communication. As such, incorporating drawing-based activities and exercises into science education can be a valuable strategy for improving student engagement, understanding, and overall performance in the sciences.

Based on the finding of this study, various activities and practice based (expert in drawing) and technology-based e-resources like you tube videos can be used to teach the drawing skills (visual arts) for better understanding. The pupils were confident in drawing skills from given intervention.

## **BIBLIOGRAPHY**

- The Arts: A Competitive Advantage for California. Prepared by the Policy Economics Group. Sacramento: KMPG Peat Marwick and the California Arts Council, 1994.
- Arts Education Program Toolkit: A Visual and Performing Arts Program Assessment Process. Sacramento: California Department of Education, 2001.
- Arts Work: A Call for Arts Education for All California Students. Sacramento: California Department of Education, 1997.
- Renkl, A., & Scheiter, K. (2017). Studying visual displays: how to instructionally support learning. *Educational Psychology Review*, 29(3), 599–621.
- Richland, L. E., Begolli, K. N., Simms, N., Frausel, R. R., & Lyons, E. A. (2017). Supporting mathematical discussions: the roles of comparison and cognitive load. *Educational Psychology Review*, 29(1), 41–53.
- Schmeck, A., Mayer, R. E., Opfermann, M., Pfeiffer, V., & Leutner, D. (2014). Drawing pictures during learning from scientific text: Testing the generative drawing effect and the

prognostic drawing effect. *Contemporary Educational Psychology*, 39(4), 275–286.

- Schmidgall, S. P., Eitel, A., & Scheiter, K. (2019). Why do learners who draw perform well? Investigating the role of visualization, generation and externalization in learner-generated drawing. *Learning and Instruction*, 60, 138-153.
- Schnotz, W. (2014). Integrated model of text and picture comprehension. In R. E. Mayer (Ed.), *The Cambridge Handbook of Multimedia Learning*, 2nd ed (pp. 72–103). New York: Cambridge University Press.
- Schnotz, W., & Kürschner, C. (2008). External and internal representations in the acquisition and use of knowledge: Visualization effects on mental model construction. *Instructional Science*, 36(3), 175–190.
- Schnotz, W., & Wagner, I. (2018). Construction and elaboration of mental models through strategic conjoint processing of text and pictures. *Journal of Educational Psychology*, 110(6), 850–863.
- Schwaborn, A., Thillmann, H., Opfermann, M., & Leutner, D. (2011). Cognitive load and instructionally supported learning with provided and learner-generated visualizations. *Computers in Human Behavior*, 27(1), 89–93.



## PHOTOS





























## **PRE-TEST AND POST-TEST QUESTIONNAIRE**

1. Which of the following is NOT a fundamental element of drawing?

- a) Line
- b) Shape
- c) Color
- d) Texture

Answer: c) Color

2. What technique is used to create the illusion of three-dimensional space on a two-dimensional surface?

- a) Shading
- b) Perspective
- c) Proportion
- d) Composition

Answer: b) Perspective

3. Which of the following is NOT a type of line in drawing?

- a) Contour line
- b) Implied line
- c) Diagonal line
- d) Organic line

Answer: d) Organic line

4. What is the term used to describe the arrangement of elements within a drawing?

- a) Balance
- b) Rhythm
- c) Emphasis
- d) Composition

Answer: d) Composition

5. Which of the following is NOT a type of shading technique?

- a) Hatching
- b) Cross-hatching
- c) Stippling
- d) Blending

Answer: a) Hatching

6. What is the term used to describe the relationship between the different parts of a drawing?

- a) Proportion
- b) Scale
- c) Rhythm
- d) Balance

Answer: a) Proportion

7. Which of the following is NOT a type of drawing medium?

- a) Pencil
- b) Charcoal
- c) Acrylic paint
- d) Watercolor

Answer: c) Acrylic paint

8. What is the term used to describe the arrangement of light and dark areas in a drawing?

- a) Value
- b) Contrast
- c) Tone
- d) Chiaroscuro

Answer: d) Chiaroscuro

9. Which of the following is NOT a type of drawing style?

- a) Realism
- b) Impressionism
- c) Minimalism
- d) Surrealism

Answer: c) Minimalism

10. What is the term used to describe the illusion of depth in a drawing?

- a) Perspective
- b) Foreshortening
- c) Overlap
- d) All of the above

Answer: d) All of the above

11. Which of the following is NOT a type of drawing tool?

- a) Pencil
- b) Eraser
- c) Paintbrush
- d) Ruler

Answer: c) Paintbrush

12. What is the term used to describe the arrangement of shapes and forms in a drawing?

- a) Composition
- b) Balance
- c) Rhythm
- d) Emphasis

Answer: a) Composition

13. Which of the following is NOT a technique used to create texture in a drawing?

- a) Stippling
- b) Crosshatching
- c) Blending
- d) Scumbling

Answer: c) Blending

14. What is the term used to describe the relative size of objects within a drawing?

- a) Proportion
- b) Scale
- c) Perspective
- d) Foreshortening

Answer: b) Scale

15. Which of the following is NOT a type of drawing subject?

- a) Landscape
- b) Portrait
- c) Abstract
- d) Sculpture

Answer: d) Sculpture

16. What is the term used to describe the relationship between the different values in a drawing?

- a) Contrast
- b) Harmony
- c) Emphasis
- d) Balance

Answer: a) Contrast

17. Which of the following is NOT a type of drawing medium?

- a) Ink
- b) Pastel
- c) Gouache
- d) Oil paint

Answer: d) Oil paint

18. What is the term used to describe the sense of movement or rhythm in a drawing?

- a) Rhythm
- b) Emphasis
- c) Balance
- d) Harmony

Answer: a) Rhythm

19. Which of the following is NOT a type of drawing technique?

- a) Hatching
- b) Stippling
- c) Blending
- d) Sculpting

Answer: d) Sculpting

20. What is the term used to describe the focal point or center of attention in a drawing?

- a) Emphasis
- b) Balance
- c) Proportion
- d) Rhythm

Answer: a) Emphasis

21. Which of the following is NOT a type of drawing paper?

- a) Watercolor paper
- b) Bristol board
- c) Canvas
- d) Newsprint

Answer: c) Canvas

22. What is the term used to describe the arrangement of light and dark areas in a drawing?

- a) Value
- b) Contrast
- c) Tone
- d) Chiaroscuro

Answer: d) Chiaroscuro

23. Which of the following is NOT a type of drawing medium?

- a) Graphite
- b) Chalk
- c) Marker
- d) Oil paint

Answer: d) Oil paint

24. What is the term used to describe the relationship between the different elements in a drawing?

- a) Composition
- b) Balance
- c) Rhythm
- d) Harmony

Answer: d) Harmony

25. Which of the following is NOT a type of drawing style?

- a) Expressionism
- b) Cubism
- c) Photorealism
- d) Sculpture

Answer: d) Sculpture