

THE EFFECT OF SLIDE AND SOUND LEARNING
EXPERIENCES ON THE OUTDOOR-LIFE
CONTENT DRAWINGS OF NINTH AND
TENTH GRADE STUDENTS ENROLLED
IN STUDIES OF ART



Michael Sznak

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ABSTRACT

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This study was aimed at determining whether learning might be enhanced by employing topically related slide-tape and slide-talk programs to Ss learning realistic outdoor content drawings. Twelve such programs were prepared and administered. Ss were chosen from four regular high school art classes; 2 from level 3 and 2 from level 4. Total N=76. Control and experimental groups were selected at each level. Verbal instructions and demonstrations were identical for all groups. Only the two E groups received treatment of 5 min. s/t programs preceding each 40 min. drawing sessions. There were 12 drawings from each S to evaluate: Pre-Test, 10 Drawing Units and Post-Test. Three Art Specialists served as judges, using the Outdoor Drawing Rating Scale. Results revealed an interesting trend. No significant differences were found for the first 5 drawings; both C and E groups progressed at about the same rate. However, from drawing 6-10 the E groups performed increasingly better than the C groups. It may be concluded that treatment effectiveness increases with time and practice. Overall results show that both E groups performed better than the two C groups and this can be attributed to the treatment received.

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A Note to the Reader

The title of this report refers to the media presentation used throughout the experiment as "Slide and Sound Learning Experience" while throughout the report references are being made variably to "slide-tape" and "slide-talk" programs.

Although it is rather unconventional to begin research reports with an explanatory note, perhaps some possible confusion may be avoided at this early stage by the following information.

Originally, the media presentation was planned exclusively through slide and tape programs. However, presentational change became a necessity after the first three slide and tape programs were concluded. Preliminary progress checks of the completed drawings by the students of the two experimental groups revealed insignificant image retention from the slides shown to them. This slow progress may have been attributed to the lifelong passive viewing habit developed in front of the television set by the generation of the participating young students. Hence the change was implemented from "slide-tape" presentation to the "slide-talk" format, and this latter method fostered more attentive viewing through question based student-teacher interaction.

Slide and tape presentation then was used with the two half-hour long motivational content programs, A Vessel of Art: The Canadian Canoe Part One and Part Two. In addition,

only the first three Drawing Units were presented to the two experimental groups with the tape portion along with the slides. The remaining seven Drawing Units were slide and talk programs.

Although the "slide-talk" programs may have been more effectively (see Result Section) reflected through the produced drawings of the participating two experimental groups, no wider inferences should be implied in regard to advantages inherent in either of the two formats (tape vs. slide) without further relevant research.

PART I

Media Presentation

1. Introduction - Purpose of Media Presentation

The purpose of this evaluation study was to determine (1) whether synchronized slide-tape presentations of drawing instruction might prove beneficial for general classroom use to supplement learning in the field of art, and (2) whether outdoor life drawings, done by ninth and tenth grade students, demonstrate improved drawing skill when the motivational presentation included both verbal instruction and an intense visual field of topically related slides.

2. A. Educational Objectives of Media Presentation

The media units were (1) designed aesthetically; (2) composed of relevant contemporary thinking of artists and art educators; and (3) planned for the specific school population.

In terms of anticipated behavioral change, participants were expected to demonstrate increased ability in the realistic-style of sketching and drawing, namely:

- a) in sketching objects found in nature, animals, and people.
- b) in drawing compositions of outdoor life topics (whereby they will be ready to begin real-life

sketching out of doors).

- c) in drawing outdoor-life topic compositions, from imagination through verbal description.

B. Intended Target Audience

The slide tape presentations program combined with the experimental study are prepared to be used as part of a proposed larger curriculum design, "The Canadian Shield Curriculum".

"The Canadian Shield Curriculum" consists of a structured series of intended learning outcomes, along with a series of planned learning experiences. They are planned as special content instructions for senior high school students for the entire academic year. The general objective of the planned curriculum is to foster the physical, psychological and cognitive development of the whole person to his highest potential.

The course of studies is planned to culminate before the end of the academic year in a canoe trip, of approximately three weeks duration, into the wilderness region of The Canadian Shield, attended by all the participants. Preceding this trip, studies of the entire academic year are planned with learning outcomes in (1) knowledge (facts, concepts, and generalizations); (2) techniques (cognitive and psychomotor), and (3) values (norms and predictions)--all containing environmental relevance to the geographical region to be

visited by the target population.

Among the planned creative activities of the target population, they will be expected to do extensive outdoor sketching and painting in the realistic style. Part of their year-end art evaluation will be based on outdoor drawings and paintings brought back from their long canoe trip.

C. Outline of Content and Form of Presentation

The complete presentation encompasses a series of twelve units. Each unit contains a series of slides with an accompanying synchronized cassette tape. Two of these units are longer slide-tape programs, with art appreciation content.

The synchronized slide-tape programs make use of standard 2" x 2" topic-related content slides packed in Kodak Carousel gravity feeding trays. The cassette tapes on the non-amplified track have inaudible (1000 cycles) cue signals recorded, controlling slide change automatically.

There are 410 slides, placed in four trays. The two art-appreciation programs are in 80-slide capacity trays. The remaining ten units contain approximately 25 slides each, contained in two 140-slide capacity trays. Trays and tapes are packed in hardbox containers of library shelf size. These containers include a Teacher's Guide Book or manual for the user, along with

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script and index of slides, assuring easy use of the units by anyone wishing to do so.

The media units can be used for small-group viewing on the rear-screen projection unit of the Singer Graflex Caramate Automatic Cassette Slide-Sound Projector. For larger groups, any remote controlled unit of Kodak Carousel type slide projectors can be used by means of wired connection through a Synchronizer Unit to any four-track tape-recorder. Manual change is also possible by using the script cues of the user's manual.

The art-appreciation program, entitled "A Vessel of Art: The Canadian Canoe" consists of two parts (80 slides) each. Part One have the following content: (a) historical paintings of early exploration of Canada by canoes, (b) the development of canoes and kayaks, (c) methods of using canoes, (d) canoes of Eastern and Western Indians and the Fur Traders, and (e) canoes of the present, recreational and competitive use of them. Part Two contains 80 slides of the works of six artists: Paul Kane, G. Krieghoff, F. Hopkins, F. Verner, W. Armstrong, and F. Schoonover. The final section of this unit includes paintings and sculptures of contemporary artists.

The technical instructional ten units contain approximately 25 slides each (for 5-minute instruction, followed by 40-minute practical studio works by students);

these are slides of "drawing" instructions, real life photographs of objects, animals, and people, according to the topics of the units.

The content of the twelve slide-tape programs is as follows:

1. A Vessel of Art: The Canadian Canoe

Part One - Art appreciation and Motivational content

2. A Vessel of Art: The Canadian Canoe

Part Two - Art appreciation and Art techniques content

* Drawing Instructional Unit I

3. Drawing the Human Figure No. 1

4. Drawing of Trees

5. Drawing of Plants, Bush, Grass and Rocks

6. Drawing Canoes, Kayaks, Paddles, and Tents

7. Drawing Mountains, Rivers and Lakes

Drawing Instructional Unit II

8. Drawing the Human Figure No. 2

9. Drawing in Perspective

10. Drawing of Animals (moose, bear, deer)

11. Drawing the Human Figure No. 3

(action drawing of paddling, portaging, etc.)

12. Selective Sketching of the Outdoor Composition

D. Procedures

(1) Experimental group. There were fifteen sessions planned for the duration of the experimental study. These are as follows:

- Session 1 - Pre-Test (a 20-item drawing test) items given to subjects.
- 2 - "A Vessel of Art: The Canadian Canoe".
- 25 minutes of slide-tape program followed by discussion period.
- 3-7 - Unit I (Five Drawing Sessions, each preceded by 5-minute slide-tape program presentation).
- 8 - "A Vessel of Art: The Canadian Canoe".
- 28 minutes of slide-tape program followed by discussion period.
- 9 - Mid-Progress Test (composition of an outdoor scene of topics from Units 1-5).
- 10-14 - Unit II (Five Drawing Sessions, each preceded by 5-minute slide-tape presentation).
- 15 - Post-Test (a composite drawing of the 20-item Pre-Test subjects).

(2) Control group. There were thirteen sessions planned for this group in the evaluation study. These

are as follows:

- Session 1 - Pre-Test
- 2-6 - Unit I - Five Drawing Sessions
- 7 - Mid-Progress Test
- 8-12 - Unit II - Five Drawing Sessions
- 13 - Post-Test

Thus, the control group followed almost the same program as the experimental group, but without (a) the two major slide-tape presentations, and (b) the ten short (5-minute each) drawing unit slide-tape presentations.

The control group received only verbal drawing instructions, and a routine teacher demonstration at the blackboard before each drawing units.

E. Rationale for Media Selection and Production Design

The tape-slide media selection was based on the following considerations:

- a) projection of art reproductions necessitates longer holding-view time, thus still images are more advantageous than those of the medium of moving images.
- b) slides and tapes are relatively inexpensive to produce and duplicate.
- c) the simple operation and availability of playback equipment.

- d) it is more conducive to structuring for individual needs.
- e) most of the production phases can be executed in the home of the author.

3. A. Production Requirements

The following production stages and equipment were necessary to produce the projected slide-tape programs:

- a) Photography: photographing arts works, real life scenes, objects, animals, and people.
Photocopying from books.
Equipment: single lens reflex camera, close-up lens, extension tubes, color-corrective filters, copy stand, a pair of floodlights (3200 K), slide sorter.
- b) Audio Recording: writing of scripts, selecting background music, clear voiced narrator, taping and editing tapes.
Equipment: cassette recorder, reel-to-reel tape recorder, with three head for sound mixing, Caramate Singer Tape Recorder Player to coordinate visuals with sound and audio cuing the inaudible 1000 cycle automatic advance.
- c) Research: selecting books, printed material of art appreciation and art reproductions.
Visiting libraries, museums, art galleries,

and archives.

d) Finally, producing duplicate slides and tapes.

B. Estimated Cost of Production

The estimated cost of production totalled approximately \$1000.00. This amount was paid by the researcher.

The estimated total cost does not include such expenditures as: travelling to and from out of town museums, galleries and archives, the cost of recording music, depreciation of own equipment, honorarium for narrator, typist, and the judges, and xerox copying of printed materials not permitted to leave libraries.

Note: Only some of the production material has copyright clearance.

PART II

Production Evaluation1. Purpose of Evaluation

The purpose of evaluation was (1) to find out whether the stated objectives were met, and (2) to analyze the accumulated data in order to determine whether the use of the specially developed slide-tape presentation and techniques for training the imagination and visualization through related exercises increased the subjects' perceptual ability and drawing skill.

2. A. Related Research

Buswell (1960), whose research of photographing the eye movements of elementary, high school, and adult subjects, found that longer eye fixation and more detailed examination occurred when subjects were directed to observe specific items in a given perceptual field. Mickish's (Note 1) study supports Buswell's earlier research.

Later, Smith and Bolyard (1966) verified that slides, presented and repeated several times in programmed sequences taught simple concept-formation tasks without verbalization. Their study encouraged the use of slides in the author's program, but with reservation in respect of their finding on verbalization.

VanderMeer (1949) investigated the effectiveness of using films exclusively against the use of film plus study guides and lectures. His findings yielded positive results to the advantage of the latter. VanderMeer's study seemingly contradicts the findings of Smith and Bolyard. However, it should be observed that this conflicting evidence possibly exists only because of the more complex cognitive task involved between simple concept-formation and those of skill-learning abilities. Since the latter is the main objective of this experimental study, narration was used throughout the slide-tape programs.

Dwyer's (1967) study is a cautionary one, concluding that simple illustrations can more effectively teach overall concepts and facilitate transfer of training, than more complex drawings and diagrams that are overburdened by detail. Dwyer's finding guided the selection of slide-illustrations for the technical instructional drawing units (ten) of this study.

Kensler's (1965) study of seventh-graders tried to integrate perceptual training with learning to draw in perspective without significant results. He indicated that different results might have been produced if training to attend appropriate visual cues had preceded the experiment. In another study however, Salome (Note 2) concluded that training in perception increases the ability of children

to see, understand, and communicate through an art medium. While Salome's finding is encouraging to the expected learning outcomes of the proposed experiment, Kensler's result warrants a careful examination of the narration in regard to visual cues.

Wilson (1966, p. 41) studied eighty randomly selected students at the fifth and sixth grade levels.

He found that,

by carefully programming language and structuring experiences related to perceiving paintings, it is possible to alter significantly the perceptual mode fifth and sixth grade students use in perceiving paintings.

Allen (1960), in his review of research in audio-visual communication, inferred that in addition to calling the student's attention to specific visual cues, overt verbalization of responses during visual presentations, followed by practice sessions in the desired skills, increased the learning from instructional media. Allen's interpretation again contradicts the findings of Smith and Bolyard.

Brouch (1971), in her slide-tape experimental study concluded that using audio visual equipment as a supplementary aid proved beneficial for the teaching of art in the elementary classroom. The present experiment is an extension of Brouch's experimental findings.

Salome and Szeto (1976) conducted a study designed

to provide information about the effects of visual search practice and perceptual training upon the amount of information included with university students, supporting the advantage of perceptual training-drawing groups over the convenient non-perceptual drawing groups. Findings supported earlier evidence with elementary (Salome, 1964) and kindergarten children (Salome & Reeves, 1972).

Farley (1973) conducted research comparing preference for visual complexity versus simplicity in relation to national membership, using adult subjects from U.S.A., Korea, China (Hong Kong), India, and Turkey for basic determinants and directions of response. This research suggests the need for stratification by ethnic background for the sample of the author's experiment.

These findings supported and influenced the construction of the art learning experiences that were used in this study. Students were asked to notice specific details of composition, and they responded verbally to questions about what they were viewing. Each of the twelve sessions of slide viewing and instructions was immediately followed by practice drawings.

B. Importance of the Evaluation in Relation to Available Research

There are numerous research findings whereby the effective use of audio visual presentations in education

have been successfully investigated by researchers. The author of this thesis, wishing to avoid presumptuous statements claiming the addition of significant data to available research, simply hopes that his findings will strengthen the possibility of educators using audio visual instruction packages effectively in the teaching-learning situation.

Significant findings arising from this experiment, however, may increase the probability that the author's proposed "Canadian Shield Curriculum" may gain acceptance for implementation at his own School Board.

There was an attempt in this experiment to bring a new approach to art education. During the implementation of the instructional units, there were experiments using the "Technique for the Training and Use of Imagination" as described by R. Assagioli's Method of Psychosynthesis (1971), but with the exclusion of the meditational content of Psychosynthesis.

C. Hypotheses in Relation to Objectives

Operational hypothesis. The operational hypothesis is based on the expectation that subjects exposed to the specially prepared slide-tape programs, which portray outdoor activities, will likely score higher on the Outdoor

Life Drawing Rating Scale than those subjects who did not see and hear them.

Evaluational hypothesis. For statistical purposes, the null hypothesis (H_{01}) was tested:

H_{01} . There is no difference between ninth and tenth grade art learning rate as measured by the Outdoor Life Drawing Rating Scale when both levels have been exposed to the same series of synchronized slide-tape treatments.

H_{02} . There is no difference between the art products of experimental and control groups as measured by the Outdoor Life Drawing Rating Scale.

D. Rationale for Null Hypotheses

The researcher chose to test the null hypothesis which assumes that the slide-tape treatment will have no effect.

The expectation was expressed that upon the examination of the empirical data, null hypothesis (1) would be accepted, while null hypothesis (2) would be rejected. Thereby the observed difference could not be explained by sampling error and thus may be attributed to the treatment applied.

E. Variables Being Considered

Due to certain societal role expectations, the majority of girls usually do not participate in rigorous outdoor activities, thus their familiarity, interest and visual memory with regard to topics appropriate for art instruction under consideration may be somewhat lacking.

Perhaps this reflects a wider issue. Some art educators have suggested that imagination is but a digest of past experiences, and perhaps another variables should be considered. Immigrant children (viz., especially those attending Canadian schools less than eight years) are most likely less familiar with the drawing items of Canadian content, such as native trees, animals, canoes, and other outdoor objects (Coze, 1975; Farley, 1973).

In order to minimize sampling error, resulting from the preceding two variables, stratification of sampling was planned to be used, and equal percentage of girls and immigrant students to be maintained in all four groups. However, this was not necessary, due to the rather fortunate equivalency of the participating groups (classes).

Method

Sample

The population of this study consisted of seventy-six students. At the same time of the investigation, all were currently enrolled in regular third and fourth year high school art classes in the public educational system of the Quebec Government. These courses of study designated respectively as Plastic Arts 000-310 and Plastic Arts 000-512 by the Minister of Education.

Lachine High School is a medium size English speaking suburban school, operated by the Protestant School Board of Greater Montreal. The majority of the student population is drawn from lower middle class and upper lower class families, and a large proportion of the school's graduates go on to college.

The investigator of this study was the assigned regular art specialist classroom teacher of the sample group during the year (1979-80) of the investigation. One advantage of this arrangement was that the subjects were unaware that they were participating in an experimental investigation. Their tasks assigned as a result of the research were to them an integral part of the day-to-day learning experience in art.

Under the circumstances, random selection, of course, was not possible. However, the investigator assumed that the subjects were a fair representative sample of the larger

population in the public educational system. In Quebec schools, the course of study in art is an "option" or "elective", and students choose to study art or are assigned to this class by guidance departments.

Four such classes were selected to participate in the experiment: two grade nine classes (Art 310) and two grade ten classes (Art 51). Two classes were selected as control groups and two as experimental groups by the toss of a coin. Thus there was a grade nine and grade ten experimental group, and a grade nine and grade ten control group.

There were ninety-five subjects originally participating in this study. However, due to course changes, moves to other locations, illness and other unspecified lengthy absences, only seventy-six subjects remained with full or nearly full participation.

There were twenty subjects in both Experimental Group #1 and in Control Group #1 (grade nine); and sixteen subjects in both Experimental Group #2 and in Control Group #2 (grade ten).

The four tables, (Tables 1-4) on the following pages contain the entry data of the four subject groups for age, sex, and achievement in overall school averages and grades received in art during the first and second academic term of 1979.

Treatment

The investigator was aware that subjects were city dwelling children with little or no outdoor experience in

Table 1

Entry Data of Control Group 1

CONTROL GROUP #1

<u>Student Code</u>	<u>Sex</u>	<u>Age</u>	<u>School 1st term</u>	<u>Average 2nd term</u>	<u>A r t 1st term</u>	<u>M a r k 2nd term</u>	<u>Question- naire</u>
01	F	15	58	54	60	65	48
02	M	15	63	61	70	80	38
03	F	15	55	41	60	50	28
04	F	15	49	44	60	55	32
05	F	15	77	65	80	75	42
06	M	15	61	53	75	75	41
07	F	15	56	55	65	70	46
08	F	15	57	52	90	80	46
09	F	17	52	48	80	75	43
10	M	16	59	55	65	75	30
11	M	15	64	61	65	90	45
12	F	15	50	50	80	75	40
13	F	16	71	62	75	75	48
14	M	15	56	58	60	70	40
15	F	16	55	43	60	50	46
16	F	15	57	42	70	50	41
17	M	15	66	57	75	55	39
18	F	15	69	59	85	60	42
19	F	15	57	48	75	70	53
20	F	17	58	51	70	50	39

Table 2
Entry Data of Experimental Group 1

EXPERIMENTAL GROUP #1

Student Code	Sex	Age	School Average		A r t M a r k		Question- naire
			1st term	2nd term	1st term	2nd term	
21	M	15	53	35	40	50	29
22	F	14	60	70	85	80	31
23	F	14	63	65	70	90	42
24	M	14	60	66	75	98	49
25	M	16	37	42	36	12	40
26	F	14	65	71	90	90	50
27	F	16	58	47	65	65	38
28	M	14	62	60	80	90	49
29	F	14	70	78	99	99	44
30	F	15	66	55	65	80	34
31	F	15	78	76	95	99	43
32	F	14	73	80	80	90	51
33	F	15	54	57	65	70	38
34	F	14	64	71	70	95	47
35	F	15	64	68	80	65	41
36	F	15	55	61	85	85	45
37	F	16	45	52	41	65	43
38	F	15	44	51	80	90	49
39	M	14	63	64	55	70	39
40	F	14	75	77	80	90	54

Table 3
Entry Data of Control Group 2

CONTROL GROUP #2

<u>Student Code</u>	<u>Sex</u>	<u>Age</u>	<u>School 1st term</u>	<u>Average 2nd term</u>	<u>A r t 1st term</u>	<u>M a r k 2nd term</u>	<u>Question- naire</u>
41	F	16	49	49	70	60	52
42	M	19	49	54	85	85	42
43	F	14	74	71	90	85	46
44	F	16	59	58	85	75	38
45	F	17	77	72	95	85	39
46	M	17	46	49	65	50	48
47	F	16	59	52	80	90	48
48	M	14	76	74	80	90	33
49	F	17	69	69	99	99	44
50	M	15	75	71	90	99	41
51	M	17	49	57	60	60	50
52	F	16	57	53	80	80	48
53	M	16	61	55	75	80	27
54	F	16	50	46	85	60	37
55	F	16	51	56	70	65	29
56	M	17	74	68	60	70	44
57	M	17	48	53	65	75	43
58	M	17	57	59	85	90	49

Table 4
Entry Data of Experimental Group 2

EXPERIMENTAL GROUP #2

<u>Student Code</u>	<u>Sex</u>	<u>Age</u>	<u>School 1st term</u>	<u>Average 2nd term</u>	<u>Art 1st term</u>	<u>Mark 2nd term</u>	<u>Question- naire</u>
59	F	15	71	65	93	90	46
60	M	17	65	71	70	85	43
61	F	15	66	63	85	85	45
62	F	17	71	71	90	90	41
63	F	15	81	78	90	99	44
64	M	15	66	62	80	85	50
65	F	16	58	55	85	80	48
66	M	17	70	71	75	85	22
67	F	15	86	85	85	99	51
68	F	16	61	59	65	85	46
69	F	15	76	75	90	94	47
70	F	16	62	50	70	55	46
71	F	15	83	80	90	97	50
72	M	18	66	70	85	95	47
73	F	16	53	43	75	50	46
74	M	17	48	44	75	75	41
75	F	16	70	75	90	99	47
76	M	17	49	44	60	70	48

camping and canoeing. Therefore, a certain amount of preparation and motivation was a necessity. From the beginning of the year, the teacher-investigator of art talked to the students about his own canoeing experience, his travels and told anecdotes of the North. All groups were shown slides and photographs periodically. On two occasions all subjects participated in a simulation game (prepared by the investigator) with slides of a canoe trip that included problem solving questions. Thus all subjects were somewhat familiar with the topics that later on became the focus of drawings in the experimental investigation.

Before the experiment began, all subjects filled out a questionnaire (Appendix A), composed of questions constructed to probe attitudes towards outdoor topics and travel. Answers to these questions provided a numerical score that was used in comparing the groups. It also helped to find out the degree of subject's familiarity with outdoor objects (and indicated in particular an unfamiliarity on the part of immigrant children). The numerical scores to these questions are also included in Tables 1-4 under the column "Questionnaire".

The procedure for all subjects consisted of:

Part One: Pre-Test

Drawing Units 1-V

Part Two: Post-Test

Drawing Units VI-X

Therefore each subject in all four groups produced twelve drawings, one during each fifty minute studio period.

Each drawing session consisted of two parts. The investigator demonstrated drawing of trees, lakes, etc. on the blackboard, and subjects were requested to practice drawing them. This was followed by an individual composition. Subjects were asked to sketch a composite picture that included objects of the preceding practice drawing. Subjects were encouraged to include any or all objects that were drawn during previous practice sessions.

These drawings were handed in to the teacher at the end of each session. Subjects then received the customary classroom evaluation and mark from the art teacher-investigator. Subjects were unaware that later on these drawings would be evaluated by art specialists for progress analysis.

Demonstration drawings, verbal instructions and drawing topics thus were identical for all four groups. Treatment difference for the two experimental groups consisted of showing topically related slides before each drawing session. Twenty-five slides were shown at a time and subjects were asked to notice specific details, lines, shapes, texture, value and picture composition. They verbally responded to questions about what they were viewing. Each of the ten, 5-minute sessions of slide viewing and discussion was immediately followed by 45 minutes of drawing practice.

In addition, the experimental groups viewed two half-hour slide-and-tape programmes. One before Drawing Unit One, the other one before Drawing Unit Six. These programmes, entitled A Vessel of Art: The Canadian Canoe (Part One and Part Two) were prepared by the investigator as part of his thesis production (Option "B"). Through the works of artists, these programmes follow the history and development of Canadian canoes, from the time of early explorations to the present. Appendix B contains a detailed description of all Programmed Instructional Units.

Before Pre-Test and Post-Test no slides were shown to either group. These tests contained twenty items that subjects were requested to draw from visual memory or concept. The items were as follows:

- 1 tree
- 2 tent
- 3 sailboat
- 4 log cabin
- 5 maple leaf
- 6 lake
- 7 canoe
- 8 pine tree
- 9 moose or deer
- 10 Indian tepee
- 11 kayak
- 12 rock
- 13 bulrushes
- 14 lily pads
- 15 mountain
- 16 camp fire
- 17 fish
- 18 canoe and kayak paddles
- 19 bird
- 20 Indian warrior

The difference between Pre-Test and Post-Test was that at the latter, subjects were requested to draw a composition that included all twenty items.

The ten drawing units included practice drawings and an individual composition of the following topics:

- | | | |
|------|------|---|
| Unit | I | - The Human Figure
(Head, Face, Proportions) |
| | II | - Trees |
| | III | - Canoes and Kayaks |
| | IV | - Grass, Plants, Rocks |
| | V | - Rivers and Lakes |
| | VI | - Human Figure
(Legs, Arms, Body) |
| | VII | - Perspective |
| | VIII | - Animals |
| | IX | - Human Figure (In Action) |
| | X | - Composition |

Colored xerox copies of original drawings produced by different subjects are included in Appendix C.

Materials consisted of 18" x 24" white or colored drawing paper, and pencil (Eagle Alphabet No. 2).

Treatment was given during the daily art classroom periods. Dates of the experiment were as follows:

- | | | |
|---------------|---|--|
| 1979 December | 3 | - Pre-Test
(20 Items) |
| | 4 | - Questionnaire
A Vessel of Art: The
Canadian Canoe - Part One
(for Experimental Groups only) |

- 5 - Drawing Unit I
(Human Figure #1)
- 7 - Drawing Unit II
(Trees)
- 10 - Drawing Unit III
(Canoes)
- 11 - Drawing Unit IV
(Plants, Rocks)
- 13 - Drawing Unit V
(Rivers, Lakes)
- 1980 January 18 - A Vessel of Art: The
Canadian Canoe - Part Two
(for Experimental Groups only)
- 22 - Drawing Unit VI
(Human Figure #2)
- March 17 - Drawing Unit VII
(Perspective)
- 18 - Drawing Unit VIII
(Animals)
- 19 - Drawing Unit IX
(Human Figure #3)
- 21 - Drawing Unit X
(Composition)
- April 10 - Post-Test
(20 Items, Composite)

As can be seen from the dates, there was about one month of delay in the programme due to a lengthy teachers' strike. Again, before Post-Test, examination week and school trips prevented continuity. Despite the mentioned interruptions, the investigator believes that the experiment was concluded without noticeable detrimental effect on the collected data.

On the following pages, flowcharts give a simplified

overview of the two programmes (Figure 1.1 and Figure 1.2) that were closely followed by the experimental and control groups.

Figure 1.1

Flowchart of the Program for Control Groups

CONTROL GROUPS

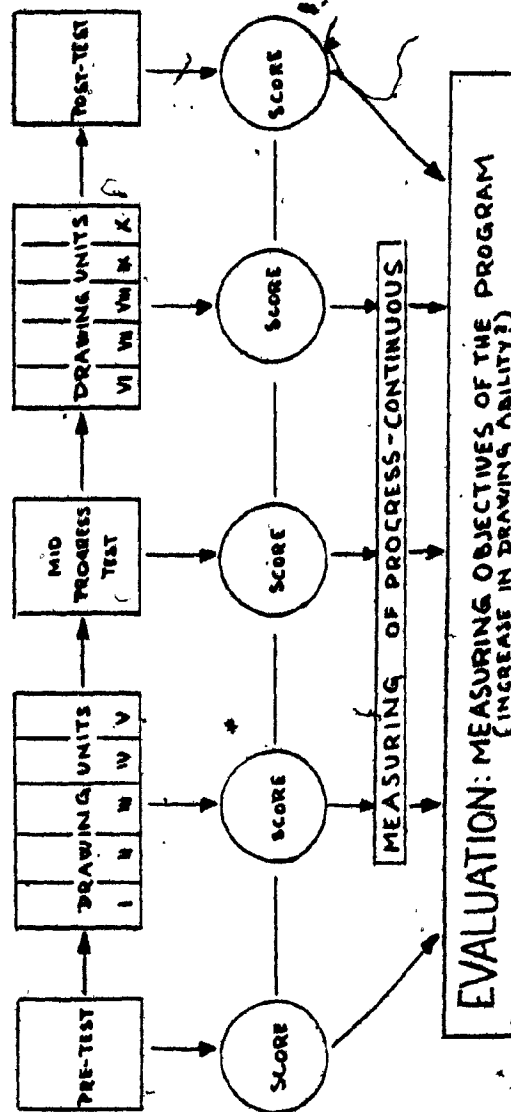
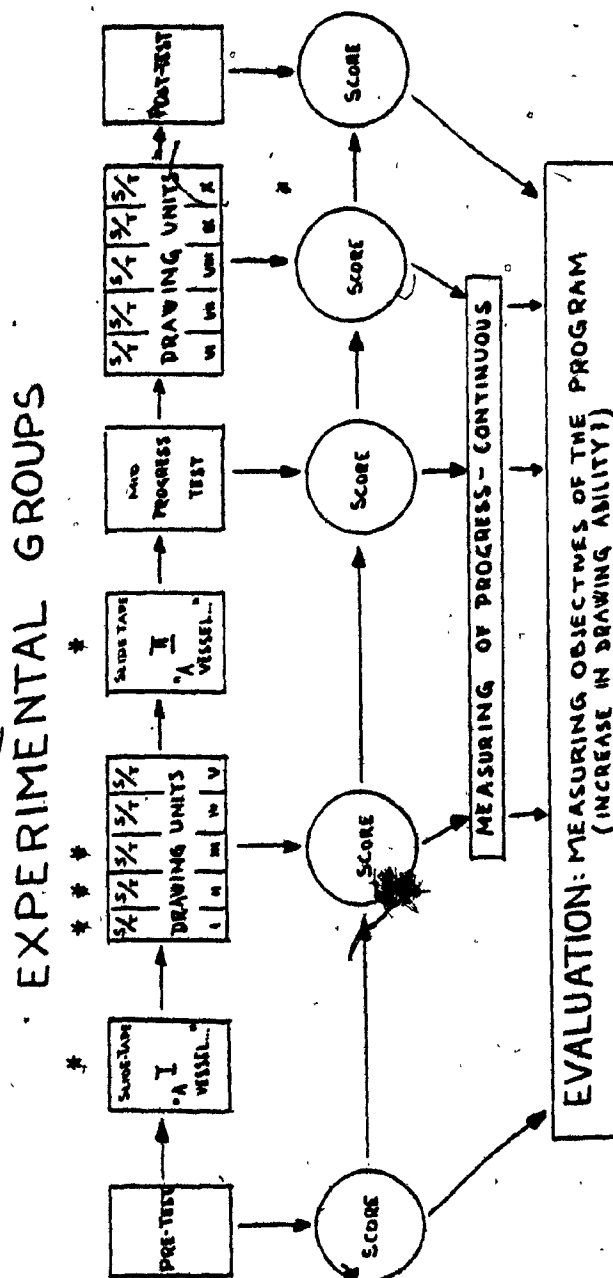


Figure 1.2

Flowchart of the Program for Experimental Groups



Legend: * S/T = Slide-Tape both on "A Vessel of Art" programs and Drawing Units I-III.
 S/T = Slide-Talk on Drawing Units IV-X.

Instruments

Subjects' drawings were evaluated according to The Outdoor Drawing Rating Scale. This was prepared by the investigator in consultation with Mr. Stanley Horner, Associate Professor of the Faculty of Fine Arts, Concordia University. Subjects' drawings were marked according to six criteria; chosen from basic elements of design and organizational principles in art. These were:

- 1 Line
- 2 Shape and Center of Interest
- 3 Texture and Value
- 4 Space and Perspective
- 5 Balance and Unity
- 6 Detail and Contrast

The evaluation of each drawing--in accordance with the Rating Scale--produced a one-to-four point numerical score in each criteria, with a lower limit totalling six points and a maximum limit of twenty four points. The Rating Scale is presented in Appendix D.

Scoring was entered on a Scoring Sheet (Appendix E). Subjects' drawings were shuffled and identified by code numbers to avoid any bias in terms of date of rendering, student style, or treatment - group expectations.

Three graduates of Art Education, all with teaching experience, served as judges for the evaluation of the drawings.

One series of drawings rendered by all groups, during the experiment labelled as mid-Progress Test, was not evaluated for either pre- and post-measures, nor was it used as part of the trend analysis. From these the investigator randomly selected two groups of drawings.

The first set of twenty randomly selected drawings was used during the judging of the experimental and control groups' drawings, to obtain data for judge correlation. These were marked by the judges, without being aware that all three of them evaluated each of these. Only one of the judges made fleeting remark about having come across a previously marked code number. Thus, these twenty drawings were evaluated by the six criteria of the Rating Scale, and produced 120 numerical entries by each of the three judges.

The second set of fifty-six drawings was used for judge training, discussion of criteria, and practice in the use of the Rating Scale.

Scanning the Correlation Test of Judges (Tables 5-6) reveals that total evaluation agreement occurred 76 times out of 120. Judge No. 2 had the most teaching experience and if his scoring could be looked upon as mean score, it appears that Judge No. 1 was consistently giving slightly higher marks, while Judge No. 3 was slightly under-rating.

Following training, each of the three judges evaluated one-third of the drawings in the study. These groups included equal numbers of drawings from each level and each

Table 5
Correlation Test of Judges

CORRELATION TEST OF JUDGES

<u>Drawing Number</u>	<u>Judge Number</u>	<u>Rating Scale</u>						<u>Total</u>	<u>Agreement</u>
01	1	1	1	1	1	1	1	6	6
	2	1	1	1	1	1	1	6	
	3	1	1	1	1	1	1	6	
02	1	2	3	3	3	3	2	16	2
	2	3	3	3	2	3	1	15	
	3	2	3	3	2	2	1	13	
03	1	1	2	2	2	1	1	9	5
	2	1	2	2	2	1	1	9	
	3	1	2	1	2	1	1	8	
04	1	4	4	4	4	3	2	21	3
	2	3	4	3	4	4	2	20	
	3	3	4	2	4	3	2	18	
05	1	3	3	2	3	3	2	16	4
	2	3	3	2	3	3	2	15	
	3	3	3	2	2	3	2	15	
06	1	1	2	2	2	1	1	9	3
	2	1	2	2	1	2	1	9	
	3	1	2	1	2	1	1	8	
07	1	2	2	1	2	2	2	11	4
	2	2	2	1	2	2	1	10	
	3	2	1	1	2	2	1	9	
08	1	1	1	2	1	1	1	7	4
	2	1	1	1	2	1	1	7	
	3	1	1	1	2	1	1	7	
09	1	3	3	3	2	3	2	16	3
	2	3	3	3	2	2	2	15	
	3	3	3	2	2	2	1	13	
10	1	3	2	2	2	2	2	13	2
	2	3	2	3	2	2	1	13	
	3	2	2	3	2	2	1	12	

Table 6
Correlation Test of Judges

CORRELATION TEST OF JUDGES

<u>Drawing Number</u>	<u>Judge Number</u>	<u>Rating Scale</u>						<u>Total</u>	<u>Agreement</u>
11	1	1	2	2	2	1	1	9	4
	2	1	2	2	1	1	1	8	
	3	1	1	2	1	1	1	7	
12	1	2	2	2	2	2	1	11	5
	2	2	2	1	2	2	1	10	
	3	2	2	1	2	2	1	10	
13	1	3	3	3	2	2	1	14	3
	2	3	2	3	2	2	1	13	
	3	3	2	3	2	1	1	12	
14	1	4	4	4	4	4	4	24	4
	2	4	4	4	4	4	3	23	
	3	4	4	4	3	4	3	22	
15	1	1	1	2	1	1	1	7	5
	2	1	1	1	1	1	1	6	
	3	1	1	1	1	1	1	6	
16	1	3	3	4	2	1	1	14	4
	2	3	3	3	2	2	1	14	
	3	3	3	3	2	2	1	14	
17	1	3	3	3	3	3	2	17	3
	2	3	3	2	3	3	2	16	
	3	3	3	2	2	3	1	14	
18	1	1	2	2	1	2	1	9	5
	2	1	2	2	1	1	1	8	
	3	1	2	2	1	1	1	8	
19	1	3	4	3	4	3	2	19	3
	2	3	3	3	3	3	1	17	
	3	3	3	3	3	2	2	16	
20	1	1	2	2	2	2	1	10	4
	2	1	2	2	2	1	1	9	
	3	1	1	2	2	1	1	8	

session, as well as equally distributed representation of experimental and control groups.

Analysis of multiple correlation of judges marks was computed (Judge No. 1 vs. Judge No. 2, Judge No. 1 vs. Judge No. 3, and Judge No. 2 vs. Judge No. 3). Both Spearman and Kendall correlations were computed and indicated judges' agreement at the 0.05 level of significance with a correlation coefficient of 0.92.

Statistical Treatment

Statistical analysis of data consisted of the use of the t-test, for examination of entry performance (grade nine and grade ten combined) of subject averages of experimental groups vs. subject averages of control groups; art marks of experimental groups vs. art marks of control groups; and "Questionnaire" score of experimental groups vs. "Questionnaire" score of control groups. Test on improved drawing ability (grade nine and grade ten and experimental and control groups combined) and analysis of multiple correlation for determination of judges reliability were also obtained.

The raw score (Tables 7-10) was transferred to coding sheets (Appendix F) and then two punch cards were produced for each subject.

Computation was carried out at the Computer Center of Concordia University.

Vogel Back, Computing Center, Northwestern University's

Table 7

Data Roster of Raw Scores
Control Group 1

DATA ROSTER

CONTROL GROUP #1

Student Number	Pre- test	Post Test	D R A W I N G				U N I T S			1 -- 10			Total Points		
			1	2	3	4	5	6	7	8	9	10			
01	06	09	07	10	07	07	11	--	07	11	08	12	95		
02	10	19	11	10	15	14	18	16	13	11	14	17	168		
03	09	12	10	12	14	08	10	08	07	09	10	12	121		
04	06	09	07	07	10	06	07	06	06	09	06	10	89		
05	08	15	08	12	12	16	16	10	10	12	09	15	143		
06	07	13	06	07	11	13	--	10	12	08	08	14	109		
07	10	15	08	08	10	14	11	08	09	15	09	15	132		
08	11	14	10	13	11	15	15	--	10	09	15	16	139		
09	08	16	10	09	12	13	13	17	10	16	10	16	150		
10	10	17	11	12	11	09	15	15	09	13	11	15	148		
11	20	23	18	22	19	22	20	19	22	18	18	24	245		
12	08	14	12	08	09	11	10	08	10	11	09	12	122		
13	08	14	09	10	15	10	12	17	16	12	12	13	148		
14	11	16	11	12	15	17	17	12	18	14	15	15	173		
15	08	12	07	10	12	11	--	12	10	09	09	13	113		
16	07	13	07	07	08	13	11	09	09	07	08	11	110		
17	12	14	10	10	08	16	13	17	14	11	10	17	152		
18	09	11	08	09	08	11	10	12	06	09	07	09	109		
19	07	18	08	08	15	15	10	14	13	08	12	17	145		
20	11	15	10	11	11	14	13	16	09	12	09	14	145		
			186	289	188	207	233	255	232	226	220	224	209	287	2756

Max. Session Pts./Subject: 24

Max. Total Pts./Subject: 288

Max. Session Pts./Group: 480

Max. Total Pts./Group: 5760

Mean: 137.8000 Std. Deviation: 34.1507 Total Absences/Group: 4

Table 8
Data Roster of Raw Scores
Experimental Group 1

DATA ROSTER													
EXPERIMENTAL GROUP #1													
Student Number	Pre- Test	Post- Test	DRAWING				UNITS			1 --- 10			
			1	2	3	4	5	6	7	8	9	10	Total Points
21	07	14	08	09	10	10	11	--	09	08	09	13	108
22	07	18	08	07	10	06	12	13	08	14	08	17	128
23	09	19	11	17	16	14	12	15	14	14	13	20	174
24	10	20	14	15	11	17	18	14	15	18	16	22	190
25	06	11	07	11	09	08	08	08	09	12	08	12	109
26	11	20	10	10	13	12	15	16	17	20	16	20	180
27	07	16	08	07	09	10	13	15	14	15	13	15	142
28	10	17	10	08	11	14	13	14	13	16	19	18	163
29	11	20	13	12	14	13	15	16	15	18	19	20	187
30	08	15	10	12	09	12	09	14	15	15	09	14	142
31	10	19	13	11	11	13	11	17	15	17	21	19	177
32	07	16	08	07	10	09	10	15	12	15	12	11	132
33	06	08	06	08	08	09	08	07	11	10	07	08	96
34	10	20	13	09	10	13	--	14	16	15	17	20	157
35	10	16	10	09	12	15	12	16	14	--	17	17	148
36	09	15	09	11	10	11	09	09	10	11	14	13	131
37	09	15	11	--	11	14	09	11	09	12	15	16	132
38	10	17	09	09	11	10	11	14	08	15	15	16	145
39	07	12	08	07	14	10	14	09	08	14	10	13	126
40	11	20	08	10	14	15	15	14	16	15	15	17	170
175	328	194	189	223	235	225	251	248	274	273	322	2937	

Max. Session Pts./Subject: 24.

Max. Total Pts./Subject: 288

Max. Session Pts./Group: 480

Max. Total Pts./Group: 5760

Mean: 146.8500 Std. Deviation: 27.3193 Total Absences/Group: 4

Table 9

Data Roster Raw Scores
Control Group 2

DATA ROSTER														
Student	CONTROL GROUP #2													Total Points
	Pre-Test	Post-Test	DRAWING UNITS											
			1	2	3	4	5	6	7	8	9	10		
41	06	16	07	10	08	11	09	12	10	12	12	14	127	
42	09	15	07	09	10	-	11	10	11	15	13	15	125	
43	10	19	07	07	11	09	12	10	10	15	14	15	139	
44	11	19	10	10	15	14	14	08	10	10	15	15	151	
45	12	23	13	13	14	14	10	13	14	19	23	15	183	
46	10	15	11	07	09	08	07	08	09	11	07	10	112	
47	09	18	09	-	07	11	13	11	14	13	12	18	135	
48	17	19	16	15	20	17	16	10	20	21	15	20	206	
49	22	24	23	23	23	21	22	18	19	20	16	22	253	
50	22	23	17	21	24	21	20	27	21	18	17	23	244	
51	20	15	16	20	15	16	20	16	19	22	19	19	217	
52	14	15	11	13	12	14	15	14	13	16	08	16	161	
53	14	14	12	-	07	10	16	09	16	17	17	15	147	
54	12	13	-	08	07	12	08	16	15	14	14	13	132	
55	09	18	09	12	10	11	13	08	11	14	13	13	141	
56	11	15	09	13	10	09	09	10	12	12	14	12	138	
57	11	18	13	12	15	16	18	13	16	16	17	19	184	
58	13	20	14	20	17	15	23	12	22	23	16	20	215	
<hr/>														
232	321	204	213	234	229	256	215	262	288	262	294	3010		

Max. Session Pts./Subject: 24

Max. Total Pts./Subject: 288

Max. Session Pts./Group: 432

Max. Total Pts./Group: 5184

Mean: 167.2222 Std. Deviation: 43.2674 Total Absences/Group: 4

Table 10
Data Roster of Raw Scores
Experimental Group 2

DATA ROSTER													
EXPERIMENTAL GROUP #2													
Student Number	Test Date	Total Score	DRAWING UNITS										Total Points
			1	2	3	4	5	6	7	8	9	10	
59	12	21	13	13	16	13	12	20	16	18	21	22	197
60	13	19	16	10	10	13	17	13	16	13	14	18	172
61	08	20	14	16	12	14	19	18	18	15	14	21	189
62	19	23	21	20	22	19	20	16	23	21	18	20	242
63	15	22	18	17	17	18	20	17	21	17	20	21	223
64	16	22	17	20	18	18	21	15	20	18	15	22	222
65	09	19	13	14	14	11	14	17	15	15	18	20	179
66	08	19	14	16	12	11	15	--	--	09	16	18	138
67	16	24	19	21	17	20	21	20	20	17	18	23	236
68	09	19	11	15	14	15	14	12	15	19	14	20	177
69	12	22	12	14	11	16	15	11	15	14	15	21	178
70	06	17	10	11	10	--	14	15	09	15	10	18	135
71	15	20	15	17	15	16	16	17	20	14	16	17	198
72	10	21	13	16	18	20	11	15	16	16	16	18	190
73	11	20	12	13	10	14	09	--	--	11	13	21	134
74	12	17	13	13	11	16	17	08	13	14	18	19	171
75	15	23	18	18	17	17	19	15	21	20	20	21	224
76	14	20	19	20	19	16	17	16	15	16	18	18	208
220	368	268	284	263	267	291	245	273	282	294	358	3413	

Max. Session Pts./Subject: 24 Max. Total Pts./Subject: 288

Max. Session Pts./Group: 432 Max. Total Pts./Group: 5184

Mean: 189.6111 Std. Deviation: 32.9958 Total Absences/Group: 5

S.P.S.S. (Statistical Package for Social Sciences Version
8.0--June 18, 1979)--was employed.

PART IV

RESULTS OF THE EXPERIMENT

PART IV

ResultsEquivalence of Control and Experimental Groups

Students were assigned to classes, presumably randomly, by the school programmer. Nevertheless the combined control groups' overall scholastic average was higher than that of the combined experimental group ($p = .018$). However at the .05 level of significance the two groups had the same school art marks. They also scored nearly equally on the questionnaire ($p = .084$ and $p = .106$, respectively). Their equivalence was therefore judged satisfactory for the purpose of the experiment (see Figure 2.2 on the next page).

Reliability of the Adjudicators

The scores given by the three adjudicators were correlated by Kendall's tau and by Spearman's rho and in no case was the correlation between any two less than 0.92. A table of the coefficients obtained is found below in Figure 2.1.

Figure 2.1

Kendall's Tau and Spearman's Rho
Correlation of Judges Scoring of
Drawings

	JUDGE 1		JUDGE 2		JUDGE 3	
	TAU	RHO	TAU	RHO	TAU	RHO
Judge 1	1.0	1.0	.97	.99	.92	.97
Judge 2	.97	.99	1.0	1.0	.94	.98
Judge 3	.92	.97	.94	.98	1.0	1.0

Figure 2.2

t-Tests for Equivalence of Control
and Experimental Groups

VARIABLE	NUMBER OF CASES	MEAN	STD. DEV.	STANDARD ERROR	t-VALUE	DEGREES OF FREEDOM	ONE TAIL SIGNIFICANCE
COMBINED ALL- COURSES AVERAGE							
CONTROL	36	126.4	22.94	3.82			
EXPERIMENTAL	40	116.6	17.18	2.72	2.12	74	0.018
COMBINED ART AVERAGE							
CONTROL	36	156.7	31.60	5.27			
EXPERIMENTAL	40	148.0	22.73	3.59	1.39	74	0.084
QUESTIONNAIRE							
CONTROL	36	43.8	6.73	1.12			
EXPERIMENTAL	40	41.8	6.45	1.02	1.26	74	0.107

Instructional Effectiveness

A three way analysis of variance was performed to determine the sources of variance. The sources of variance examined were the age, treatment and pre-test post-test results. The resulting table of variance is presented in Figure 2.4 on the next page. It is notable that there is a significant age effect with older students scoring higher [$F(1.72) = 28, p < 0.001$]. This result is graphically shown below in Figure 2.3.

Fig. 2.3 Pre-Test and Post-Test Scores for Combined Ages in the Control and Experimental Groups

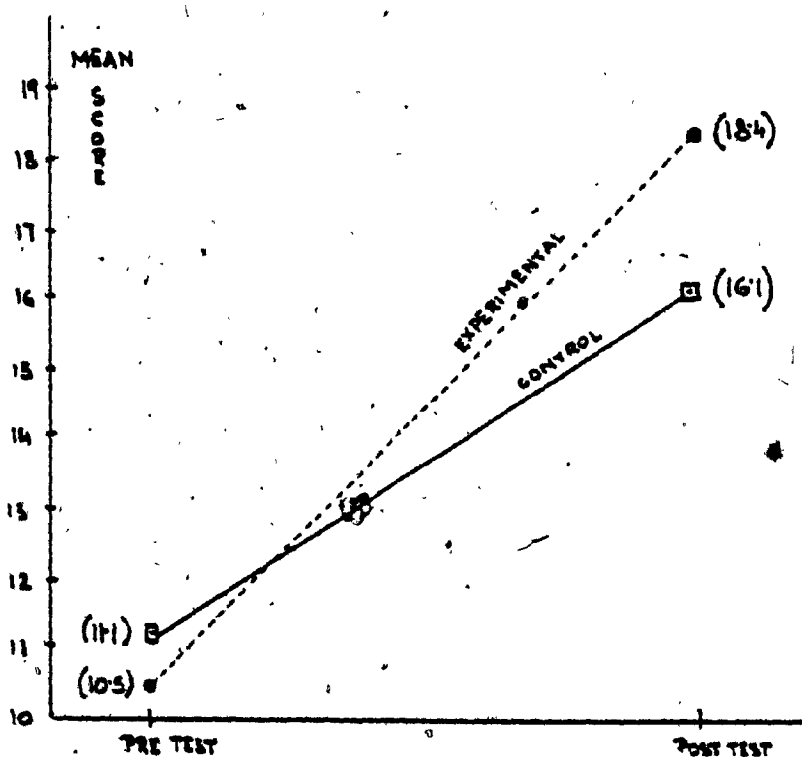


Figure 2.4
Three-Way Analysis of Variance

SOURCE	DEHOMINATOR	NUMERATOR	df	df	SUM OF	MEAN	F RATIO	SIGNIFICANCE
				DENOMINATOR	SQUARES	SQUARE		LEVEL
AGE (A)	5	1	72		460.353	460.353	27.9857	.0000 *
TREATMENT (T)	5	1	72		14.5592	14.5592	.885081	.3500
(A) X (T)	5	1	72		2.78272	2.78272	.169167	.6821
TEST POST-TION (F)	P X 5	1	72		1629.05	1629.05	366.687	.0000
A X I	I X 5	1	72		1.19449	1.19449	.268869	.6057
T X I	P X 5	1	72		74.1180	74.1180	16.6834	.0001 *
A X T X P	P X 5	1	72		.882721	.882721	.198694	.6571

*FACTOR(3) A REPLICATION FACTOR

A summary of results of the experimental and control groups in the pre- and post-tests is shown in Figure 2.5 below:

Fig. 2.5 Results of the Control and Experimental Groups on Pre-Test and Post-Test by Age Group

TEST	GRADE LEVEL	MEASURE	EXPERIMENTAL GROUP	CONTROL GROUP
PRE-TEST	9	mean	8.53	9.3
		std. dev.	2.57	2.98
	10	mean	12.2	12.88
		std. dev.	3.44	4.48
POST-TEST	9	mean	16.8	14.45
		std. dev.	1.62	3.22
	10	mean	20.44	17.83
		std. dev.	1.96	3.13

Examination of the results drawing by drawing reveals an interesting trend presented in Figure 2.6 on the next page. Individual F tests were conducted on each of the 10 drawings to compare the control and experimental groups. No significant differences were found for the first five drawings in the learning rate, both groups progressing at about the same rate. For drawings 6 to 10 the experimental group performed increasingly better than the control group.

Figure 2.6

Analysis of Variance Pre-Test,
Post-Test by Treatment and Age

DRAWING	AGE TREATMENT TWO-WAY	MAIN EFFECTS	A G E	TREATMENT	GRAND MEAN STD. DEVIATIONS CONTROL EXP'TL.
1	2.667 0.107	16.587 0.001	30.278 0.001	3.747 0.057	.67 11.39 .73
2	4.622 0.035	15.370 0.001	28.682 0.001	2.319 0.132	-.61 12.23 .66
3	1.892 0.173	4.368 0.016	8.44 0.005	0.491 0.486	-.28 12.54 .31
4	5.516 0.022	4.940 0.010	9.420 0.003	0.734 0.394	-.31 13.32 .35
5	3.368 0.071	5.622 0.005	11.116 0.001	0.346 0.558	-.24 13.75 .26
6	1.635 0.205	2.331 0.105	0.977 0.327	4.041 0.048	-.76 13.20 .88
7	0.395 0.532	12.872 0.001	22.702 0.001	-4.655 0.034	-.87 13.55 1.03
8	9.117 0.021	10.896 0.001	18.055 0.001	4.465 0.038	-.73 14.24 .83
9	1.344 0.250	13.186 0.001	19.308 0.001	8.396 0.005	-1.10 13.66 1.22
10	0.912 0.343	12.815 0.001	16.45 0.001	10.564 0.002	-1.15 16.49 1.27

*Significant at the 0.05 level

Perhaps it could be concluded that the effect of the treatment increases with time. This trend is shown graphically in Figure 2.7 below, and also on the next page in Figure 2.8.

Fig. 2.7 Illustration of Performance Scores by Grade 9 Experimental (E_1) and Control (C_1) Groups

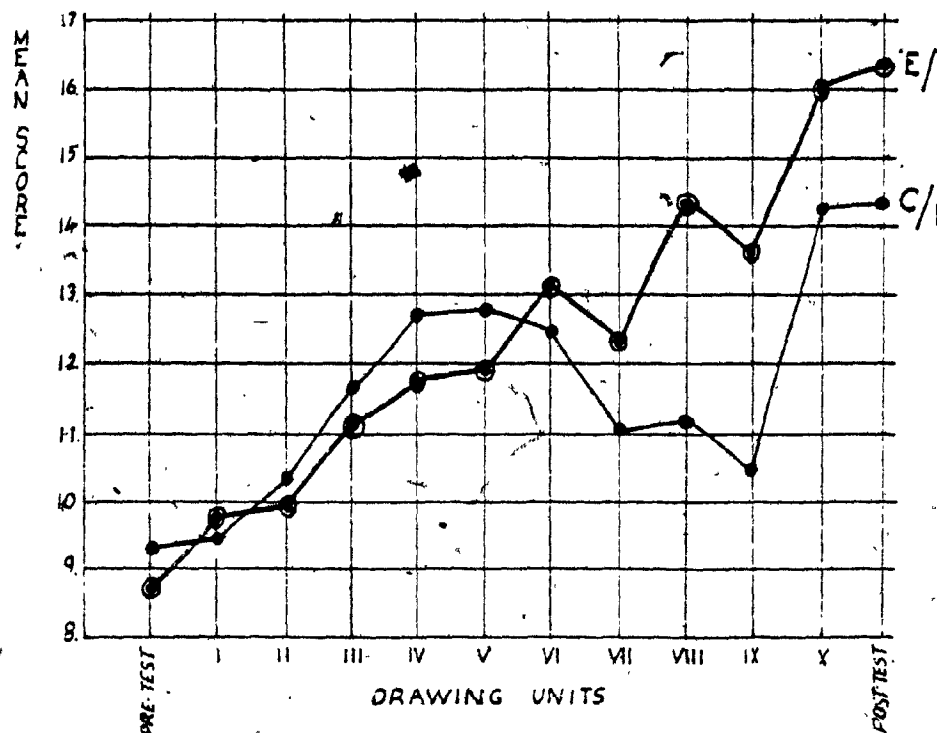
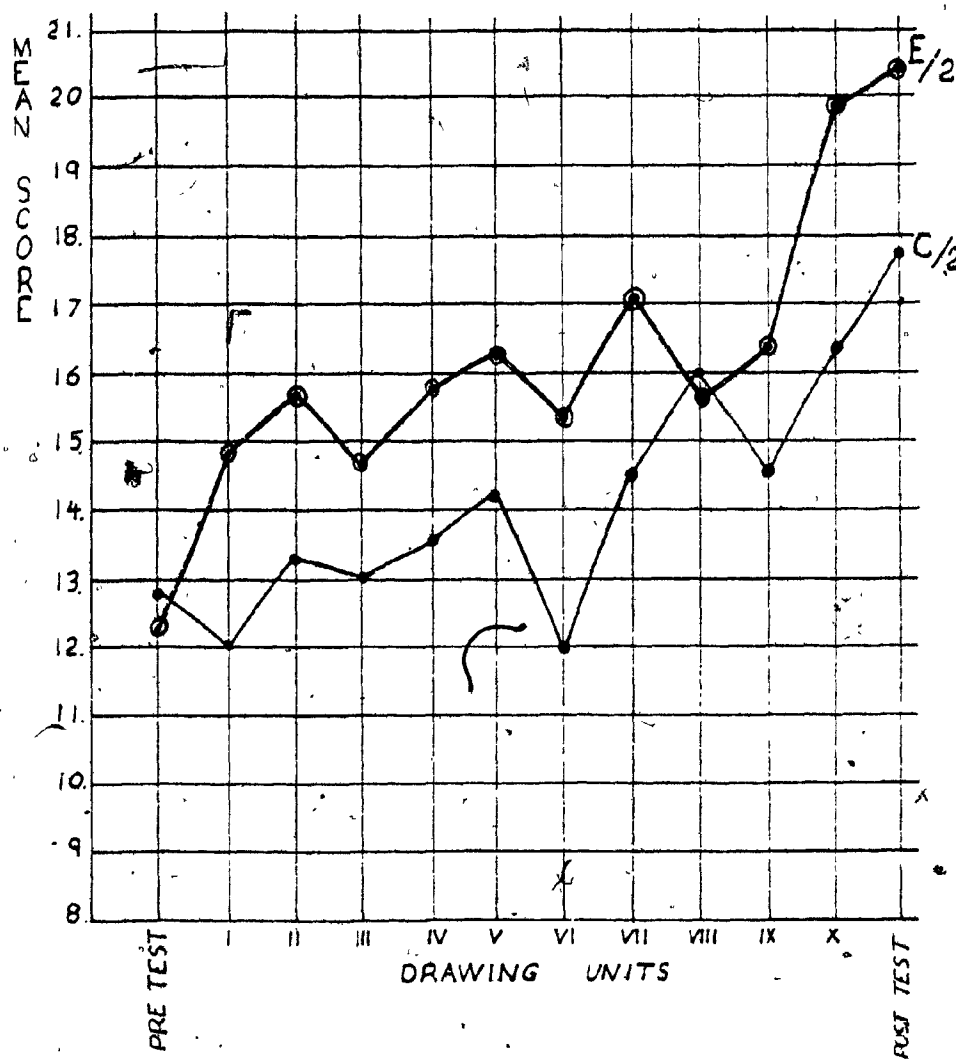


Figure 2.8

Illustration of Performance Scores
by Grade 10 Experimental (E_2) and
Control (C_2) Groups



Interesting to look at the combined performance score illustration below in Figure 2.9 revealing the common trend of progress similarity between all groups until about half-way of the experiment.

Fig. 2.9 Illustration of Combined Performance Scores by Grade 9 and Grade 10 Experimental (E_1 & E_2) and Control (C_1 & C_2) Groups

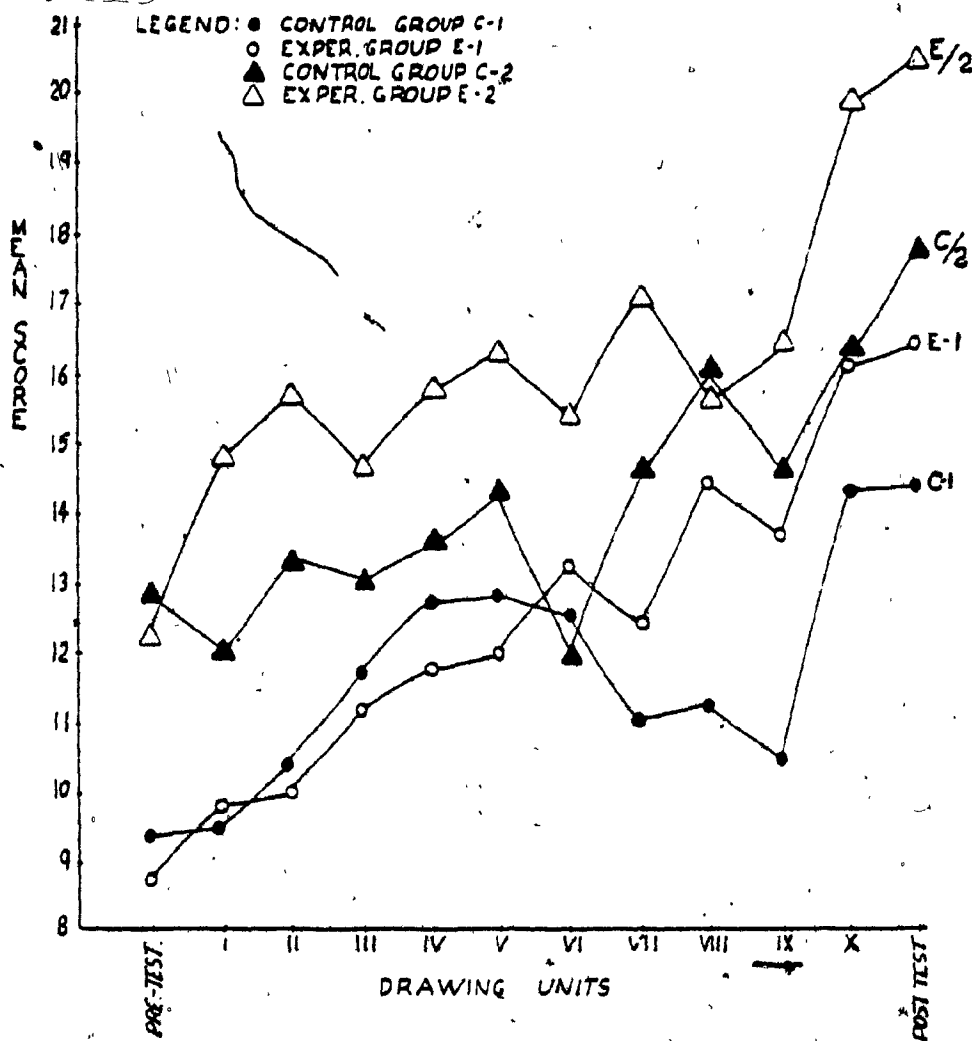
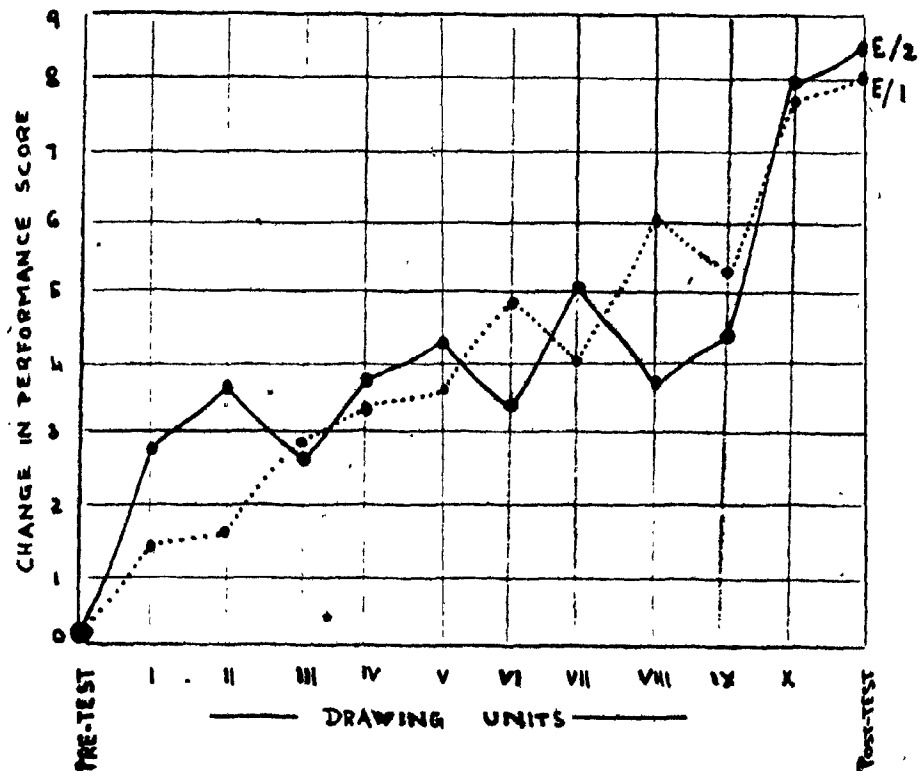


Figure 2.10

Performance Comparison of the
Two Experimental (Grade 9 and Grade 10) Groups



Legend: — Experimental Group #2 (Grade 10)
..... Experimental Group #1 (Grade 9)

Performance Test of Null Hypotheses

The first null hypothesis (H_{01}) was reviewed for application from the preceding findings. Figure 2.10 is a graphic illustration of performance comparison between the two different age level experimental groups (grade 9 and grade 10). Since H_{01} specifies only the rate of learning, the entry performance of Pre-Test difference (due to age and art experience differences) of 3.67 mean point was neglected in order to compare only the rate of learning that has taken place. Interestingly, the mean point difference (see Figure 2.5) at the learning performance of Post-Test between the two experimental groups is 3.64, almost the same as the 3.67 entry performance difference.

We can conclude that the rate of learning by both experimental groups was the same, thus null hypothesis H_{01} was accepted, that is, there is no difference between ninth and tenth grade art learning rate as measured by the outdoor life drawing rating scale when both levels have been exposed to the same series of synchronized slide-tape treatments.

Review of the findings presented in Figure 2.5 and Figure 2.6 led to the rejection of null hypothesis two H_{02} which stated: there is no difference between the art products of experimental and control groups as measured by the outdoor drawing rating scale.

Analysis of the collected data revealed a significant difference in favour of the two experimental groups (grade 9

and grade 10). This difference then can only be attributed to the treatment received.

The positive findings of this experiment revealed improved drawing skill by ninth and tenth grade students whereby the motivational presentation included both verbal instruction and an intense visual field of topically related slides.

Brouch's (1971) study with elementary children has been herein extended to include parallel results at the high school level. These two experiments may support the positive effect of using audio visual learning packages in art learning for elementary and high school children alike.

Thus, we may expect that synchronized slide-tape presentations of drawing instruction in art may be beneficial for general classroom use to supplement learning the field of art.

PART V

Conclusions

During the presentation of the first three slide-tape program of the Drawing Units it became apparent that students of the two experimental groups lapsed into a passive audience role, and as a result their practice session drawings indicated insignificant image retention. Changing the sound portion from tape to "live" commentary and student-teacher interaction for the remaining seven sessions provided beneficial change, and the enriched visual field provided by the presented "slide and talk" programs reflected in the drawings by both experimental groups, especially from Unit Five of the Drawing Units.

Several analyses reported in the experiment indicated consistent support for the hypothesis that gains in drawing skill could be attributed to the treatment received by both experimental groups. In the comprehension and retention of concepts about nature and related topics, the students who received experimental treatment performed significantly better than the students in the two control groups, thereby confirming the applicability of slide-talk instructional units as supplementary aid in the teaching of art at the high school level.

Although the change in the audio presentation proved to be effective with this age group, no positive conclusion should be drawn without further research.

Recommendations

Over and above the usual recommendations to replicate the study as to use it as a point of departure for wider and more extensive work in the application of audio-visual media to art learning experiences, the following are being recommended:

(1) Within the levels tested, comparisons should be made between the packages and other motivational devices.

(2) Similar motivational packages should be tested while varying some of the controls of this study.

(3) A thorough examination of the internal structure of the programmed packages would be beneficial, also the testing of these at levels other than grades nine and ten, in order to determine at which level optimum learning might occur. (Art 31 can be taken by grades eight and nine, while Art 41 and 51 can be elected by grades ten and eleven).

(4) Further investigation should be extended to find out the reason why no significant differences were found in this study for the first half of the experiment, whereby both control and experimental groups progressed at about the same rate. Could it be concluded that the effect of the treatment increases with time, or some other factors are involved?

(5) The art teacher should consider the positive results of learning when behaviorally constructed slide-tape programs are used, thereby offering another avenue for teaching art effectively to children.

Concurrent Observations and Implications

The following section consists of report findings based upon observation rather than data or its statistical analysis.

(1) Preparation of units. Taking and selecting slides, writing of scripts and taping the presentations necessitated approximately twenty-five working hours to construct one unit. Thus, in order to produce a ten art unit package, a teacher might be expected to spend about 250 working hours. However, it can be conceived that some units may require less work. Since these units may be re-used for many years, the time spent is well worth it. An exchange of programs between participating art teachers would increase the program hours of these instructions. Example: Five participating teachers at the same school system prepare each a ten unit package. These programs exchanged on rotating basis would give each teacher fifty hours of programmed instruction time!

(2) Flexibility of instruction. Periodically, students expressed boredom over the constant use of slide-tape equipment, especially in the grade nine classes. This perhaps is due to the necessarily more structured instructional procedure, as it can be compared to the more informal atmosphere existing during longer on-going art projects.

There seemed to be an intuitively sensed need for longer presentations on some days, and for the use of other moti-

vational techniques. Variation of paper size and color gave some welcome change. The incorporation of other media such as ink, markers, and watercolor might also have enriched the total experience.

A heart-warming fallout of this experience, that the instructor noticed with pleasure, was that students incorporated techniques and the use of images practiced in other projects during the year. And just as rewarding were those complaints expressed by students who wished to continue with the outdoor topic drawings after the conclusion of the experimental project.

(3) Change in evaluation. Of special interest is the fact, that although both control groups had higher art averages at the first term (before the experiment began), by the end of the second term this trend reversed. Art average for the grade nine control groups went down 3.75 percent while the grade nine experimental group gained 6.85 percent, thus outperforming the control group over ten percent. Similar results prevailed with the grade ten art averages for the second term. The art average of the control group decreased 1.17 percent, while the experimental group gained 3.61 percent, thus outperforming the control group nearly five percent.

Without drawing any presumptuous unsubstantiated conclusions, it would be enough to say, that perhaps the treat-

ment resulted in increased involvement, thus providing a success experience for many students, and changing their involvement in the course of study.

(4) Topics. While fulfilling the objective of motivational topics of the day, boys added airplanes, boats, and space vehicles to their drawings. Violent actions and verbal expressions printed on drawings in the comic strip tradition were also numerous. Flowers of sundry size, shape and sort found their way into many of the drawings rendered by girls. Drawings by girls also often revealed good observation and concern for hairstyle, clothing, and food containers.

(5) Progression in depth. Of special interest to those involved in preparing art learning guides is the observation that in the depth possible during the twelve drawing experiences, there was a smooth and logical movement from (a) a material-centered process to (b) process-centered art-learning presentation, and (c) toward a final critical-appreciative emphasis. This movement in art learning is a cyclical continuum, that cannot occur in programs in which the media is changed in each session.

(6) Student participation in media production. The possibility of taking slides of students drawings for criticism and discussion as a package of its own is another aspect to be considered. (Especially at schools with film

processing facilities). Or, this can be combined with slides of topically related scenes from nature or from existing works of art. These could be done by students outside of their regular assignment, preparing instructional packages of their own, especially with students of higher grades.

(7) Tapes vs. 'live' commentary. There is a general belief among educators that a well designed image-sound production is the panacea for education. Just pop in the program, push the button and voila--learning occurs. Surely, this is a simplistic misconception. After three programs of the Drawing Units, the investigator dispensed with the tape part altogether for the remaining sessions because in their drawings that always followed the program presentation, students of the experimental groups revealed very little image retention from the slide programs. Instead, the investigator gave brief running commentaries along with question based teacher-student interaction throughout, requesting close attention to details of shape and form. Perhaps, these passive viewing sessions had in some measure contributed to the initial slow progress of the experimental groups. Herein lies another possibility for experimental research: the effect of taped narration vs. 'live' narration.

(8) Flaw in time difference. Another possible explanation to the slow initial progress of slide/tape effectiveness on the experimental groups was the overlooked time

factor. Since the control groups were not shown the slide/tape programs they had approximately five-minute longer practical-drawing sessions each time, that may have given them an edge at the beginning of the experiment.

(9) Flaw of printed words on slides. Some of the slides of the Drawing Units, especially at the beginning of the programme, contained printed drawing instructions and comments. These should have been omitted because the students were busily reading this printed material instead of focusing closer attention to shape and form of the projected images, thereby reducing presentational effectiveness.

This flaw in the programme, perhaps in some measure, may further explain the slower progress-rate of the experimental groups during the first half of the programme.

(10) The author of this programme would advise individuals preparing similar programmes to seek out advice and consultation with media centers before putting their programmes in effect.

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APPENDIX A
QUESTIONNAIRE

APPENDIX A

QUESTIONNAIRE

For Students of Outdoor Topic Drawing Projects

Please read the following questions carefully and answer them honestly. Remember, nothing is depending on your answer. There will be no school marks based on your answer, so answer them truthfully. The purpose of the questionnaire is simply to determine your outdoor experience and to find out whether you like outdoor topic art works.

Write:

your name

age

sex

Questions: (Answer by making an "X" or "V" on appropriate line)

- (1) What country were you born? a) _____ write _____

If you were born outside of Canada, how old were you at arrival here? *

- b) six years or younger _____
c) ten years old _____
d) older than ten _____

- (2) Have you had any canoeing experience, that is, have you paddled in a canoe or kayak, either alone or with someone?

- a) many times 1
b) about ten times 1
c) once or twice 1
d) never

- (3) Have you ever taken successfully any art course of drawing (and, or) painting before this art course?

- a) for more than one year _____
b) about for a year _____
c) several weeks _____
d) never before _____

(4) Do you have any camping experience, involving travelling by boat or on foot in a wilderness region, sleeping outdoors in a tent?

- a) for more than two weeks _____
- b) for about one week _____
- c) for a couple of days _____
- d) never _____

(5) Do you own a cat or a dog?

- a) for years _____
- b) few months _____
- c) no, but would like to _____
- d) don't like animals _____

(6) Do you enjoy any or most of the following?

Watching a sunrise or sunset; lying on your back while studying cloud formations until you begin to discover animals, people or monsters in them; admiring a rainbow; looking at the reflections of the sun or the moon over water surfaces; staring into the flames of a campfire or fireplace,

listening to the sound of birds; the whispering of wind over the treetops; or the lapping of waves on the shore; or the fury of a thunderstorm,

the smell of earth after a warm rain; the aroma of lilacs in the spring; the smell of pine trees in the forest,

the feel of rain on your bare skin; touching the fur of animals; picking up pebbles on the beach; or walking barefoot in the sand?

- a) I always liked most of these _____
- b) I like some of these _____
- c) sometimes I do _____
- d) these things do not interest me _____

- (7) Do you like to participate in outdoor travelling sports, such as boating, hiking, hunting, swimming, cross country running, skiing, cycling, or horse back riding?

a) very much so _____
b) I like it sometimes _____
c) I would like to _____
d) I do not like it at all _____

- (8) Do you enjoy looking at landscape paintings, outdoor drawings or photographs, or do yourself like to create these?

a) I enjoy them very much _____
b) depends on my mood _____
c) they are O.K. - _____
d) I do not really like these _____

- (9) Why did you take this art course?

a) I always enjoyed art _____
b) I wanted to give it a try _____
c) because it is a credit _____
d) I had no choice, they put me here _____

- (10) Have you ever had the desire to do any (or most) of the following:

living on an uninhabited island;
living off the land as the Indians used to;
living in a remote cabin near a lake and mountains;
exploring far away lands; rivers and seas;
sail your own boat across the oceans;
travel and camp in the wilderness or horseback?

a) yes, I often do _____
b) sometimes I do _____
c) I would be afraid _____
d) it never occurred to me _____

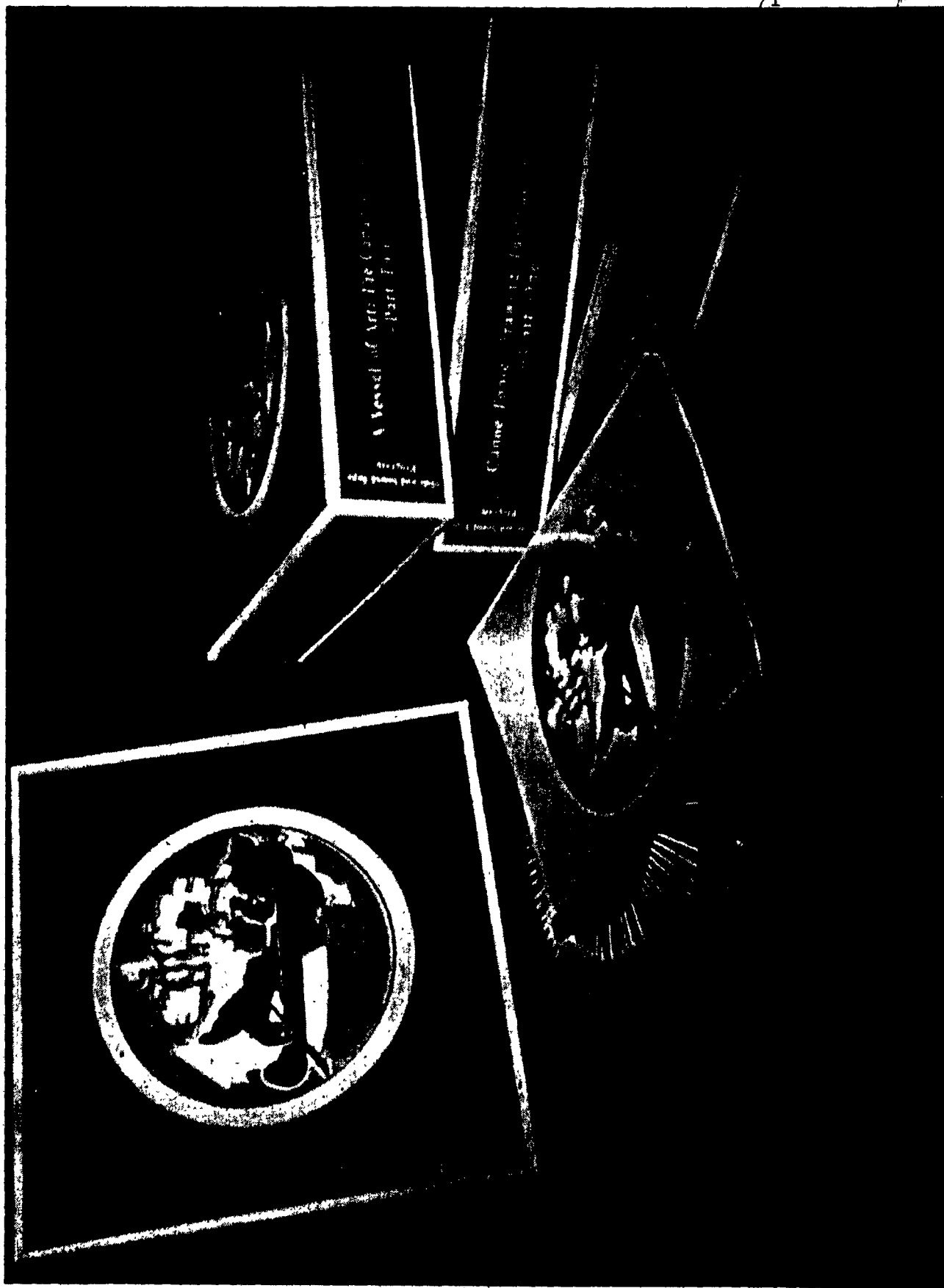
- (11) Would you like to go on a wilderness canoe trip with friends of your age, where an adult you like, would teach you how to do outdoor sketching with pencil, pen and water paint?
- a) yes, very much _____
 - b) maybe I would _____
 - c) I do not know _____
 - d) I would not like it _____
- (12) Would you like to learn to draw really well, sketching people, animals and landscapes, even if this takes long, hard work and lots of practice?
- a) yes, I would like to _____
 - b) it would be nice _____
 - c) I don't know _____
 - d) not really interested _____
- (13) Can you swim well (not fast but steady) and at least a hundred meters?
- _____
- yes no
- (14) What is your favourite sport that you actively participate in either competitively or for your own enjoyment?
- _____
- name the sport
- (15) When you read a good adventure story, can you visualize in your mind simultaneously the scenery as if you were really "there"?
- a) my imagination is like a TV screen _____
 - b) I concentrate only on the words _____

Thank you. That is all. Read it over and hand in your answers.

_____/____

APPENDIX B
INSTRUCTIONAL UNITS
(PRODUCTION DESCRIPTION)
and
TEACHER'S GUIDE

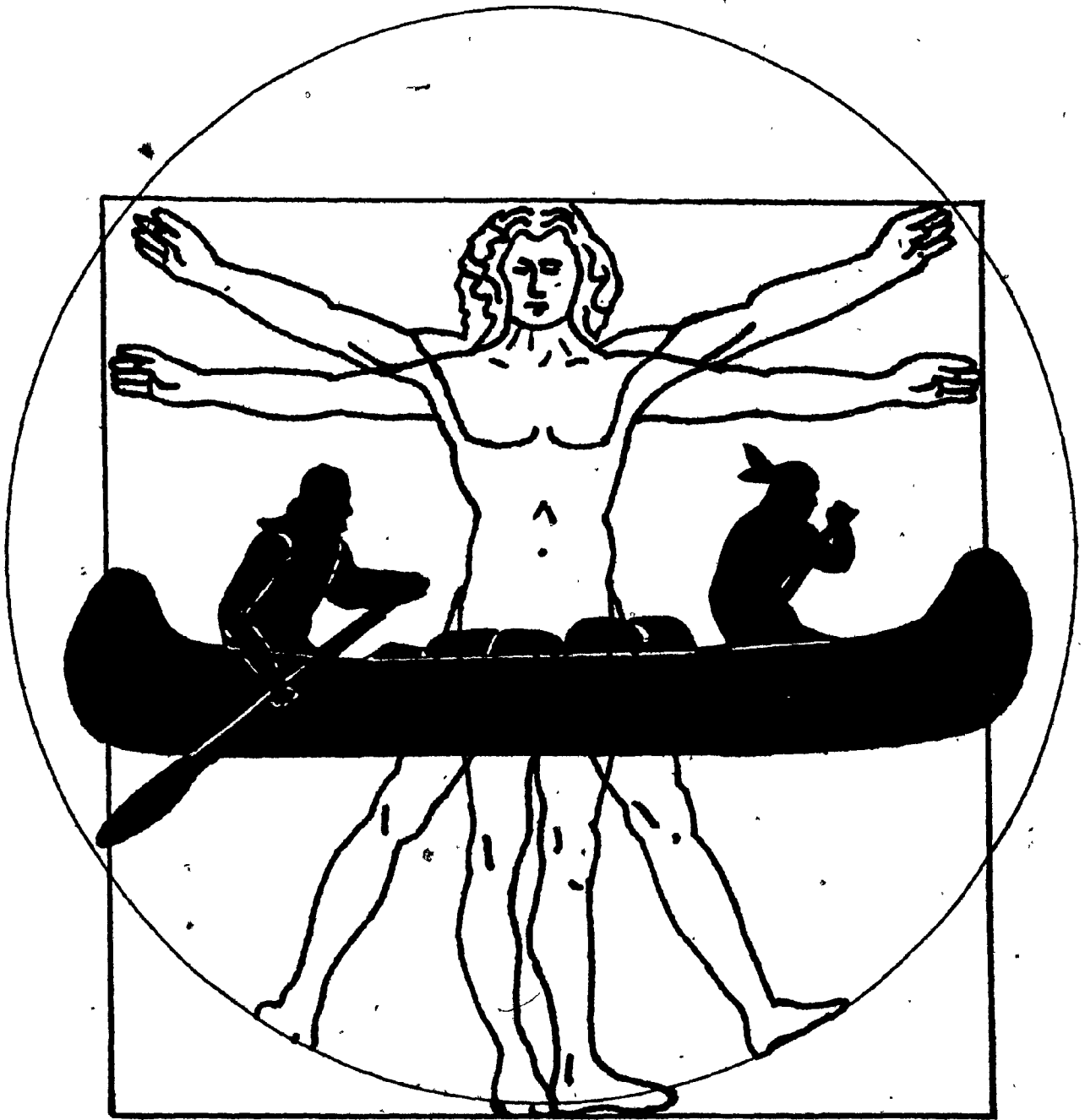




COLOURED PICTURE

TEACHER'S GUIDE

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A VESSEL OF ART: THE CANADIAN CANOE

Teacher's Guide

A VESSEL OF ART: THE CANADIAN CANOE

Part One

The following program was designed
as the production part of an M.A.
thesis in Educational Technology.

MICHAEL SZNAK
Concordia U

1980

INTRODUCTION

Originally this program was prepared to be used as part of a larger curriculum design, The Canadian Shield Curriculum, to supplement art training of special content studies of high school students. However, the program provides links with literature, art, philosophy, music, and history -- any of which can be explored in detail. The program also provides the possibility of partial use of selected content. For example, a history teacher may wish to use only Part One for teaching Early Exploration in Canada, while an art teacher perhaps may use only Part Two of the program to teach art appreciation, while another teacher may wish to use the entire program to prepare his students for realistic outdoor sketching or painting.

The complete presentation includes two longer units, 80 slides each for the duration of 23 and 25 minutes respectively, and ten smaller units of 25 slides each for the duration of approximately five minutes each.

There are a total of 410 slides in the program, placed in ready to use four Kodak Carousel trays. The two art appreciation content of 160 slides are stacked in two eighty-capacity trays. The ten shorter technical units are stacked in two 140 capacity trays, containing five sections each. The corresponding synchronized 12 cassette tapes are stored in a cassette album, labelled and numbered for easy identification.

The content breakdown of the program is as follows:

Program 1 - A Vessel of Art: The Canadian Canoe - Part One

- a) historical paintings of early exploration of Canada by canoes
- b) the constructional development of canoes and kayaks
- c) the different methods of traveling by canoes
- d) canoes of Eastern Indians; canoes of West Coast Indians; and canoes of the fur trade
- e) canoes of the present, recreational and competitive use of them.

Program 2 - A Vessel of Art: The Canadian Canoe - Part Two

This program takes a look at canoes through the works of artists in chronological order. The content, predominantly art appreciation, is mainly of six artists' canoe-topic paintings, that includes: Paul Kane, C. Krieghoff, F.A. Hopkins, F. Verner, W. Armstrong and F. Schoonover. The final section contains canoe-topic paintings and sculptures of contemporary artists.

Program 3 - Drawing-Instruction - Unit I

Program 3 has five independent short topics:

- 1 Drawing the Human Figure No. 1
- 2 Drawing Trees
- 3 Drawing Plants, Grass, Rocks
- 4 Drawing Canoes, Kayaks, Tents
- 5 Drawing Sky, Mountains, Lakes, Rivers

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Program 4 - Drawing Instruction - Unit II

The following are the content of Program 4:

- 6 Drawing the Human Figure No. 2
- 7 Drawing in Perspective
- 8 Drawing Animals (Moose, Deer, Bear)
- 9 Drawing the Human Figure No. 3
- 10 Drawing the Composition

PREVIEWING YOUR PROGRAM

This is your guide, prepared in order to make your presentation easier. However, to make this program truly effective in the classroom, your help is required.

You should prepare your class before showing the program and then follow it up with questions and activities so that it does not seem merely an isolated visual experience. These activities may include reading, drawing, painting, role-playing or any other planned instructional activities that you normally use to enhance the effectiveness of your individualized teaching method.

Most important, that you should read the Teacher's Guide and then preview the program privately, before showing it to your class.

The Teacher's Guide includes scripts of all four production units and provides identification of each slide subject.

This program, especially Part One and Part Two, lends itself to repeated showing. Each new presentation will enable you and your students to enlarge and renew your knowledge of its content, and will discover further insights.

With your help, your students will begin to understand that the vivid illustrations can add a previously missing dimension to their learning experience.

THE ADVANTAGES OF SOUND-SLIDE PROGRAM

In this program, the slides are keyed to a narrative sound track, recorded on cassette tape. There are many reasons why sound-slide programs are more advantageous than presentations in other medium.

- 1) A brighter and sharper image of color slide makes it unquestionably the most effective medium for introducing students to works of art and photography.
- 2) Since all slides are contained in Kodak Carousel slide trays, hours of organizing and loading time can be saved. The slides are not handled, therefore, they will not be scratched or bent. A color-coded stripe on top of the slides provides an easy one-glance checking that the slides are in order. In addition, each slide is numbered on its mount.
- 3) The program can be projected in semi-darkness, by turning off only those lights nearest to the screen. This permits you to follow class response, follow the script, and enables students to take notes. Using a standard remote control, you may conduct the presentation from anywhere in the room. You can stop the program and review any section at will.

- 4) Your sound-slide program provide great flexibility not only during presentation, but during follow-up discussions. The program can be reviewed with or without sound, also in sequences of your own choosing, depending on your intended emphasis.

INSTRUCTIONS FOR PRESENTATION

1. Place the slide tray on any standard Kodak Carousel or Ektagraphic projector. At the first beep, advance the tray to slide number 1.
2. Insert the cassette into any standard cassette player. Side one of the cassette has audible beeps to signal slide advance. The importance of previewing the program here becomes almost imperative, unless you wish to follow the script in the Teacher's Guide to cue slide advance.

Important Feature: Side two of your cassette tapes has been recorded with inaudible (1000 cycles) signals that will advance any automatic projection unit that conforms to standards set by the National Audio-Visual Association. (Such as the Singer Caramate II Automatic Unit.) Presenting your program on one of these units is simple; place the slide tray to slide 0 setting, then start the audio. In a few seconds, the first pulse will advance the tray to slide number 1. That's all! Now, you can sit back, relax, enjoy the show and follow audience response.

And now, let's get on with the show!

A VESSEL OF ART: THE CANADIAN CANOE

PART ONE

SCRIPT AND SLIDE INDEX

A VESSEL OF ART: THE CANADIAN CANOE

PART ONE

SCRIPT

Time: 23 Minutes

NARRATOR:

1) The Canadian Silver Dollar is an artist's tribute to a beautiful and functional craft: The Canadian Canoe. This vessel suits our country, her lakes and cascading rivers.

2) "Canoe...canoe...canoe... Say it softly to yourself! What a pretty word it is; and the light little bark is as graceful as its name is musical. The Canadian Canoe is a work of art that rightfully became the subject of innumerable art-works -- it is A Vessel of Art.

3) In Kyle's painting, "The Vikings Discover America", several Indian canoes appear, along with the Viking ship, which is -- we might say -- just another somewhat larger canoe.

4) In Mitchell's painting, "Jacques Cartier at Anchor Off Stratchona", the ship is surrounded by canoes of the Indians. The newcomers soon learned that the canoe was the sole means of transportation into the wilderness region of Canada.

5) This engraving from 1613, depicts old soldier Champlain in the center, introducing the firearms to the Iroquois. Three fell to his first shot, and the Iroquois fled. It was an easy victory, that began a cruel conflict that raged for nearly 80 years.

INDEX FOR SLIDES

DESIGN FOR SILVER
DOLLAR
Emanuel Hahn
Royal Canadian Mint
low-relief in plaster

(Title Slide)
A VESSEL OF ART:
THE CANADIAN CANOE
Produced by: M. Sznak
Graphic design by:
Allison Yardley-Jones
India ink on paper

THE VIKINGS DISCOVER
AMERICA
Fergus Kyle
from A Picture History
of Canada
watercolor

JACQUES CARTIER AT
ANCHOR OFF STRATCHONA
T.W. Mitchell
from Encyclopedia
Canadana
watercolor

DEFEAT OF THE IROQUOIS
ON LAKE CHAMPLAIN
Abbé Laverdière
Public Archives of
Canada
engraving

6) "Champlain at Georgian Bay" depicts Champlain with his Huron guide and the canoes of their party. This, and most of the following paintings were done quite recently. The rendering artists relied on part fact, partly on imagination and the probabilities of the situation.

7) This engraving depicts LaSalle at a portage. His Indian guides carry the canoes and their supplies, traversing from rivers to lakes over the land.

8) Dening's painting records Jean Nicolet's disappointing enterprise. After crossing Lake Michigan, he came ashore wearing damask robe, believing he has landed in China. He was to meet with native Indians.

9) Jefferys drawing of "Champlain on the Ottawa" depicts Champlain using his astrolabe. He also hoped that the river would lead him to the sea and eventually to Asia. His superstitious Indian guide believed that Champlain's sighting instrument was some sort of a magic "medicine".

10) Dinsmore's painting depicts Mackenzie listening to an old Indian describing to him a big river going to a sea. During that time, much effort was spent on seeking that illusive North-West Passage that would lead to the Pacific Ocean.

11) In seventeen eighty nine, descending the river that today bears his name, a disappointed Mackenzie arrived not to the Pacific Ocean, but to the icy Arctic Sea. His party in three birch-canoes made nearly three thousand miles in amazingly short hundred-and-two days.

SAMUEL CHAMPLAIN AT
GEORGIAN BAY
C.W. Jefferys
from A Picture History
of Canada
watercolor

LASALLE ON THE TORONTO
CARRYING-PLACE, AUGUST,
1681, ON HIS WAY TO
THE MISSISSIPPI
C.W. Jefferys
from Picture Gallery
of Canadian History
watercolor

JEAN NICOLET'S LANDFALL
ON THE SHORE OF LAKE
MICHIGAN
E.W. Dening
State Historical
Society of Wisconsin
oil on canvas

CHAMPLAIN TAKING AN
OBSERVATION WITH THE
ASTROLOBE, ON THE OTTAWA,
1613
C.W. Jefferys
from The Picture Gallery
of Canadian History
black and white drawing

A CLUE TO THE WESTERN
SEA
E.J. Dinsmore
from A Picture History
of Canada
watercolor

MACKENZIE AT THE ARCTIC
C.W. Jefferys
from The Picture Gallery
of Canadian History
black and white drawing

12) Descending the turbulent river that is named after him, Simon Fraser became the first white man to traverse Canada by canoe. But, this was not an easy route, and not the North-West Passage.

SIMON FRASER DESCENDING THE FRASER RIVER, 1808
C.W. Jefferys
Imperial Oil Co., Ltd.
oil

13) Russell's "Lewis and Clarke on the Columbia" depicts another episode of exploration by canoes. Jefferys who painted numerous similar scenes said, "Truly, the historian was not there at the time. Yet he must be there more intensively than those who were present; he must be all of those who were present."

LEWIS AND CLARKE ON THE LOWER COLUMBIA
Charles M. Russell
Amon Carter Museum
of Western Art, Fort Worth, Texas
watercolor

14) But some painters were present -- even though at a much later time. This view, by Davies, depicts Montreal in the year 1806 from St. Helen's Island.

A VIEW OF MONTREAL FROM ISLE ST. HELENA
T. Davies
The National Gallery of Canada
oil

15) And in another of his paintings, Davies recorded "A View Near Point Levy...with Indian Encampment".

A VIEW NEAR POINT LEVY...WITH INDIAN ENCAMPMENT
T. Davies
The National Gallery of Canada
oil

16) Interestingly, "The First Play in Canada" was staged entirely on water and acted from aboard canoes, by the settlers of Port Royal in 1606. In the play, the sea god Neptune welcomed the French to the new world.

THE FIRST PLAY IN CANADA, 1606
C.W. Jefferys
from The Picture Gallery of Canadian History
black and white drawing

17) Canoes of the Indians from the Eastern part of Canada were mostly built with a birch bark hull in a variety of shapes. They were light and easily carried over portages. Those used on rivers with numerous rapids had a deeper curve at the bottom.

EASTERN INDIANS' CANOES
C.W. Jefferys
from The Picture Gallery of Canadian History
illustration

18) Recording a dying craft, Notman's camera captured this Algonkian family at work on a bark canoe. Eastern canoes were not embellished with much decoration. Often at the end of their journey the Indians simply abandoned them.

INDIANS BUILDING A CANOE

W. Notman
from The Canadian
Indian
photograph

19) This painting entitled "Micmac Indians" by an unknown artist, depicts an idyllic scene, a kind of primitive paradise, far removed from reality.

MICMAC INDIANS
Anonymous
The National Gallery
of Canada
watercolor

20) Similarly unrealistic is Toler's painting of Micmac Indians near Halifax, executed in 1808.

MICMAC INDIANS NEAR
HALIFAX IN NOVA
SCOTIA, 1808
John Toler
Public Archives of
Canada
watercolor

21) A somewhat more convincing realism prevail in Martin's rendering of "End of a Successful Hunt", of an Indian camp with canoes.

END OF A SUCCESSFUL
HUNT, 1880
T.M. Martin
Public Archives of
Canada
oil

22) Catlin's painting of deerhunting by torchlight is a true record of an old hunting method, which is outlawed these days.

DEERHUNTING BY
TORCHLIGHT IN
BARK CANOES
G. Catlin
Smithsonian
Institution,
Washington, D.C.
oil

23) Schoonover's painting of a spear-fishing Indian reveals another use of canoes. In the marshes wild rice was harvested also from canoes.

OJIBWA INDIAN
SPEARING THE
MASKENONGA (PIKE)
F.E. Schoonover
from Harper's Maga-
zine
drawing for oil

24) Living in the wilderness would have been impossible without the use of canoes. It was not all work though. Catlin recorded this regatta scene as Algonkian Indians cheer-on their companions in a standing paddle race.

25) Like most of man's best inventions, canoes were also put into meaner, inhuman service. The look on the faces of this Iroquois war party can testify to this.

26) These are not the traveling or hunting canoes, but canoes of war, depicting a battle scene of the Ojibway canoe fleet clashing with the Fox and Sank Tribes.

27) A more peaceful scene is recorded in this Hudson's Bay Company painting of Indians visiting Fort Charles in 1670 by canoes.

28) In his canoe, a Montagnais tribesman takes his squaw -- wrapped in birch bark -- to burial in 1861. He will give a feast to win for her the indulgence of the Sky God.

29) Searching for the North-West Passage, Captain Cook arrived to Nootka Sound on Vancouver Island in 1778. He met with coastal Indians and noticed their sturdy sea-going canoes.

30) The canoes of Western Indians were similar to those of the Eastern tribes, but more protected against heavy seas by decking and by high

CANOE RACE
G. Catlin
from The Canadian
Indian
watercolor

AN IROQUOIS WAR
PARTY
E. Berke
from The North
American Indians
watercolor

OJIBWAY CANOE FLEET
CLASHES WITH FOX
AND SANK TRIBES
Anonymous
Toronto Public
Library
engraving

INDIANS VISITING
FORT CHARLES, 1670
Artist unknown
from A Picture
History of Canada
oil

INDIAN IN CANOE
WITH HIS DEAD WIFE
Artist unknown
from The Canadian
Indian
black and white
drawing

CAPTAIN COOK AT
NOOTKA
C.W. Jefferys
from A Picture
History of Canada
watercolor

WESTERN INDIANS'
CANOES
C.W. Jefferys
from The Picture

30) bow and stern. Dugout canoes were made from a single cedar log, carved and painted.

Gallery of Canadian History
illustration

31) Northwest canoes were recorded by the traveling artist Paul Kane, in his sketch book. The decoration of these vessels was artistically pleasing. Dugout canoes lasted much longer than those made from bark.

NORTHWEST CANOES
Paul Kane
Royal Ontario Museum, Toronto
watercolor

32) Haida Indians painted decorations on their paddles. This blade has an abstracted bird design. The pointed tip of the blade caused less noise while paddling, a feature crucial during hunting or war.

HAIDA PADDLE
Michael Sznak
Collection of the artist
painted wood

33) Emily Carr's watercolor of a war canoe reveals the highly developed artistry of Haida Indians.

PIROGUE INDIENNE
DE GUERRE
Emily Carr
Montreal Museum of Fine Arts
watercolor

34) And this faded old photograph shows a permanent Pacific Coast Indian settlement with decorated canoes, loghouses and totem poles.

PACIFIC CANOES
Photographer unknown
Public Archives of Canada
photograph

35) Indian legends were often populated by animals possessing human characteristics, such as these two drawings from "Adventures of Coyote" and "The Wolves and the Deer".

THE WOLVES AND THE DEER and
ADVENTURES OF COYOTE
J.M. Gibbon
from The Romance of the Canadian Canoe
illustration

36) Visitors at Kingcombe Inlet were hailed by a totem pole erected by Johnny Sqow, a local Indian Chief, as a gesture of welcome to strangers.

DUG-OUT CANOE AT KINGCOMBE INLET,
NORTH VANCOUVER, BC
W.J. Phillips
Canadian Pacific Railway
watercolor

37) The Kootenay Indians' "Sturgeon-Nosed" canoe, resembles the shape of the so-named fish. This canoe is strikingly similar to those used in Siberia.

STURGEON-NOSED CANOE
Photographer unknown
Public Archives of
Canada
photograph

38) Paul Kane's watercolor sketch of a burial canoe, containing the body and the worldly possessions of the departed, reveals the Indians belief in life after death.

CHINOOK GRAVE,
BURIAL CANOES
Paul Kane
Stark Foundation,
Orange, Texas
watercolor

39) "Paying for the Bride" is the caption underneath this old photograph of the arrival of an Indian wedding party by canoes. The high prow and stern of these canoes permitted safer passage through heavy seas.

PAYING FOR THE BRIDE
B.W. Leeson
City Archives,
Vancouver, B.C.
photograph

40) Berke's painting "The Bear Clan Comes Calling" shows the arrival of Kwakiutl tribesmen to a potlatch party. Notice the decorative carvings on the dugout canoe.

THE BEAR CLAN COMES
CALLING
E. Berke
from The North
American Indian
watercolor

41) Here, the older Indian is showing to a boy how to throw the double-pronged sealing-spear, thereby transmitting a culture that needed no school walls.

SEALING TOM AT HOME
Photographer unknown
City Archives,
Vancouver, B.C.
photograph

42) Artist-adventurer, Robert Hood painted this scene in 1819 on the spot, of "Hudson's Bay Company Trading with the Eskimos". In the foreground, one of the Eskimo paddlers seems to be naked. Most likely, he has traded in his skinshirt for some iron tool.

THE HUDSON'S BAY
COMPANY TRADING WITH
THE ESKIMOS 1819
Robert Hood
Public Archives of
Canada
watercolor

43) And these are the boats of the Eskimos. The sketch on the top is of the Umiak, a larger boat driven by oars and steered by a paddle. The lower drawing is of a single kayak, propelled by double-bladed

ESKIMO CRAFT
C.W. Jefferys
from The Picture
Gallery of Canadian
History
illustration

paddles. Actually, the kayak is a canoe, that is built with a covered deck.

44) Atop a boulder-bench near Pelly Bay, a Netsilik Eskimo kayak takes shape. It will be sheathed in skins of the bearded seal, making a watertight cover.

45) Should he capsize his kayak, its watertight enclosure enables the seal-hunter to upright his craft without getting any water into it. On the deck of the graceful kayak, within easy reach are two caribou lances.

46) This photograph was taken at a kayak race in Hudson Strait -- undoubtedly for the benefit of visitors. Eskimos were living in a highly cooperative society, and they did not even have words for racing or competition.

47) This replica of an Arctic Alaskan type kayak, was built in 1976. Kayaks ranged from 15 to 25 feet in length, weighing 25 to 100 pounds.

48) The illustration from Farley Mowat's well known book, "The Desperate People" is a woodcut by Rosemary Kilbourn. It depicts caribou hunting from a kayak, the old way -- the 'forgotten way.'

49) Eskimos of today are not using kayaks any longer, but are hunting from outboard motor driven fibreglass boats with high powered rifles. The 'old way' is only a demonstration, close to the shore -- for the entertainment of tourists.

THE KAYAK BUILDER
Mary Roussoeliere
from The World of
the American Indian
photograph

A YOUNG HUNTER
Fritz Goro
from The World of
the American Indian
photograph

A KYAK RACE IN
HUDSON STRAIT
H. Bassett
from North of 55°
photograph

KAYAK
M. Sznak
Collection of the
artist
fibreglass and wood

CARIBOU HUNTER
Rosemary Kilbourn
from The Desperate
People
woodcut illustration

ESKIMO KAYAKIST
AND TOURISTS
Photographer unknown
from American White
Water
photograph

50) Remington's painting, "The Courrier du Bois and the Savage" is an excellent record of the beginning of a new chapter of the North American wilderness, the Era of Fur Trade.

THE COURRIER sic
DU BOIS AND THE
SAVAGE
Frederick Remington
Sid W. Richardson
Foundation Collection
oil on canvas

51) Suzor-Coté's bronze sculpture reveals the real "Le Coureur des Bois", the French forest ranger or free fur-trader, licenced by the governor of New France to go into the woods to trade furs with the Indians. These hardy, venturesome characters opened the path to the interior of Canada, and were the first to treat the Indians on an equal base.

LE COUREUR DES BOIS
A. Suzor-Coté
Quebec Provincial
Museum
bronze statue

52) "The Barter" by Schoonover depicts two coureur des bois trading their metal goods for exchange of fur pelts from the Indians. Some of these traders made a quick fortune. For example, in 1690, two beaver skins, bought from the Indians for a small pocket-comb and mirror, was sold for fifty-five shillings, or \$13.20!

THE BARTER
F.E. Schoonover
from The Edge of
the Wilderness
black and white
drawing

53) Berke's "The End of a Portage" depicts a fur trader's return from a successful trip. His Indian helpers are loaded down heavily with bales of fur, and their canoes. There is early snow on the ground, and they must hurry to reach Montreal before the waterways freeze up.

THE END OF A PORTAGE
E. Berke
from The North
American Indians
watercolor

54) In another of his sculptures, Suzor-Coté introduces "The Portageur" or voyageur, one of the canoemen who brought the furs down the rivers and lakes to the merchants at Montreal. This voyageur is using a leather "thump-line" that puts most of the burden on the neck muscles.

THE PORTAGEUR
A. Suzor-Coté
Quebec Provincial
Museum
bronze statue

55) Descending the Fraser River, here is a North Canoe of the Hudson's Bay Company. The birchbark canoe is manned by gaily dressed voyageurs. Occasionally, these canoes carried passengers, seated in midship, along with the cargo of goods.

56) "The Governor of Red River Traveling by Canoe" by Dinsmore depicts a fast North Canoe, the 'limousine' of that by-gone era.

57) Before highways, steamship, and railway lines, canoes were indispensable. Depending on the skill and courage of her crew, a canoe could run the rapids of cascading rivers. Frances Hopkins' engraving shows a lightly-laden express canoe running one of the rapids of the Mattawa River.

58) Around the more hazardous rapids canoes and supplies were portaged. Indians and the white man are wearing deerskin moccasins and leather leggings in this illustration from one of Ballantyne's books, Hudson Bay.

59) Against fast currents, sometimes long poles were used by the canoeemen as shown here in Armstrong's "Traveling on the Kaministiquia River". This was slow work, but more preferable than the backbreaking portage.

60) Remington's painting depict another method of canoe travel. Going upstream in shallower rapids, the canoeemen were wading in the ice cold waters dragging their boat upstream, while a companion was steering the

DESCENT OF THE FRASER RIVER ON THE JOURNEY IN 1828 FROM HUDSON BAY TO FORT LANGLEY ON THE PACIFIC
A. Sheriff Scott
Hudson's Bay Company,
Winnipeg
oil

THE GOVERNOR OF RED RIVER TRAVELING BY CANOE
E.J. Dinsmore
from A Picture
History of Canada
watercolor

RUNNING RAPIDS ON THE MATTAWA RIVER, CANADA
F.A. Hopkins
Public Archives of Canada
engraving

THE FIRST PORTAGE
Bayard, et al
from Hudson Bay
watercolor

TRAVELLING ON THE KAMINISTQUIA RIVER
W. Armstrong
Sothely & Co.
(Canada) Ltd.,
Toronto
black and white
drawing

IN A STIFF CURRENT
F. Remington
Sid W. Richardson
Foundation Collection,
Texas
oil

canoe. Their job was adventuresome but hazardous. The graves of perished canoe men used to be a common sight near the most dangerous rapids.

61) An early sketch of Great Dog Portage by Armstrong depicts a North Canoe being carried. Normally two men portaged a North Canoe; the third man shown here may have been added because this portage was steep and long:

62) This old photograph shows a Hudson's Bay Company freight canoe portaged. This type was known as a Montreal Canoe, or *canot de maitre*.

63) Robert Hood's watercolor of "Trout Falls and Portage on the Hayes River" records the difficulties of portaging heavier boats on the slippery rocks.

64) Cyrus Cuneo recorded the ceremonial arrival of Governor Simpson by canoe to one of the forts of the Hudson's Bay Company.

65) The canoe has its own mythology. This illustration is from one of the tales of superstition. The so-called "Flying Canoe" was believed to be offered by the devil to homesick lumbermen. On New Year's Eve, lumbermen could paddle home through the sky, but they must not wear any sacred emblems, they were to steer the canoe carefully so not to hit church steeples, and they were to return before the stroke of midnight!

THE GREAT DOG PORTAGE
W. Armstrong
Glenbow Alberta
Institute, Calgary
watercolor

A MONTREAL CANOE IS
BEING CARRIED
Photographer unknown
Public Archives of
Canada
photograph

TROUT FALLS AND
PORTAGE ON THE
HAYES RIVER
Robert Hood
Public Archives of
Canada
watercolor

GOVERNOR SIMPSON
OF THE HUDSON'S BAY
COMPANY APPROACHING
A FORT ON HIS TOUR,
OF INSPECTION
Cyrus Cuneo
Hudson's Bay Company,
Winnipeg
oil

LA CHASSE GALERIE (or
The Flying Canoe)
Henri Julien
Musée du Québec
oil

66) Frances Hopkins, the wife of the secretary of Governor Simpson was an artist. She left behind numerous art works of canoe-travel scenes. In this canoe carrying passengers, the romantically inclined voyageurs are picking water lilies for their lady passenger.

GOVERNOR GENERAL
LORD AND LADY MONCK
TRAVEL IN A VOYAGEUR
CANOE
F.A. Hopkins
Public Archives of
Canada
oil on canvas

67) Arthur Heming's slightly overdramatized but colorful and exciting "Canadian Express" depicts a North Canoe on an express mission, most likely on the Fraser River.

CANADIAN EXPRESS
Arthur Heming
Private Collection
oil

68) This beautifully rendered Francis Lee Jaques' painting depicts voyageurs passing rocks with Indian drawings, or petroglyphs. The voyageurs' day moved to the steady rhythm of paddles and lusty songs. Speed was vital on these two-thousand-mile trips; rations lasted only twenty-two days, and first arrivals took the choice pelts.

VOYAGEURS PASSING
PICTURE ROCKS
Francis Lee Jaques
Minnesota Historical
Society, Minnesota
acrylics

69) This old engraving depicts loyal Indians performing a "Paddle Past" at Government House, Victoria, B.C. on May 24, 1867. By that time, these beautiful canoes slowly gave way to faster means of transportation.

PADDLE PAST
Artist unknown
from The Canadian
Indian
engraving

70) Arthur Tait's "Deerdriving" is showing a hunting scene by two early sportsmen, and ...

DEERDRIVING
Arthur F. Tait
Kennedy Galleries,
New York, N.Y.
oil

71) ... by the same painter, "A Good Time Coming" depicts an early recreational use of canoes by a party of fishermen. Gradually, the one-time workhorse of the North, the Canadian Canoe became a boat of leisure.

A GOOD TIME COMING
Arthur F. Tait
Adirondack Museum,
Blue Mountain Lake,
New York, N.Y.
oil.

72) In a canoe a couple of tourists cruising leisurely on Lake Louise in Banff National Park. Much of Canada's Wilderness still retained its unspoiled beauty, offering a rewarding escape from the pressures of civilization.

CANOEING ON LAKE LOUISE, ALBERTA
Nicholas Morant
Canadian Pacific
Railway
photograph

73) On this recent photograph, young voyageurs depart on a canoe trip. The basic lures of wilderness canoeing lie within the clean country, of the vast blue sky with a far horizon, of the nearness of the stars at night -- providing an opportunity to think clearly, and to find solace in unfathomable solitude.

WILDERNESS CANOEING
Photographer unknown
from Wilderness
Canoeing
photograph

74) On the fast-flowing rivers of Quebec, every summer canoeists compete for prizes; thereby accepting the challenge of the river and of the competitive spirit of man.

PHOTOGRAPH OF CANOE RACE
Origin unknown
Collection of M. Sznak
photograph

75) And in every fourth year, the world's best amateur canoeists compete in the Olympic Games. This double canoe race was held in 1976 at Montreal. The Olympic Canoeing Committee named two racing categories as "Canadian Single" and "Canadian Double", thereby officially recognizing Canada as the birthplace of the Canoe.

OLYMPIC PADDLERS IN C-2
Picture credit to the Montreal Forum and the Club de Hockey Canadien, 1976

76) Recreational canoes are regular sales item of mail order summer catalogues. The one-time useful everyday artifact, implement of war and of commerce, the Canadian Canoe finally became a vessel of pleasure.

Photographed from catalogue page of Sears, Spring and Summer 1976
Michael Sznak

77) Heavily loaded by provisions and camping gear this single touring kayak of a modern voyageur, plying the waters of remote James Bay.

TOURING KAYAK IN JAMES BAY
E. Bork
from The Beaver
photograph

78) The face of this canoeist reflects an inner happiness that is known only by canoeists who have covered great distances by the (yet) unspoiled wilderness region of Canada. By portaging his boat and equipment, a canoeist has access to areas, to where no cars or motorboats can reach.

79) The canoeist shares the open sky, pure waters and the campsites of all those who travelled there before him. He is answering to the call of a great company of fellow travellers of the past. This is a call for canoeing to all, who have retained a spirit of adventure in their hearts...

80) But, canoeing is not an end in itself. It is the opening of endless vistas to the enduring beauties of Nature, and of the beginning of a healthier, happier life aboard the canoe -- in A Vessel of Art.

THE END OF A PORTAGE
Michael Sznak
Collection of the
artist
photograph

A VIEW FROM THE
STERN OF MY CANOE
Michael Sznak
Collection of the
artist
photograph

"THE END" SLIDE
Allison Yardley-Jones
and M. Sznak
pen and ink on paper
18 x 22 in.

MUSIC

The following works have been excerpted to provide a background in the sound track for these programs:

A VESSEL OF ART: THE CANADIAN CANOE PART ONE

- 1 Wagner, Ride of the Valkyries (frames 1-10)
- 2 H. Montenegro, Ecstasy of Gold from the film "The Good, the Bad and the Ugly" (frames 11-16)
- 3 Indian Music of the Canadian Plains, Warrior's Death Song and Owl Dance Song (frames 17-31)
- 4 L. Rosenthal, The Sun Dance from the film "The Return of a Man Called Horse" (frames 32-39)
- 5 M.C. Stryker, Eskimo Songs of Alaska, Old Song and Small Owl (frames 40-49)
- 6 French-Canadian Folk Songs, Raftsmen and Oh My Love (frames 50-56)
- 7 Mussorgsky, Night on Bald Mountain (frames 57-67)
- 8 M. Stanfield, Apache (frames 68-75)
- 9 Perrey-Kingsley, Visa to the Stars (frames 76-80)

Teacher's Guide

A VESSEL OF ART: THE CANADIAN CANOE

Part Two

The following program was designed
as the production part of an M.A.
thesis in Educational Technology.

MICHAEL SZNAK

Concordia U

1980

INTRODUCTION

Originally this program was prepared to be used as part of a larger curriculum design, The Canadian Shield Curriculum, to supplement art training of special content studies of high school students. However, the program provides links with literature, art, philosophy, music, and history -- any of which can be explored in detail. The program also provides the possibility of partial use of selected content. For example, a history teacher may wish to use only Part One for teaching Early Exploration in Canada, while an art teacher perhaps may use only Part Two of the program to teach art appreciation, while another teacher may wish to use the entire program to prepare his students for realistic outdoor sketching or painting.

The complete presentation includes two longer units, 80 slides each for the duration of 23 and 25 minutes respectively, and ten smaller units of 25 slides each for the duration of approximately five minutes each.

There are a total of 410 slides in the program, placed in ready to use four Kodak Carousel trays. The two art appreciation content of 160 slides are stacked in two eighty-capacity trays. The ten shorter technical units are stacked in two 140 capacity trays, containing five sections each. The corresponding synchronized 12 cassette tapes are stored in a cassette album, labelled and numbered for easy identification.

The content breakdown of the program is as follows:

Program 1 - A Vessel of Art: The Canadian Canoe - Part One

- a) historical paintings of early exploration of Canada by canoes
- b) the constructional development of canoes and kayaks
- c) the different methods of traveling by canoes
- d) canoes of Eastern Indians; canoes of West Coast Indians; and canoes of the fur trade
- e) canoes of the present, recreational and competitive use of them.

Program 2 - A Vessel of Art: The Canadian Canoe - Part Two

This program takes a look at canoes through the works of artists in chronological order. The content, predominantly art appreciation, is mainly of six artists' canoe-topic paintings, that includes: Paul Kane, C. Krieghoff, F.A. Hopkins, F. Verner, W. Armstrong and F. Schoonover. The final section contains canoe-topic paintings and sculptures of contemporary artists.

Program 3 - Drawing-Instruction - Unit I

Program 3 has five independent short topics:

- 1 Drawing the Human Figure No. 1
- 2 Drawing Trees
- 3 Drawing Plants, Grass, Rocks
- 4 Drawing Canoes, Kayaks, Tents
- 5 Drawing Sky, Mountains, Lakes, Rivers

Program 4 - Drawing Instruction - Unit II

The following are the content of Program 4:

- 6 Drawing the Human Figure No. 2
- 7 Drawing in Perspective
- 8 Drawing Animals (Moose, Deer, Bear)
- 9 Drawing the Human Figure No. 3
- 10 Drawing the Composition

PREVIEWING YOUR PROGRAM

This is your guide, prepared in order to make your presentation easier. However, to make this program truly effective in the classroom, your help is required.

You should prepare your class before showing the program and then follow it up with questions and activities so that it does not seem merely an isolated visual experience. These activities may include reading, drawing, painting, role-playing or any other planned instructional activities that you normally use to enhance the effectiveness of your individualized teaching method.

Most important that you should read the Teacher's Guide and then preview the program privately, before showing it to your class.

The Teacher's Guide includes scripts of all four production units and provides identification of each slide subject.

This program, especially Part One and Part Two, lends itself to repeated showing. Each new presentation will enable you and your students to enlarge and renew your knowledge of its content, and will discover further insights.

With your help, your students will begin to understand that the vivid illustrations can add a previously missing dimension to their learning experience.

THE ADVANTAGES OF SOUND-SLIDE PROGRAM

In this program, the slides are keyed to a narrative sound track, recorded on cassette tape. There are many reasons why sound-slide programs are more advantageous than presentations in other medium.

- 1) A brighter and sharper image of color slide makes it unquestionably the most effective medium for introducing students to works of art and photography.
- 2) Since all slides are contained in Kodak Carousel slide trays, hours of organizing and loading time can be saved. The slides are not handled, therefore, they will not be scratched or bent. A color-coded stripe on top of the slides provides an easy one glance checking that the slides are in order. In addition, each slide is numbered on its mount.
- 3) The program can be projected in semi-darkness, by turning off only those lights nearest to the screen. This permits you to follow class response, follow the script, and enables students to take notes. Using a standard remote control, you may conduct the presentation from anywhere in the room. You can stop the program and review any section at will.

- 4) Your sound-slide program provide great flexibility not only during presentation, but during follow-up discussions. The program can be reviewed with or without sound, also in sequences of your own choosing, depending on your intended emphasis.

INSTRUCTIONS FOR PRESENTATION

1. Place the slide tray on any standard Kodak Carousel or Ektagraphic projector. At the first beep, advance the tray to slide number 1.
2. Insert the cassette into any standard cassette player. Side one of the cassette has audible beeps to signal slide advance. The importance of previewing the program here becomes almost imperative, unless you wish to follow the script in the Teacher's Guide to cue slide advance.

Important Feature: Side two of your cassette tapes has been recorded with inaudible (1000 cycles) signals that will advance any automatic projection unit that conforms to standards set by the National Audio-Visual Association. (Such as the Singer Caramate II Automatic Unit.) Presenting your program on one of these units is simple; place the slide tray to slide 0 setting, then start the audio. In a few seconds, the first pulse will advance the tray to slide number 1. That's all! Now, you can sit back, relax, enjoy the show and follow audience response.

And now, let's get on with the show!

A VESSEL OF ART: THE CANADIAN CANOE

PART TWO

SCRIPT AND SLIDE INDEX

A VESSEL OF ART: THE CANADIAN CANOE

PART TWO

SCRIPT

Time: 25 Minutes

NARRATOR:

1) This is a true story of adventure in the romantic tradition, told through the works of artists of past and present days. It is the epic saga of A Vessel of Art and its legendary hero, the magnificent Canadian Canoe.

2) One of the earliest art works in color, depicting Indians and their canoes was painted by John White in 1585. It should be noted that this is a composite picture, cataloging activities rather than a specific event.

3) "Micmac Indians" was painted by an unknown artist around 1820. It is a naively romanticized adventure in picture making. The various activities are conveniently arranged in the primitivist style with disregard to perspective. The idyllic looking scene is populated by people, looking more like Dutch than native Indians.

4) Another painting of Micmac Indians reveals John Toler's keen observation of activities, the various equipment and artifacts around the camp. The artist's use of watercolor reflects confidence with a pleasing effect. However, Toler's Indians appear like mischievous dwarfs from a fairy-tale.

INDEX FOR SLIDES

(Title Slide)
A VESSEL OF ART:
THE CANADIAN CANOE
PART TWO
Produced by: M. Sznak
Graphic design by:
Kevin Komoda.
pen and ink on paper
18x22 in.

THE MANNER OF THEIR
FISHING (c. 1585)
John White
British Museum,
London

MICMAC INDIANS
(c. 1850)
Anonymous
National Gallery
of Canada
oil on canvas
18x24 in.

MICMAC INDIANS NEAR
HALIFAX IN NOVA
SCOTIA, 1808
John G. Toler
(active 1797-1821)
Public Archives of
Canada
watercolor
32.7x43.5 in.

5) This is again the work of an unknown artist, recording canoe traveling as it once used to be. The painting is not considered a great work of art. The treatment of the foliage and water reflects the European landscape tradition.

6) Robert Whale's "River Landscape" shows an imaginative vantage point, sensitivity to light and impressive breadth. Whale was interested in the wilderness themes, and what was thought to be a picturesque dying race, the Indian. Whale's Indian woman and the canoe in this painting seem to be sitting on the edge of an English country estate.

7) Paul Kane began his true life-work, as he wrote, to "devote whatever talents and proficiency I possess to the painting of a series of pictures, illustrative of the North American Indians and scenery." Kane painted "Medicine Pipe-Stem Dance" of Blackfoot Indians in 1846.

8) During his long voyages, Kane became a skilled canoeist himself. The Indians from these two canoes sold to Kane's party 'a delicacy' -- beaver tails, while the artist drew them in his sketchbook, then described the episode in his book, "Wandering of an Artist Among the Indians", published in 1859.

9) European romanticism is characteristic of one of Kane's most often reproduced Indian portraits. Intense emotional colors bring highly charged associations: a colorful blending of violence, defiance, and .. resignation.

LANDSCAPE WITH
TRAVELLERS (c. 1840)
Anonymous
The National Gallery
of Canada
oil on canvas
18x25 in.

RIVER LANDSCAPE (n.d.)
Robert Whale (1805-87)
The National Gallery
of Canada
oil on canvas
17x21 in.

MEDICINE PIPE-STEM
DANCE, BLACKFOOT (1846)
Paul Kane (1810-71)
Stark Foundation,
Orange, Texas
oil on paper
9 3/4x12 1/2 in.

ENCAMPMENT, WINNIPEG
RIVER detail (1846)
Paul Kane
Stark Foundation,
Orange, Texas
oil on paper
8 1/8x13 3/8 in.

KEE-A-KEE-KA-SA-KA-
WOW, (THE MAN THAT
GIVES THE WAR WHOOP)
FORT PITT (1848)
Paul Kane
Royal Ontario Museum
oil on canvas
30x25 in.

10) This fine watercolor sketch by Kane depicts Indian "Travelling Lodges" with a canoe in the foreground. Kane swiftly developed into one of the most travelled of his time. He earned a place among the select few who put on canvas an imperishable record of early pioneer life, of the Indians he admired, and of a wild, wide roadless country.

11) Kane's Indian "Encampment on Lake Huron" does not retain the fresh clarity of his sketches. However, from the carefully composed design, the richly orchestrated sky, the variety of anecdotal detail and overall sense of refined harmony and rational order, we can recognize the values Kane had absorbed in European salons and museums.

12) Kane's "Mountain Portage" at Kakabeka Falls reveals a spatial composition somewhat different from his customary style of painting. During his travels with the Hudson's Bay Company's canoeemen, Kane toted his share of the portages cheerfully.

13) His sketchbook always at hand, while the men began the portage, Kane recorded feverishly this small oil sketch on paper at French River Rapids.

14) Another small oil of Kane is from an encampment near the Winnipeg River. The tireless artist, at the end of the day's journey, sketched the activities in and around the camp. From one of his longer trips, Kane brought home 500 detailed drawings!

CLALLAM TRAVELLING
LODGES (1846)
Paul Kane
Stark Foundation,
Orange, Texas
watercolor
5 1/4 x 9 7/8 in.

AN INDIAN ENCAMPMENT
ON LAKE HURON (1845-
1846)
Paul Kane
The National Gallery
of Canada
oil on canvas
19 x 29 in.

THE MOUNTAIN PORTAGE,
KAKABEKA FALLS (1846)
Paul Kane
Royal Ontario Museum
oil on canvas
25 1/2 x 20 in.

FRENCH RIVER RAPIDS
(1845)
Paul Kane
Stark Foundation,
Orange, Texas
oil on canvas
8 1/8 x 13 1/2 in.

ENCAMPMENT, WINNIPEG
RIVER (1846)
Paul Kane
Stark Foundation,
Orange, Texas
oil on paper
8 1/8 x 13 3/8 in.

15) Carrying triumphantly the heads of enemies, the war canoes return from a reprisal raid on another tribe. Kane painted this event from hearsay although the landscape was real. His ability to produce a swift likeness on paper seemed magical to the Indians -- they granted him status as a medicine man.

16) Kane's watercolor painted at White Mud Portage in 1846, with its simplicity of lines and economy of shapes, has a freshness that survived an intervening time of well over a century.

17) Some of Kane's larger oil paintings executed in his studio, lack the immediacy of his sketches rendered during traveling. This "Ojibwa Camp" is a somewhat overworked painting.

18) Kane painted "Norway House" in 1846. Carrying his sketchbox, Kane travelled like any fur-trade voyageur over the canoe routes from Sault St. Marie to Fort Vancouver in 1846. This was an eight-month long journey; Kane came home with a serious case of mal de raquette caused by makeshift snowshoes.

19) Working from stories accounted by Indians, Kane built this pictorial report of breaching of a West Coast fortified village. Kane painted everything he saw as well as things he did not see. Nevertheless, Kane did see the dugout war canoes of coastal Indians; some of these sixty feet long and holding twenty warriors each.

RETURN OF A WAR
PARTY (1846)
Paul Kane
Royal Ontario Museum
oil on canvas
18x29 in.

WHITE MUD PORTAGE,
WINNIPEG RIVER (1846)
Paul Kane
The National Gallery
of Canada
watercolor
17½x28½ in.

OJIBWA CAMP (1845)
Paul Kane
Royal Ontario Museum
oil on canvas
12 3/4x19 in.

NORWAY HOUSE (1846)
Paul Kane
Stark Foundation,
Orange, Texas
oil on paper
8x13½ in.

A BATTLE OF I-EH-NUS
(1847)
Paul Kane
Royal Ontario Museum
oil on canvas
18x29 in.

20) Deep in Oregon Country, Paul Kane stopped to sketch the still smoldering volcano, Mount St. Helens. This studio painting that Kane rendered from his sketchbook is at times criticized as being stilted and 'mock heroic'. Notwithstanding, the consensus is that Kane was "a true artistic explorer".

MOUNT ST. HELENS
ERUPTING (1847)
Paul Kane
Royal Ontario Museum
oil on canvas
18x29 in.

21) "Medicine Masks of Northwest Coast Tribes" is a fine watercolor by Kane and a highly praised documentary value of Indian culture. Kane died blind at the age of 61 and today lies in the crumbling churchyard of St. James Cathedral, a quiet corner in Toronto's noisy downtown section.

MEDICINE MASKS OF
NORTHWEST COAST
TRIBES (1847)
Paul Kane
Royal Ontario Museum
watercolor
5½x8 ¾ in.

22) This much reproduced painting "The Habitant's Home" is the work of Cornelius Krieghoff. His genre paintings set the scene more theatrically than realities may have justified. Krieghoff moved his characters around a little like a stage-manager setting up a puppet show. Nevertheless, the details of the house, the habitants' clothes and daily activities are an irreplaceable visual record of their region and time.

THE HABITANT'S
HOME (1870)
Cornelius Krieghoff
(1815-72)
Art Gallery of
Hamilton, Ontario
oil on canvas
27x36 in.

23) "Shooting the Rapids" is a small oil painting. Krieghoff knew the sensations of racing the rapids in a canoe; he lived the life he painted, spearing salmon from dugout canoes.

SHOOTING THE RAPIDS
(1871)
Cornelius Krieghoff
Public Archives of
Canada
oil on canvas
9½x10½ in.

24) Krieghoff's "Indians Stalking Deer", dated from 1861 shows a canoe and two Indian hunters hidden from the unsuspecting deer, while the rich color of the shoreline, trees reflect the warm autumn sunshine.

STALKING DEER (1861)
Cornelius Krieghoff
Mr. & Mrs. K.R.
Thomson
oil on canvas
16x20 in.

25) The same theme and title "Indians Stalking Deer" was painted six years later, showing the progress of Krieghoff's painting technique. His colors here are more pure than those of his first canvas. The location is a 'stream near Lake Magog'.

INDIANS STALKING
DEER (1867)
Cornelius Krieghoff
The National Gallery
of Canada
oil on canvas
16x20 in.

26) "Indians Camping at a Portage" is depicting a small party's arrival to a rapid. Krieghoff loved to paint autumn scenes and the red bush in the foreground highlights his painting.

INDIANS CAMPING AT
PORTAGE (1855)
Cornelius Krieghoff
Mr. & Mrs. Dobrin
oil on canvas
16x20 in.

27) And here is an almost identical painting rendered three years later. Krieghoff produced hundreds, possibly thousands of pictures and often stole from himself. "I had to paint for my living," he said at the end of his life. "That is why I made a good many copies."

INDIANS AT A PORTAGE
(1858)
Cornelius Krieghoff
Hudson's Bay Company
Winnipeg
oil on canvas
12½x17½ in.

28) "Autumn Landscape" is a typical shoreline, characteristic of the Canadian Shield on a quiet calm day of fall, a favorite of Krieghoff's canoe-travel paintings. His keen observation of the environment however, does not equal his rendering of canoes that are lacking in character of their own.

AUTUMN LANDSCAPE
(1858)
Cornelius Krieghoff
The Montreal Museum
of Fine Arts
oil on canvas
13½x18½ in.

29) Krieghoff's canvas here is dramatically rich in detail, thoughtfully composed and unified in mood and emotional thrust. Technically it is a superb work of art of considerable force.

INDIAN CAMP UNDER
THE MOON NEAR
GRAND-MERE (1855)
Cornelius Krieghoff
Power Corporation
oil on canvas
21x24 in.

30) Exemplifying Krieghoff's stage-directing ability, here is a painting of Indians with a freshly killed caribou, and again . . .

INDIANS CHIPEWA AT
LAKE HURON
Cornelius Krieghoff
Power Corporation
oil on canvas
25x35½ in.

31) . . . just like a carbon copy of the previously seen painting is this one entitled "Chippewas Hunting Caribou". Living was often hard for Krieghoff; he was painting signs in Montreal, often peddling from door-to-door with his small sketches that he called 'pot-boilers'.

32) In "Crossing the Royal Mail on Ice" Krieghoff's precision of detail is strikingly intense, and his breadth of sky and the snowy ground is superbly executed. It should be noted at this point that since only a handful of canoe content paintings of Krieghoff were selected, this presentation does not do full justice to his creative scope.

33) An engineer turned into painter, Lucius O'Brien's practical eye was for economic fact as well as for the poetic image. Sketchbooks record his wanderings on railway surveys. His fine watercolor of canoes returning from fishing indicates his keen sensitivity to details, achieving a crisp but poetic landscape vision that reflects a quietude arising from a developed sense of pervasive order.

34) Frances Ann Hopkins, the wife of the secretary of Governor Simpson, was a competent artist. She accompanied her husband on several journeys by canoe. In "Canoes in Fog", Hopkins painted a hauntingly beautiful scene of a canoe brigade paddling in three Montreal Canoes, enshrouded by the early morning fog over the calm waters of Lake Superior. The atmospheric perspective reveals Hopkins' sensitively masterful technique.

35) "Tracking the Rapids" by Hopkins depicts in watercolor the ascent of a large Montreal Canoe in the fast flowing rapids of an unidentified river.

CHIPPEWAS HUNTING
CARIBOU
Cornelius Krieghoff
The Montreal Museum
of Fine Arts
oil on canvas
14½x21½ in.

CROSSING THE ROYAL
MAIL ON ICE (1862)
Cornelius Krieghoff
Private Collection
oil on canvas
19½by25 in.

FISHING PARTY
RETURNING HOME (1874)
Lucius O'Brien
Mrs. Percy Sand,
Toronto
watercolor
9½x18 in.

CANOES IN FOG (1869)
Frances Ann (Beechey)
Hopkins (1838-1918)
Glenbow-Alberta
Institute
oil on canvas
27x48 in.

TRACKING THE RAPIDS
(n.d.)
Frances A. Hopkins
Royal Ontario Museum

Normally, the passengers would also walk up to the head of the rapids.

36) "Bivouac of a Canoe Party" is one of Hopkins' canoe-topic oil paintings from 1871. Near-photographic realism prevails in the rendering of various camping activities of a small brigade of two North Canoes in progress. The well-rounded stones of the shore suggest that this camp is on the bank of a turbulent river.

37) The original oil of this Hopkins canvas is not titled or dated. The presence of the woman and three male passengers suggest that it might depict the descent of Lachine Rapids by the artist, Mrs. Hopkins, her husband, and their two guests.

38) "Advanced Guard Crossing a Portage" depicts the men and boats of Wolseley's Red River Expedition that resulted in the putting down of the Riel Rebellion. Apparently, Mrs. Hopkins was also a member of this expedition in 1870. The portage is near Kakabeka Falls seen on the right of the picture.

39) This oil painting by Hopkins is inaccurately titled -- "View of a Canoe Party Around a Camp Fire". Voyageurs had no time for sitting around a camp fire. The scene in fact shows some skilled canoe-repair in progress. The enveloping darkness lighted by the camp fire and torch reveals Hopkins' competent handling of chiaroscuro techniques.

watercolor, gouache,
pencil - 10½x12½ in.

VOYAGEURS AT DAWN
(1871)
F.A. Hopkins
Public Archives
of Canada
oil on canvas
29x59½ in.

SHOOTING THE RAPIDS
(n.d.)
F.A. Hopkins
Public Archives
of Canada
oil on canvas
36x59 3/4 in.

EXPEDITION TO THE
RED RIVER IN 1870
UNDER SIR GARNET
WOLSELEY. ADVANCED.
GUARD CROSSING A
PORTAGE AT KAKA-
BEKA FALLS (1870)
F.A. Hopkins
Public Archives
of Canada
oil on canvas
36x60 in.

CANOE PARTY AROUND
CAMP FIRE (n.d.)
F.A. Hopkins
Public Archives
of Canada
oil on canvas
35½x59 3/4 in.

40) Hopkins perhaps was the first artist who painted canoes with true fidelity. Especially in this painting, the large birchbark hulled North Canoe in every detail is a perfectly accurate and historically significant record of this glorious craft of the past. Unfortunately, Canadian art-historians pay limited attention to Hopkins' accomplishments.

CANOE MANNED BY
VOYAGEURS (1869?)
F.A. Hopkins
Public Archives
of Canada
oil on canvas
29x59 3/4 in.

41) The pale shafts of light over the canoes instill this painting by Frederic Verner with a Gothic meditative aura. Verner was not considered an 'important' painter, but recently his works are emerging from relative obscurity, and Verner will probably be remembered for the paintings based on his travels in Canada.

LAKE, NORTH OF
LAKE SUPERIOR (n.d.)
Frederic Arthur
Verner (1836-1928)
The Montreal Museum
of Fine Arts
oil on canvas

42) This small watercolor sketch by Verner depicts an Indian camp near Lake of the Woods in 1873. Verner was a first-rate craftsman, a conscientious artist whose accomplishments deserve respect. His watercolors are somewhat dark due to the aging process of the paper and to the fact that he used graphite with his aquarelles.

LAKE OF THE WOODS
(1873)
F.A. Verner
The National Gallery
of Canada
graphite and water-
color - 5 5/8x11 13/16

43) Another Indian camp, this one at Fort Francis is a firsthand experience. Verner captured his subjects and infused them with an atmosphere that can only be described as idealistic. Note the large number of canoes near the tepees, and the spotlessness of this camp.

AT FORT FRANCIS
(1873)
F.A. Verner
The National Gallery
of Canada
graphite and water-
color
6 13/16x15 in.

44) Verner's romantic impetus was decorous and informed by a wish most often simply to record. "Portage to Spider Lake" was painted lightly in watercolor.

PORTAGE TO SPIDER
LAKE (1875)
F.A. Verner
The National Gallery
of Canada
graphite and water-
color
6 11/16x13 7/8 in.

45) Verner's "Two Indians in Canoe" is a watercolor sketch of a hunting scene in a misty morning, dated 1899. The painting has an aura of serene, timelessness in which the ripples made in the water by the canoe are the only discordant notes.

46) With the single exception of Niagara Falls, the best selling standard subject of the nineteenth century painters who cultivated the export market in England was ... the Indian. Paul Kane was the best known of these painters, followed by Krieghoff, Hind, and Verner, producing a constant supply of Indian paintings, such as this portage scene here.

47) Critics who are accusing Verner for romanticizing the Indians in the "Noble Red Man" vein tradition are often neglecting his excellent soft and textured quality painting style. However, to call this Impressionism is to greatly exaggerate Verner's rapport with that sensibility.

48) Verner's "A Misty Morning" rendered in 1905 somewhat resembles Hopkins' "Canoes in Fog" painted in 1869. Verner may have seen and been influenced by the Hopkins painting, though Verner was using watercolor over black chalk, lightened with white instead of oil.

49) Verner understood the qualities of light and color and the force of sublime natural effects, and he was moved by the profound sweep of the Canadian sky. His "Upper Ottawa" of 1882 is full of the crystal light of a northern lake, and it is breathtaking in its stillness and clarity.

TWO INDIANS IN
CANOE (1899)
F.A. Verner
The National Gallery
of Canada
watercolor
10 7/8x21 in.

THE PORTAGE (1880)
F.A. Verner
The National Gallery
of Canada
watercolor
6 11/16x8 7/8 in.

NIPIGON RIVER (1880)
F.A. Verner
The National Gallery
of Canada
watercolor
5 5/8x8 15/16 in.

A MISTY MORNING
(1905)
F.A. Verner
The National Gallery
of Canada
watercolor and chalk
10 11/16x21 3/16 in.

THE UPPER OTTAWA
(1882)
F.A. Verner
The National Gallery
of Canada
oil on canvas
32x59 3/4 in.

50) Verner painted "Indian Camp" in his studio from his sketchbooks. It is a pastoral scene of daily Indian life. Verner's art does not leap over any major artistic frontiers, but viewed in the context of Canadian artists of his time, it can be seen that Verner's idealistic portrayals are nevertheless tempered by a levelheaded wish to reproduce reality.

51) Like his painter predecessors, William Armstrong also sketched the Northwest where only the hardiest souls ventured into the wilderness. All his works were rendered in watercolor, like this one of "Kakabeka Falls". The passenger in the boat maybe the artist Armstrong himself.

52) "Readying the Canoe at an Indian Camp" was painted at Georgian Bay. It is a somewhat cruder painting than those seen earlier. It should be noted however, that Armstrong was not a fulltime painter but an engineer.

53) As an engineer, Armstrong took part in the Canadian railway development. On his own, or as a member of various railway surveying teams, Armstrong travelled extensively through the Great Lake area, painting the country, the Indians, the canoes and ships and the men who sailed them, like this one here, Indians portaging along the Nipigon River.

54) Armstrong painted these Ojibway canoes at the Hudson's Bay Company post on Lake Nipigon. Like Verner, Armstrong lived to see the 'old west' pass away. As a railway engineer he was one of those who helped to bring the age to a close.

INDIAN CAMP (1876)
F.A. Verner
Art Gallery of
Hamilton, Ontario
oil on canvas
32½x60 in.

KAKABEKA FALLS
(detail)
William Armstrong
(1814-1896)
Private Collection
watercolor

READYING THE CANOE
AT AN INDIAN CAMP,
GEORGIAN BAY (detail)
W. Armstrong
Public Archives
of Canada
watercolor

INDIANS PORTAGING
A CANOE OVER A
DIFFICULT AREA ON
A TRIP ALONG THE
NIPIGON RIVER
W. Armstrong
Dr. F.A. Matthewson,
Winnipeg
watercolor

MISS DELA RONDE, ---
WITH OJIBWAY CANOES
W. Armstrong
Private Collection
watercolor

55) What Armstrong lacked in painting skill, he -- just like his fellow engineer-artist, Lucius O'Brien -- made up for it by his keen practical observations of detail. Accurate detail is the main characteristic of this watercolor of Indians fishing with nets below the rapids of St. Mary's River.

INDIANS FISHING
WITH NETS IN THE
ST. MARY'S RIVER,
SAULT ST. MARIE
(detail, right side)
W. Armstrong
Public Archives
of Canada
watercolor

56) The birchbark covered lodge and the canoes are anachronistic presence from the past. Behind them, only her mast showing, a sailing vessel is anchored. By that time, these sailing schooners were already replaced by faster ships of steam-driven engines with funnels belching smoke into the air. In this composition Armstrong skillfully juxtaposed past and present.

INDIANS FISHING
WITH NETS IN THE
ST. MARY'S RIVER,
SAULT ST. MARIE
(detail, left side)
W. Armstrong
Public Archives
of Canada
watercolor

57) From the beginning, the great question in Canadian painting was never what to paint -- but how. Painters of the Group of Seven attempted to establish a new, truly Canadian style. Their real genius though was geographical ... "Go North!" And North they went, by canoes, where Tom Thomson painted this "Northern River" that became one of the great haunting images of our culture -- an unforgettable view of the penetrable mystery of Northern bush.

NORTHERN RIVER
(1914)
Tom Thomson
(1877-1917)
National Gallery
of Canada
oil on canvas
45x40 in.

58) Thomson was a painter expressing moods. Just like the other painters of the Group of Seven, he believed that the main and truly Canadian subject was -- the land. Despite his love of canoeing, he left hardly any paintings depicting canoes. This canvas, entitled "The Pointers" shows not canoes but row-boats of the lumbermen, pulling a raft with team-horses aboard.

THE POINTERS
Tom Thomson
Private Collection
oil on canvas
40x46 in.

59) A member of the Group of Seven, MacDonald painted "Beaver Dam" in subdued color. His red canoe drawn up on the beaver dam adds the only human note in a scene of quiet solitude. The floating autumn leaves on the still surface of the water and the suggestion of dense forest on the rock-strewn shore help to radiate a silent mood of remoteness.

60) Another painting by MacDonald, "Mist Fantasy" reveals a freely rendered interpretative realism, based on carefully visualized facts treated with poetic freedom. It is a balanced harmony of all the spectrum colors in delicate pastel shades. Despite the calm water with the colorful reflections, the design is full of repeated rhythm. But the boats are not canoes, -- we must look elsewhere.

61) By the turn of the century, European painters were eagerly answering the clarion call of Modern Art. Impressionism; Expressionism; Cubism; and a fast succession of other movements fascinated the avant-garde art world. Painters of North America on the other hand, were still under the spell of Realism.

A hauntingly pristine serenity is reflecting from this painting, entitled "Wa-Gush". The Indian in the canoe seems to defy modern world just as its painter, Frank Schoonover, remained indifferent to modern art movements.

62) Frank Schoonover quickly became one of the best illustrators of contemporary magazines. The period at the turn of the 20th century is often referred to as the "Golden Age of Illustration," and the best magazines were commissioning Schoonover's pictures. He painted "White Fang and Gray Beaver in Canoe" in 1906, as an

BEAVER DAM (1919)
MacDonald, J.E.H.
(1873-1932)
Private Collection
oil on board
8½x10½ in.

MIST FANTASY, SAND
RIVER, ALGOMA (n.d.)
MacDonald, J.E.H.
The National Gallery
of Canada
oil on board
8½x10½ in.

WA-GUSH (1906)
Frank E. Schoonover
(1877-1972)
Published in "Outing
Magazine", Aug. 1906
Private Collection
oil
30x48 in.

WHITE FANG AND GRAY
BEAVER IN CANOE
(1906)
F.E. Schoonover
Published in "Outing
Magazine", July 1906
Private Collection
oil
18x30 in.

original illustration for Jack London's famous story, White Fang.

63) Like all of Schoonover's works, "Junction of the Yukon and the Porcupine Rivers" from 1906, is an oil painting. The awesome mystery and passion of the Canadian North fascinated the young Schoonover, and remained with him to the end of his active career.

JUNCTION OF THE
YUKON AND THE
PORCUPINE RIVERS
(1906)
F.E. Schoonover
Private Collection
oil
16x24 in.

64) Schoonover specialized in paintings suitable for color plates. "The Bronze Face of the Chief is Lifted" appeared in Harper's Magazine in 1912. His paintings portray the spirit of the Canadian wilderness and its native people who called the North their home.

THE BRONZE FACE OF
THE CHIEF IS LIFTED
(1912)
F.E. Schoonover
Published in
"Harper's Magazine"
October 1912
Private Collection
oil
30x42 in.

65) Here is a detail from one of Schoonover's paintings, entitled "On Leaped the Canoe Like a Runaway Horse". The fragile birchbark canoe is plunging through the seething cataract in the rapids between menacing boulders. The canoeeman's eyes fixed in search for a safe passage ahead. Only someone who lived through similar exhilarating experiences could have painted such true-to-life work as this.

ON LEAPED THE CANOE
LIKE A RUNAWAY HORSE
(detail, 1924)
F.E. Schoonover
Published in "Red
Book Magazine",
April 1924
Private Collection
oil
32x48 in.

66) "Red Blanket Sail" is another of Schoonover's illustration-paintings from 1927. In contrast to his preceding painting, here a calmer mood prevails.

RED BLANKET SAIL
(1927)
F.E. Schoonover
Cover for "The
Country Gentlemen's
Magazine", May 1927
Private Collection
oil
32x42 in.

67) This detail is from a larger Schoonover painting entitled, "The Portage". The artist made many wilderness trips by snowshoes and dogsled in the winter, and by canoes in the

THE PORTAGE (detail,
1927)
F.E. Schoonover
Chester Marron Col-
lection

summer, leaving behind an accurate recording of early twentieth century Canadiana and an insight into our last frontier: the wilderness of the Canadian North.

68) In "The Trailmakers" painted in 1941, Schoonover depicted a scouting party of an earlier era. It was Schoonover's own canoeing experience, combined with artistic talent, and inspiration that enabled him to bring the very breath and feeling of the big Canadian outdoors to his canvases.

69) Until the very end of his life, Schoonover remained faithful to the Canadian wilderness. He painted this last work, "The Spirit of the Wendigo" in 1968. According to old Indian legends, Wendigo was an evil spirit, believed to be lurking in wilderness rapids, who dragged unsuspecting canoeists to a watery death. But Schoonover finally outwitted Wendigo: the raw majesty that Schoonover communicated so beautifully will outlive the merciless Wendigo Spirit of human mortality.

70) With Kane, Krieghoff, Hopkins, Verner, and Schoonover, the realist tradition has not come to an end. This silkscreen print dated 1970, the work of Alex Colville, is portraying a woman silhouetted in purplish tones against the glowing rays of a coral sun as she glides mysteriously past a dark embankment in the graceful embrace of a canoe. The spectator is made to feel that he too, is seated in this canoe.

71) Alex Colville remained steadfast to his creative commitment during a prolonged period when official art circles were under the spell of abstraction. He painted "Woman Carrying Canoe" with acrylics on masonite board in 1972.

oil, 16x34 in.

THE TRAILMAKERS
(1941)
F.E. Schoonover
Private Collection
oil, 42x29 in.

THE SPIRIT OF THE
WENDIGO (1968)
F.E. Schoonover
Collection of
James C. Stein
oil, 20x16 in.

SUNRISE (1970)
Alex Colville
(1920-)
Collection Diverses
serigraph, 12x24 in.

WOMAN CARRYING
CANOE (1972)
A. Colville
Fisher Fine Art Ltd.
London
acrylic on masonite
19x33 in.

72) Colville is a meticulous artist. This study for "Woman Carrying Canoe" is an example of Colville's carefully drafted preliminary studies. The converging lines meet at a point where the woman's unseen head is located, which is the balance center of the canoe as well as of the composition.

WOMAN CARRYING
CANOE (1972)
A. Colville
Collection of the
artist
pen, wash and
acrylic,
6 3/8x11 in.

73) This relief sculpture of 1970 by M. Sznak, entitled "Paddlers" decorates the entrance of the artist's studio. The carving depicts a modern racing canoe in frontal view, where the paddlers kneel nearly side-by-side in the middle of the boat.

PADDLERS (1970)
Michael Sznak
Collection of the
artist
relief, wood and
acrylic
22x18 in.

74) Another realist artist of today, Alex Katz's "Good Afternoon I" is a large 6x8 feet oil painting here, photographed from the catalogue cover of an exhibit held in France - painted in 1974. The canoe in this painting is, one of those birchbark imitation crafts made from aluminium. Katz's take-off point -- is nature, but from a highly personal vision, style and technique, and without hesitation to vary, edit, or intensify natural form or color.

GOOD AFTERNOON I
(1974)
Alex Katz
Galerie Marguerite
Lamy, Paris
oil on canvas
76x96 in.

75) Unfortunately, Katz's "Good Morning II" was unavailable in color-reproduction. The painting was included in this program because of its canoe subject. The obvious question is: how are we to read Katz's vision? "Given America at this time," writes one critic, "surely he cannot intend that we should read it straight: a pastoral idyll, the American dream intact."

GOOD MORNING II
(1974)
Alex Katz
Galerie Marguerite
Lamy, Paris
oil on canvas
96x72 in.

76) Another black and white reproduction of Katz's work entitled "Canoe", is depicting a life-size canoe, on a giant 16x32 feet canvas. The canoe and its image resting in perfect embrace on still blue waters, offering a serene reflection. Similarly to all

CANOE (1974)
Alex Katz
Marlborough-Godard
Gallery, Toronto
oil on canvas
180x360 in.

of Katz's paintings, it evokes questions: is this an icon of a smug suburban society, grown entirely narcissistic?

67) M. Sznak's sculpture "Eskimo with Kayak" is made from a composite material of the artist's own. The angle of the kayak and of the paddle form a triangular arrow with the man at its tip; perhaps representing a symbolic triangle between man, his inventions, and the elements of nature they are submerged. It may be intentionally meaningful that the tip of the constructional arrow points beyond the man.

ESKIMO WITH KAYAK
(1976)
Michael Sznak
Private Collection
composite material
sculpture
38x21 in.

78) Another Sznak sculpture, "Portage", is rendered in straightforward realism, whereby the artist combined his canoeing experience with the creative process. Perhaps at this point it would be useful to mention that a present revival of the realist tradition in the arts maybe the offshoot of a prevailing cultural nostalgia, and, most likely, a reaction to abstract Expressionism.

PORTAGE (1976)
M. Sznak
Private Collection
sculpture of
composite material
27x32 in.

79) Sznak's sculpture, "The Forgotten Way - Inuit", is a recent work completed in 1977. The man hunting caribou from his kayak along with the title of the work reveals the artist's intentions clearly enough.

THE "FORGOTTEN WAY"
- INUIT (1977)
M. Sznak
Collection of the
artist
composite material
sculpture
38x10 in.

The last work of the program, this sculpture is not the last word in representational art of canoe topics. We can be certain that other works will follow and thus pay tribute to the Canadian Canoe ... to this ... Vessel of Art.

80) "THE END" SLIDE

MUSIC

A VESSEL OF ART: THE CANADIAN CANOE PART TWO

- 1 Les Cinq Saisons Harmonium, Histoires sans Paroles
(frames 1-6 and frames 57-69)
- 2 A. Dvorak, Symphony No. 5 from "The New World" Finale;
allegro con fuoco (frames 7-32)
- 3 Mike Olfield, Tubular Bells (frames 33-56)
- 4 Moe Koffman, The Four Seasons, Icicle Bells, Allegro
(frames 70-80)

Teacher's Guide to

CANOE TOPIC DRAWING INSTRUCTION

PART ONE

SCRIPT AND SLIDE INDEX

- Drawing Units: 1) Human Figure: Head and Proportions
2) Trees
3) Canoes and Kayaks
4) Rocks and Plants
5) Rivers and Lakes

The following program was designed
as the production part of an M. A.
thesis in Educational Technology.

MICHAEL SZNAK

Concordia U

1980

A Note to the User of the Ten Drawing Units

The slide program of approximately 25 slides before each of the ten drawing sessions were selected with one objective in mind; to familiarize students with the shapes of the drawing topics at hand.

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Wishing you a successfully creative experiment.

Michael Sznak
Author

DRAWING UNIT 1

Human Figure: Head and Proportions

SCRIPT

TIME: 5 minutes

NARRATOR:

1) The following slide program may help your preparation for a successful outdoor sketching.

2) This sketch of an outdoorsman is done from a mirror. Do you think you could draw yourself from a mirror?

3) Drawing the human head is not so difficult if you are familiar with proportions. The average head is divided into two equal parts by a line passing through the corners of the eyes.

4) Lips are basically leaf-shaped with the curve of a bow. Let your eye follow these lips here from one side to the other.

5) Eyes we draw are ball shaped, though we do not see the entire shape. What we see is a shape similar to the human lips. Try to memorize the lines of these shapes.

6) Human ears are shaped like clam-shells or eggs. Focus on the top drawing. Let your eye move from the upper left corner, and follow its circular shape then its pointy tapering. In side view the ear is in line with the nose.

7) Hairlines follow the curve of the top of the head quite closely.

INDEX OF SLIDES

Title Slide:
Drawing Unit 1: Heads

Self Portrait by M. Sznak
Collection of the artist

Drawing the head in proportion.
Student sketch Gr. 10

Lips
A. Zaidenberg
Anyone Can Draw!
Doubleday & Co., New York,
1939

Eyes
ibid

Ears
ibid

Hair
ibid

8) The head is basically an egg shape. Let your eyes follow the outlines of these five heads, one-by-one. Good.

Heads
ibid

9) The neck is roughly a tube shape. The head may twist, but the tube-neck always remains like a pedestal.

Head and Neck
ibid

10) Observe the guide lines left on the sketch in order to show relationship of features.

Head
ibid

11) Silhouettes - like here that of an outdoorsman - are much simpler to draw because we cannot see many details only outlines. Reach out with your pencil and draw around this figure in the air. Very good!

"Looking Up"
Photo by M. Sznak

12) Shading makes things looking three dimensional. Shadows are caused by light and it is strongest at the opposite side of the source of light.

Shading
ibid

13) Just be always conscious where the light - from lamp or sun - is coming from. Always the side opposite the light-source has the deepest shadows.

Shading - 3 Heads
ibid

14) What applies to the head applies to the body as well. Observe the simple shading here.

Shading - Entire figure
ibid

15) Again, take your pencil, and with outstretched arm, draw around this buckskin-jacket wearing man. Where is the light coming from?

"On the Shore"
Photo by M. Sznak

16) The average height of a person is about seven-and one-half times of the head. When your drawing looks out of proportion, always remember this drawing and count the heads!

Body Proportions
ibid

17) The arm is about three heads in length while legs are about four heads. Always use the head as basic measure in your drawing for good proportions.

18) Let us draw around this man portaging his canoe. Do it with your pencil in the air. Remember, the canoe is at least twice as long as the height of a person.

19) This is a simplified diagram of head, neck, shoulder and chest. Many details were left out, and that is the way to draw firm and simple figures.

20) Observe and memorize these shapes. Remember, egg-shape for head, tube for neck.

21) After you completed the preliminary sketch, just round off the human form.

22) Reality contains complex shapes, just like in this photo. If you were to draw this - camper preparing his simple meal - you should simplify everything in your drawing.

23) This is the simplified way to draw the human figure.

24) The figures here are the basic frameworks on which clothes can be drawn. Once more, with your pencil draw around these figures in the air. Very well!

25) Now, while these simple sketches are fresh in your visual memory, we will begin a practice drawing. Write your code number on the sheet in front of you, please.

129
Proportions: Arms and Legs
ibid

Portage
Photo by M. Sznak

Head and Chest
ibid

Head and Chest
Three Figures
ibid

Side and Back Views
ibid

"A Meal Under Way"
Photo by M. Sznak

Figure
ibid

Figure
ibid

End-Slide
ibid

DRAWING UNIT 2

Trees

SCRIPT

TIME: 5 minutes

NARRATOR:

1) In our lives, we have seen literally thousands of trees and yet, when we are asked to draw one, we have difficulties. Why? It is simple. We look at things but we do not really see them. To draw well is then to look and memorize shapes.

2) Why, even the "Trouble in Paradise" began under a tree. Maybe, we do not wish to remember...?

3) Trees are complex shapes, that we must learn to draw in simplified forms.

4) Here are some of the basic tree shapes in simplified drawings.

5) First you must remember the basic rule: trees are wide at ground level and gradually tapering off towards the top.

6) You can use different tools, such as pencil, pen or brush to draw. Here are various pine trees.

7) First draw a general outline of foliage as you can see on the right of the large tree. Then you can fill in individual shapes or just darken them in.

INDEX OF SLIDES

Title Slide:
Drawing Unit 2: Trees

"How to Draw Trees"
F.J. Garner
(Walter Foster Art Books
Justin, CA., Book No. 3
and 55)

Tree
Photo by M. Sznak

W. Foster
ibid

W. Foster
ibid

W. Foster
ibid

W. Foster
ibid

8) Notice the thin, horizontal branches of this White Pine. Pay careful attention to the frizzy branches and the pine needles at the bottom.

W. Foster
ibid

9) The Elm tree is roughly the shape of a cone of ice-cream, or an atomic explosion.

W. Foster
ibid

10) Just for the fun of it, let your eyes wander up and along each individual branches of the tree in center. Good!

W. Foster
ibid

11) Now, please draw this Elm tree with your outstretched arm holding the pencil. Start with the trunks and around the branches. Note the various directions of lines. Simple, isn't it?

W. Foster
ibid

12) Notice the shading possible with charcoal.

W. Foster
ibid

13) Adding broken branches and fallen trunks lend interest to your composition.

W. Foster
ibid

14) Or how about some animals or just a suggestion of their shapes.

W. Foster
ibid

15) Let your eyes do a thorough scanning of these pines. Up and down, left and right. You will be surprised how much visual memory your mind can retain.

W. Foster
ibid

16) Notice the unfinished looking shaggy texture of these tree trunks.

W. Foster
ibid

17) Old trees have other interesting character lines on them, just like old people. See the knobs and curves of its surface..

W. Foster
ibid

18) Look at the roots of the trees at ground level. Often they are exposed.

W. Foster
ibid

19) Do not try to read the printed words, they are not important - but the shape of trees. Try to carve them into your memory.

W. Foster
ibid

20) Notice the light, lacy treatment of the leaves on this Pear tree.

W. Foster
ibid

21) Here are some better known leaf shapes. Can you recognize the Maple leaf? How about an Oak, or a Pine?

W. Foster
ibid

22) Do not neglect background. Notice the dark outline of distant trees and the clouds filling in an otherwise empty background.

W. Foster
ibid

23) Weeping Willows have droopy graceful leaves. Notice how the smaller branches come out and turn back. Also note that branches grow out not only from the outside of the trunk as it is drawn by young children.

W. Foster
ibid

24) Study closely how branches are attached to trunk of tree. Let us draw all together this tree in the air. Pick up your pencil. Do it slowly. Fine!

W. Foster
ibid

25) Notice how the roots enter into the ground. Now try to draw the lines of the tree back formation again just in the air. Stretch out your arm. Good!

W. Foster
ibid

26) Now you are lying under a tree, looking up at the trunk. This is a photo. Of course, when you draw a tree, you must edit out many confusing details and make a simplified drawing.

"Looking Up"
Photo by M. Sznak

27) Now while your memory is holding freshly images of tree drawings, let us begin our sketching.

End-Slide

DRAWING UNIT 3

Canoes and Kayaks

SCRIPT

TIME: 5 minutes

NARRATOR:

1) Canoes and kayaks have sleek and graceful shapes.

2) Basically they are cigar shaped. Let your eyes wonder around the circumference of this side-view drawing. Try to memorize its shape.

3) The big freight-canoes just plunging into a rapids. Notice its high bow curving up.

4) Notice the shape of these Indian tents. The cone-shaped ones are called tepees and the wider ones are wigwams. Also two overturned canoes are seen.

5) Notice that canoes in the water have a straight-line where they are submerged. We do not see their entire shape.

6) This canoe is being pushed upstream by pole and paddle in shallow rapids. Notice the shape of waves at the waterline.

7) These war-canoes moving in calm water. Look at the canoe line and the arm position of the paddlers.

8) The two beached canoes here in this sketch show frontal and side views. Notice, how the center part is bulging out.

INDEX OF SLIDES

Title Slide:
Drawing Unit 3:
Canoes and Kayaks

Logo
Design by M. Sznak

Shooting the Rapid
F.A. Hopkins

Indian Camp
F.A. Vesues

Picturesque Canada
C.W. Jefferys
The Ryerson Press,
Toronto, 1934

Sturgeon River
W. Armstrong

Frontenac's Animal
C.W. Jefferys
ibid

Canoes on Shore
Sketch by A.Y. Jackson

9) When we look at a picture we "read" it from left to right as we do with printed words. So start on the left, follow the shape of tents and the two canoes.

Indian Encampment
Sketch by A.Y. Jackson

1) Notice the quick sketching technique here, the wind-bent trees and the tent poles are in a perfect shape-harmony.

Western Islands Camp
Sketch by A.Y. Jackson

11) Notice how deeply this canoe sinks into the water. Do you think the artist exaggerated it somewhat?

Shooting the Rapids
C. Krieghoff

12) Here are three canoe paddle shapes. Memorize their symmetrical shapes.

Canoe Paddles from the book: How to Build an Indian Canoe by G.S. Fichter
David McKay Co., NY., 1977

13) On the left there is a modern paddle, the right one is Haida Indian model, painted. Notice that the Indian paddle has a pointy end. Can you guess it why?

Paddles
Photo by M. Sznak

14) Notice in this sketch the planks and thwarts (cross braces) in this birch bark canoe sketch.

Canoe from the book by G.S. Fichter
ibid

15) A tarpaulin stretched on top of the overturned canoe is a quick overnight shelter for a tired canoeist. This is a smooth aluminum canoe.

Canoe Shelter from the book by G.S. Fichter
ibid

16) Compare the shape of the so-called "crooked canoe" at the top with a modern aluminum canoe at the bottom. The top one is great in rapids. Can you tell, why?

Drawings from the book by G.S. Fichter
ibid

17) The artist was looking down into this canoe, so the interior is seen. Notice how few lines can indicate the ribs.

Canoe
Sketch by A.Y. Jackson

18) Notice this Indian "Crooked Canoe" in the water. It is shaped like a banana and the bow is out from the water.

Hunting
G.C. Delano
ibid

19) This excellent charcoal sketch depicts two birch bark canoes and an Eskimo kayak. Notice the shading applied.

Camp with Canoes by
C. Geer. From F. Mowat's
book, The Curse of the
Viking Grave

20) Notice the exaggerated high bow and stern of this Indian canoe from a New Brunswick tribe, built for running rapids.

Solitude watercolor by
G.C. Delano. From
W. Foster Publication,
#20.

21) Once again, let your eyes follow the shape of this canoe of the fur-traders from one end to the other. Notice how the bow cuts the water.

The Fur Traders
G.C. Delano
ibid

22) Look at the frontal view of a modern racing canoe and the position of the paddler's arms in this silhouette drawing.

Logo Contest Entry by
C.G. Richard
Gr. 10 student

23) The Eskimo hunter in the kayak using a harpoon. Notice the small opening on the closed deck.

Logo Contest Entry by
W. Hum
Gr. 11 student

24) Once again a silhouette of an Indian and a White man in canoe. Where did you see a similar picture before? Have you seen a Canadian Silver, dollar?

Logo Contest Entry by
A.Y. Jones
Gr. 10 student

25) You have seen enough canoes for one day. Surely you have memorized their shape well. Now, you will draw several canoes. Get your pencil ready.

End-Slide

DRAWING UNIT 4

Rocks and Plants

SCRIPT

TIME: 5 minutes

NARRATOR:

1) Title Slide

2) Our sun makes it possible for us to see shapes in our world. Like on this picture, Indians fishing in strong back-lighting.

3) In this photograph the backlighted bulrushes reduced to simple dark shapes that easy to draw. Try to memorize the sword-like shapes of these long leaves.

4) Pine trees appear to have cone shapes. Notice their shimmering reflection on the surface of the wavy water.

5) These canoes are passing in front of a rocky cliff. Notice the brownish color of vegetation and the deep shadows on the rock surface.

6) Notice how the artist was able with a few lines to indicate a rocky shore here.

7) Again, watch the value treatment, black for the shadows, shading and lines for middle value, and untouched white for reflecting surfaces.

INDEX OF SLIDES

Drawing Unit 4:
Rocks and Plants

Indians Fishing
National Geographic
Magazine, Vol 122, No. 6

In the Marsh
Photo by M. Sznak

Trees at Sunset
W. Foster Books, No. 55

Voyageurs Passing
Picture Rocks
Francis Lee Jacques
Minnesota Historical
Society, Minnesota

Illustration by F. Lee
Jacques
From S. Olson's book,
The Singing Wilderness
(Alfred A. Knopf,
New York, 1957)

F. Lee Jacques
ibid

8) More rounded rocks and grass with gray wash. Shading makes a rock looking three-dimensional in our drawings.

Landscape Painting in Watercolor

Z. Szabo
(Watson G. Publication, New York, 1976, p. 51)

9) Waves pounding the rocky shore. Look at the outlines and the shading for a few seconds.

Z. Szabo
ibid

10) Layers of stone strata give character to these rocks.

Z. Szabo
ibid

11) Simple parallel lines for the rocks, and lighter parallel lines for the distant shore.

W. Foster Books, #83.

12) Try to memorize the shape of this island, the trees, the rocks and the water.

F. Lee Jacques
ibid

13) Let your eyes move on the edge of the shoreline rocks. Notice their jagged outlines.

W. Foster Books, #83.

14) Black and white and the parallel lines of the shaded sides should be noticed. If you draw the lines closer, they will appear darker gray.

F. Lee Jacques
ibid

15) Without a word, just look at this rock, and try to memorize its shape. You have five seconds.

F. Lee Jacques
ibid

16) Here, you can see simpler lines indicating rocks. Notice the shading.

Sketch, student work

17) First, you must draw the main shapes of the rocks, next step is shading. Note, that the shapes are angular here.

Student work

18) Again, outlines first, and... simplify your drawing.

Z. Szabo
ibid

19) Our eyes, and the camera, can notice too many details. The artist always simplify shapes and shadows. Could you make a quick sketch of this river?

Twin Rapids
Photo by M. Sznak

20) Notice that there is more detail and the lines are darker in the foreground, than the distant landscape.

Student drawing

21) Depth, or perspective created by blades of grass in the foreground that fade away in the distance.

Student drawing

22) Notice the quick pencil lines for grass that are close, and simple shading of more distant clumps of grass here.

Student drawing

23) Notice the curved stem of this flower, and its simple leaves and petals. You will be drawing these soon!

Fireweed
Photo by M. Sznak

24) Complicated on photo, but in your drawings, you will draw only the round blackberries and a few oval leaves.

Blackberries
Photo by M. Sznak

25) This Fleur-des-Lys flower has repeated triple petals and long leaves. Notice the delicate veins on the petals.

Fleur-des-Lys
Photo by M. Sznak

26) Waterlilies have many, pointed petals and round, heart shaped leaves spread out on the water.

Waterlily
Photo by M. Sznak

27) End Slide

Rock and Plants
Drawing Unit 4

DRAWING UNIT 5

Rivers and Lakes

SCRIPT

TIME: 5 minutes

NARRATOR:

- 1) Title Slide
- 2) Champlain looking over the lake. Notice the shape of the lake, dotted with islands.
- 3) Here is a winding river with S-shape bends. Notice that the feeling of distance indicated by the three canoes and the grayish treatment of distant canyon walls.
- 4) This old engraving also depicts a winding river.
- 5) Simple drawing of river, mountain and human presence. Notice the shape of canoes from a high point of view.
- 6) Another lake with camp. Notice the hazy treatment of distance, and the shape of the overturned canoe.
- 7) Notice the swirling river and the light and dark treatment of the water.
- 8) And Here is a river, rushing through a narrow rapids. Notice the white water, the tree-lines and the clouds.

INDEX OF SLIDES

Drawing Unit 5:
Rivers and Lakes

Champlain at Georgian Bay
C.W. Jefferys from
Picturesque Canada

Simon Frayer
C. W. Jefferys

Engraving by W. Armstrong
Early Days on the Great Lakes
McClelland & S. Ltd.,
Toronto, 1971

C.W. Jefferys
ibid

Silver Island
W. Armstrong
ibid

Title slide of A Vessel of Art: The Canadian Canoe
Program by M. Sznak

Twin Rapids Portage
Photo by M. Sznak

9) Here is a simple sketch of a lake: stumps in the foreground island in middle and mountains in the long distance.

Landscape Painting in Water Color
Z. Szabo

10) Another sketch of a lake. Notice the line where the stumps meet their own reflection in the water. The reflected shape is wavy.

Z. Szabo
ibid

11) Notice the foreground tree. It is always good to place some large object in the foreground.

Z. Szabo
ibid

12) A quiet bay, a few lines, yet we see rocks and a sandy beach and some washed up debris on the shore.

Z. Szabo
ibid

13) Although, you will be using pencil, yet the shading treatment will be the same as in this water-color of an island lake.

Z. Szabo
ibid

14) Early morning fog can be simply an erasing of your drawing near the shoreline.

Z. Szabo
ibid

15) A good example of objects reflecting in the water. The straight bulrush leaves become wavy in the water.

Z. Szabo
ibid

16) Here is the same subject without reflection.

Z. Szabo
ibid

17) Do not forget adding a few extra things to your sketches. Like here, blades of grass, a few smaller rocks and some tree-bark.

Z. Szabo
ibid

18) It would be easy to do a sketch from this photo. Let your eye travel from the left side and try to memorize the shorelines.

Lake Decelles
Photo by M. Sznak

19) Waves are not too difficult to draw. Look at carefully how the artist treated these. Just be consistent with the wind direction.

Z. Szabo
ibid

20) Notice the simple line-treatment of the rocks on shore, and the darkness of the water. Why is it dark? Simply, the rapids can be shown easier that way.

21) A little refreshing your memory: foreground, middle ground, and far distance.

22) Mountains are always helpful to indicate waterways. And remember, the further they are- they look smaller and lighter.

23) Animals and trees are large in the foreground, the river is dark. A good sketch.

24) This camp is quiet, because of the driving rain - indicated by a few diagonal lines.

25) End Slide

Float Trip
F. Lee Jacques

Student drawing

Z. Szabo
ibid

Cariboo Herd
F. Lee Jacques
ibid

Camp in Rain
F. Lee Jacques
ibid

Drawing Unit 5
Rivers and Lakes

Teacher's Guide to

CANOE TOPIC DRAWING INSTRUCTION

PART TWO

S C R I P T A N D S L I D E I N D E X

- Drawing Units:
- 6) Human Figure: Legs and Arms
 - 7) Perspective
 - 8) Animals
 - 9) Human Figure: In Action
 - 10) Composition

The following program was designed
as the production part of an M. A.
thesis in Educational Technology.

MICHAEL SZNAK

Concordia U

1980

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Wishing you a successfully creative experiment.

Michael Sznak
Author

DRAWING UNIT 6

Legs and Arms

SCRIPT

TIME: 5 minutes

NARRATOR:

- 1) Title Slide
- 2) Anatomically the human hand is a complex of muscles, bones and nerves.
- 3) However, the artist can draw a lot less detailed hands...
- 4) ...such as these...
- 5) ...or these...
- 6) Here are some basic lines for drawing hands. Look at them carefully.
- 7) Legs seem to be easier to draw. Like this camper pumping air into his mattress.
- 8) However, anatomically the leg is just as complex as the hand and arm.
- 9) Here are some simplified drawings of legs.
- 10) Basically, the foot is triangular shaped and legs are always tapering.

INDEX OF SLIDES

Drawing Unit 6:
Legs and Arms

Anatomy of Hand from
Dynamic Anatomy by
Burne Hogarth
(Watson G. Publication,
New York, 1975).

Most of the following
slides are from A.
Zaidenberg's Anyone
Can Draw!
(Doubleday & Co.,
New York, 1939)

ibid

ibid

ibid

Photo by M. Sznak

B. Hogarth
ibid

A. Zaidenberg
ibid

ibid

- 11) Look at these drawings, and try to memorize the triangularity of the foot and the tapering of leg and thigh. ibid
- 12) Drawing the foot begins on the upper left drawing, later on adding ankle bones and toes. ibid
- 13) Here the triangular guideline of the foot is emphasized. ibid
- 14) And here the guidelines were removed. ibid
- 15) Another series with some shading added. ibid
- 16) Using his arms for eating, this sitting camper would not be too difficult to draw. Let your eye move around his contour as your pencil would move on the paper. Photo by M. Sznak
- 17) Bare arms are also characteristically tapering. ibid
- 18) Here are more arms first in outline, second detailed, and third shaded. ibid
- 19) Some simple, exaggerated shading sample shown here. ibid
- 20) The same drawing in preliminary sketch. ibid
- 21) Notice the shading of the shoulder muscles, of biceps and of the lower arms. ibid
- 22) Simplified arm-drawings. Notice that biceps showing only when the arm is bent. ibid
- 23) When you are sketching, first do a quick gesture drawing. Student drawing

24) After seeing how simple it is, could you draw this camper? Notice the tapering of legs and forearm.

Photo by M. Sznak

25) End Slide

Drawing Unit 6
Legs and Arms

DRAWING UNIT 7

Perspective

SCRIPT

TIME: 5 minutes

NARRATOR:

1) Perspective is an illusion of three-dimensionality, created by the artist on a two-dimensional surface.

2) Look at this sketch. Notice that Mackenzie and his three men in the foreground are large, the tent and canoe in middle ground are smaller and the arctic waste forming the far distance. The artist created perspective.

3) Same arrangement exists here; Champlain at Georgian Bay

4) And here the artist applies what we call "atmospheric perspective". Not only each of the canoes differ in size, but each is a little less clear, faded out by moisture in the air.

5) Another example of "atmospheric perspective". On this case it is fog.

6) Compressed perspective dominates here.

7) The canoe is a long object, so it is to be placed in middle-ground, while the foreground is taken up nicely by lily-pads and reed.

INDEX OF SLIDES

Foster Books, #83
The Sea in Action

Canada's Past in Pictures
C. W. Jefferys
(The Ryerson Press,
Toronto, 1934)

C.W. Jefferys
ibid

Lewis and Clarke on the
Lower Columbia
C.M. Russell

Canoes in Fog by F.A.
Hopkins
Public Archives of Canada

C.W. Jefferys

Groseliers on the
Mississippi
F. Remington

8) Each tepee is a little smaller, going from large to small - thus perspective is created. Notice the shape of the canoes on shore.

End of a Successful Hunt
T.M. Martin

9) Same in this painting. The diminishing size of tents, people and shore line give perspective.

An Indian Encampment on Lake Huron
Paul Kane

10) Another example of foreground, middleground and far-background with atmospheric perspective.

Canoes Passing
F.E. Schoonover

11) View from a moving car. The seemingly narrowing road and the seemingly smaller trees create the perspective. This is how the driver sees it, and the viewer is in the driver's seat.

Photo by M. Sznak

12) This view from a kayak also emphasizes perspective nicely.

Photo by M. Sznak

13) And so is in this photo; rocks for foreground, rapids middle, and shoreline background.

Photo by M. Sznak

14) Mark of a good composition. The tree branch hanging in at the top further emphasizes perspective and depth.

Title slide for "A Vessel of Art: The Canadian Canoe

15) Again and again, note the careful composition here with detailed foreground.

Illustration by L. Kouba from S. Olson's book, Reflections from the North Country (A.A. Knopf, New York, 1976)

16) What creates perspective here?

L. Kouba
ibid

17) Notice the simple linear treatment of the sky and the path of moonlight creating long perspective.

L. Kouba
ibid

18) From now on when you look at pictures - or drawing one - always be conscious of perspective. What emphasizes perspective here?

19) Nice perspective. Could you tell whether these trappers are heading north or south?

20) Sketch of a portage with good perspective.

21) The artist looks down from a hill top, creating an "aerial perspective."

22) Name the objects occupying fore-, middle-, and background here.

23) One more rule you should remember: the vanishing point is always on the horizon.

24) Beginning of a sketch with sharp perspective...

25) ...and more detail added.

26) What do you think, how successful would be this drawing without the foreground tree?

27) End Slide

Landscape Painting in Water Color

Z. Szabo

ibid

"Indians Heading North"
Illustration by H.B. Kane
from J.J. Rowlands
Cache Lake Country
(W.W. Norton Co. Inc.
New York, 1959)

H.B. Kane

ibid

H.B. Kane

ibid

H.B. Kane

ibid

Foster Books #83
The Sea in Action

Z. Szabo

ibid

Z. Szabo

ibid

F. Lee Jacques

ibid

Drawing Unit 7
Perspective

DRAWING UNIT 8

Animals

SCRIPT

TIME: 5 minutes

NARRATOR:

- 1) Title Slide
- 2) There are two animals on this painting; the husky dog and a moose. Good outdoor drawing necessitates that you should learn to draw animals.
- 3) Here is a moose in side view. He is ugly out of his forest elements...
- 4) ...but he is graceful in his own environment. Could you draw him? Look at his outlines. But really look all around his contours.
- 5) Here is a young bull drinking. His antlers are still in velvety stage. Notice his characteristic noseline.
- 6) In this side view you can add two more shape characteristics of the moose. One is the hump on his back, the other is the beard-like pouch hanging under his neck.
- 7) Let us do a simplified drawing of a female moose that has no antlers. First the oval chest cavity, backline with the hump...

INDEX OF SLIDES

Drawing Unit 8:
Animals

P.R. Goodwin, "Unexpected Game" from the Great American Shooting Prints (A.A. Knopf, NY, 1972)

"The Moose" from J. O' Connor's, The Big Game Animals of North America (E.P. Dutton Co., NY, 1965)

C. Rungins
"Moose Hunters in Canoe" from The Great American Shooting Prints
ibid

Moose
Photo by M. Sznak

J. O'Connor's
ibid

Student drawing after
Foster Book, #12
How to Draw Animals

- 8) ...then we add the head and legs... ibid
- 9) ...a little more details... ibid
- 10) ...shading and voila!;
A grazing female moose! ibid
- 11) Believe it or not, this will be an elk. Student drawing
ibid
- 12) Straight lines give an outline, head is a triangle... ibid
- 13) ...add to it the antlers and round out the chest... ibid
- 14) ...finally round out the entire animal and add shading. ibid
- 15) Aren't they cute? Two bear cubs are licking up ants from a dead tree. Bears are not too difficult to draw. Photo by M. Sznak
- 16) Here is an artist's rendering an Alaskan Brown Bear. O'Connor's
ibid
- 17) Let us draw a bear now. Starting again with the oval chest cavity... Student drawing
ibid
- 18) ...Squarish head and paws... ibid
- 19) ...nose and eyes, furry back... ibid
- 20) ...and finally a little shading, rounded up outline, claws - then you can sign your name under it. Have you memorized the outlines? Look at it carefully for ten more seconds. ibid
- 21) Here is a bull moose, with a good outline of his enormous antlers. A. Orbaan from B. Ferrier's
God's River Country
(Prentice Hall Inc.,
New York, 1956)

- | | |
|---|----------------------------------|
| 22) Now, we draw a bull moose together starting with chest cavity again... | Student
ibid |
| 23) ...then the legs and the brick-shaped head... | ibid |
| 24) ...eyes and antlers... | ibid |
| 25) ...rounded out form and shading. Look at the outlines and try to retain its shape in your memory. | ibid |
| 26) A close-up of textural lines of moose. Notice that lines are curving around the muscles. | A. Orbaan
ibid |
| 27) End Slide | Drawing Unit 8
<u>Animals</u> |

DRAWING UNIT 9

Human Figure in Action

SCRIPT

TIME: 5 minutes

NARRATOR:

- 1) Title Slide
- 2) Sitting, immobile human figures are relatively easily drawn.
- 3) The human figure in action, that is in movement, requires good observation and understanding of human anatomy.
- 4) Walking is a series of movements where the figure departs from the vertical position, then regains it again.
- 5) Here is a running figure with arrows showing its dynamic action.
- 6) Anyone can draw matchstick figures. This is the best way to capture a pose. Actually, the sticks are the simplified drawing of the bones.
- 7) Notice how the moving (dancing) figure depart from the vertical line.
- 8) Vertical line in standing, and departure from the vertical at bending.
- 9) The arms try to maintain balance in walking.

INDEX OF SLIDES

Drawing Unit 9:
Action

Sitting figures from
A. Zeidenberg's
Anyone Can Draw!
ibid

ibid

ibid

B. Hogert
Dynamic Anatomy
ibid

ibid

ibid

ibid

ibid

10) Here is a simple outline of a man paddling a canoe:

11) On this Hungarian Olympic stamp a kayak paddler is shown in action.

12) The silhouette is the easiest way to learn drawing. Let your eyes travel around the canoe and its two paddlers.

13) The portage of a canoe is a simple drawing of a person walking, while both arms are holding the canoe.

14) The boatbuilder is having a rest, inaction is depicted. Hopefully you can recognize that the boat being built is a canoe?

15) A quick, on-the-spot sketch of a canoeist near campfire. Simple outlines of figures.

16) The two paddlers are maneuvering their craft in whitewater. Notice how far the bowman reaches out in order to steer the craft.

17) And here is a kayak paddler making a quick turn in whitewater by pulling in towards the boat. Could you draw a stick figure in this position? Soon you will!

18) The following seven slides showing canoeing techniques.

What you should really watch

19) here is the human figure in

20) action. Think of our stickman.

21) And...you will draw a canoe

22) action sketch after the last

From Wilderness Canada
Ed. by B. Spears
(Clarke Irwin Co. Ltd.,
Toronto, 1970)

Stamp

Teacher's Guide Design

F. Lee Jacques
From Olson's Listening
Point
(A.A. Knopf, New York,
1958)

G.S. Fichter
How to Build an Indian
Canoe

F.A. Hopkins
"Canoeing Camping"
Public Archives of
Canada

Cover photo from The
Complete Wilderness
Paddler by J.W. Davidson
and J. Ruge
(A.A. Knopf, NY, 1976)

Cover photo from
J. Evans' book Kayaking
(The S. Greene Press,
Brattleboro, Vermont,
1975)

The following seven slides
are illustrations by G. Allen,
from The Complete Wilderness
Paddler
ibid

- 23) slides, so, try to retain
- 24) the figures in your memory.
(Show each slides for about 10 sec.)

25) The End Slide

Drawing Unit 9
Action

DRAWING UNIT 10

Composition

SCRIPT

TIME: 5 minutes

NARRATOR:

- 1) Title Slide
- 2) A pleasing art work not just happens. The voyageurs' canoe passing not just rocks, but a small waterfall. The canoe is reflected in the water, and one of the canoeists is picking waterlily for the lady passenger. It is a good composition.
- 3) The Indians grouped around a chief and the canoe-traffic again reveal a careful composition.
- 4) Look at the careful grouping of people on the shore, balanced by Indians with their canoes in the water.
- 5) Here is a simple plan that you should keep in mind, when you do an outdoor sketch: foreground, middle and far-distance and the background that is usually the sky.
- 6) The artist must "edit" his subject. It is a good method to use both hands as a frame - as you see it here, - and moving it until the composition looks "just right".

INDEX OF SLIDES

Drawing Unit 10:
Composition

"Canoe Manned by Voyageurs"
F.A. Hopkins
(Public Archives of Canada)

"Indians Visiting Fort
Charles, 1670"
Artist Unknown

Rex Woods
"ChAMPLAIN and Brulet,
at lake Huron"
Confederation Life
Collection

Student drawing

Student drawing

7) After you "framed" in, so to speak the area you will be sketching, draw in the outlines. This view of the sea is nicely framed by the overhanging rock.

The following five slides-
from Foster Books #83
The Sea in Action

8) Next comes the shading in. You should use the eraser for the foam of the surf, or whitewater.

ibid

9) Although we will not be using paint today, see how the artist used blues and greens first...

ibid

10) Warmer colors and the cave was painted next. Remember, you always begin with the background first, ending with the foreground when you do the details.

ibid

11) The final painting with highlights and lighter colors were added. A good composition, don't you think so?

ibid

12) A.Y. Jackson was one of the most productive Canadian artists of outdoor scenes. Here is his composition of a driftwood pile at Great Slave Lake.

A. Y. Jackson's sketches
from A.Y.'s Canada by A.
Jackson Groves)
(Clarke I. & Co.,
Toronto, 1968)

13) Here is another sketch by Jackson. Note the careful composition of foreground, middle-distance, and far background that includes Canada geese in flight. There were words in the drawing inscribing the colors for later painting.

ibid

14) An old barn and root fence sketch by Jackson. Note that these sketches have a freshness and not a slick over-worked finish.

ibid

15) Here is another sketch of Jackson at Georgian Bay. Good composition, with a feeling of quick, energetic use of charcoal.

ibid

16) A quick, outline-sketch
by another artist...

17) ...and shading added by a gray
wash.

18) Now, before you begin your
final composition, you will
see seven more compositions -
without any comment. Observe
these sketches, then you will
draw a composition which should
include an outdoor scene with
canoe(s), at least one human
figure, animals, rocks, etc.
You can use any or all the
elements of your previous
practice sessions.

19) (Give about 10 seconds
20) of silence showing for
21) each of the next six
22) slides)
23)
24)

25) Now, pick up your pencil
and the next 45 minutes do
your final composition. I
hope you will enjoy your
drawing - and wishing you
pleasant creativity.

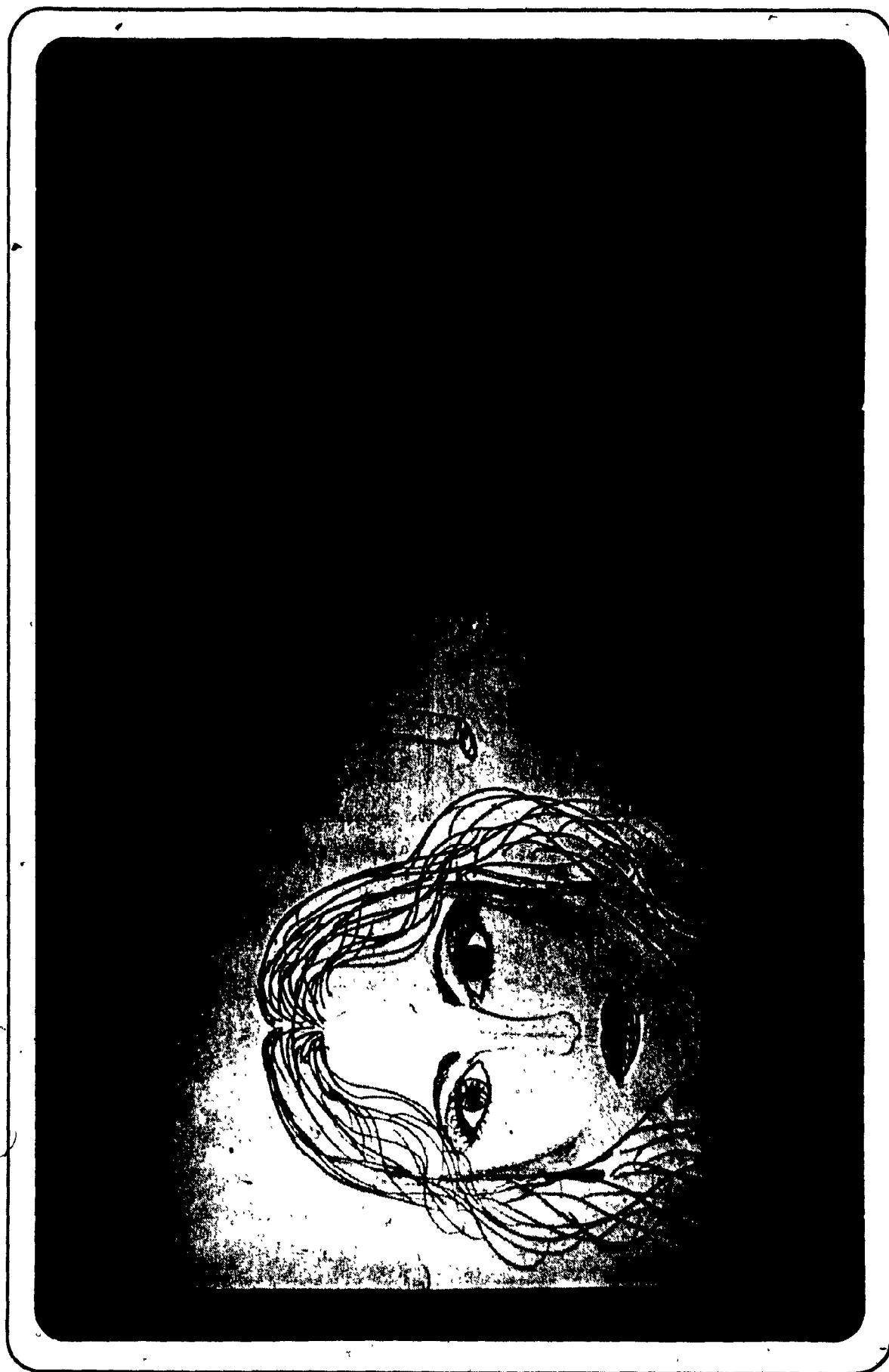
Z. Szabo
Landscape Painting in
Watercolor
(Watson-Guption Publication,
New York, 1976)
ibid

F. Lee Jacques
Sketches from S. Olson's
book, Listening Point
(A.A. Knopf, New York,
1958)

F. Lee Jacques (6 slides)
ibid

End Slide
Drawing Unit 10
Composition

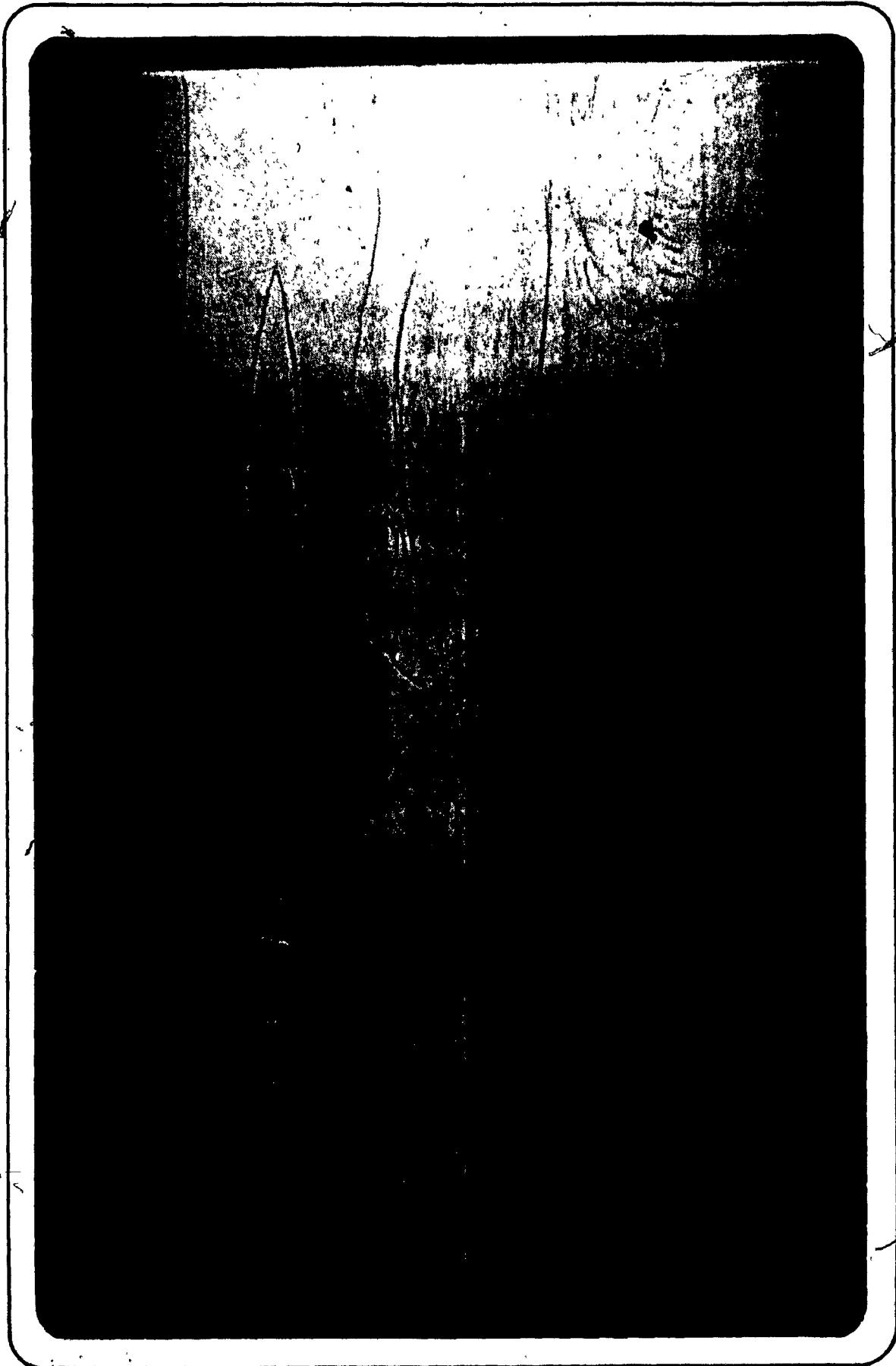
APPENDIX C
SAMPLE DRAWINGS



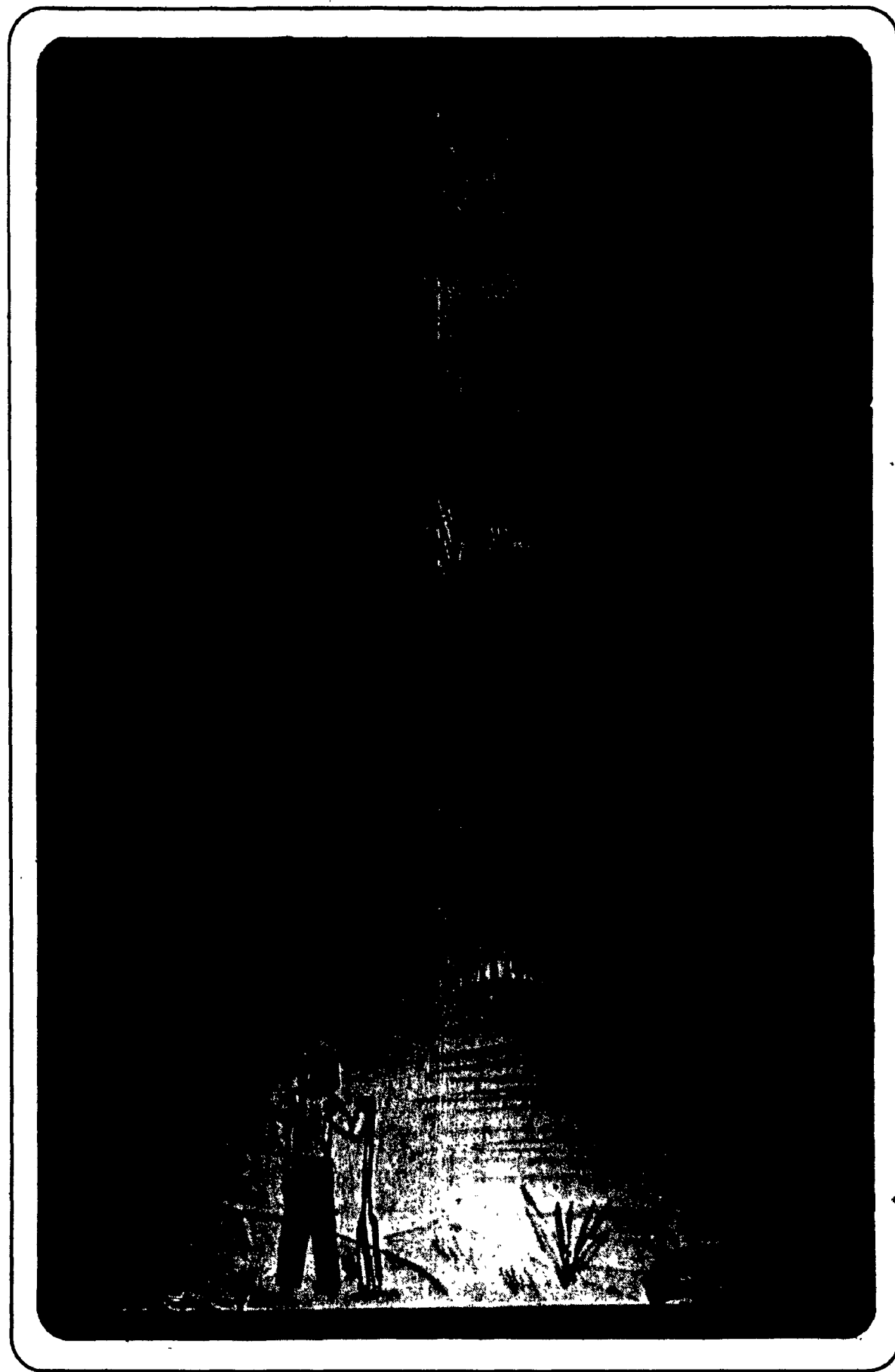
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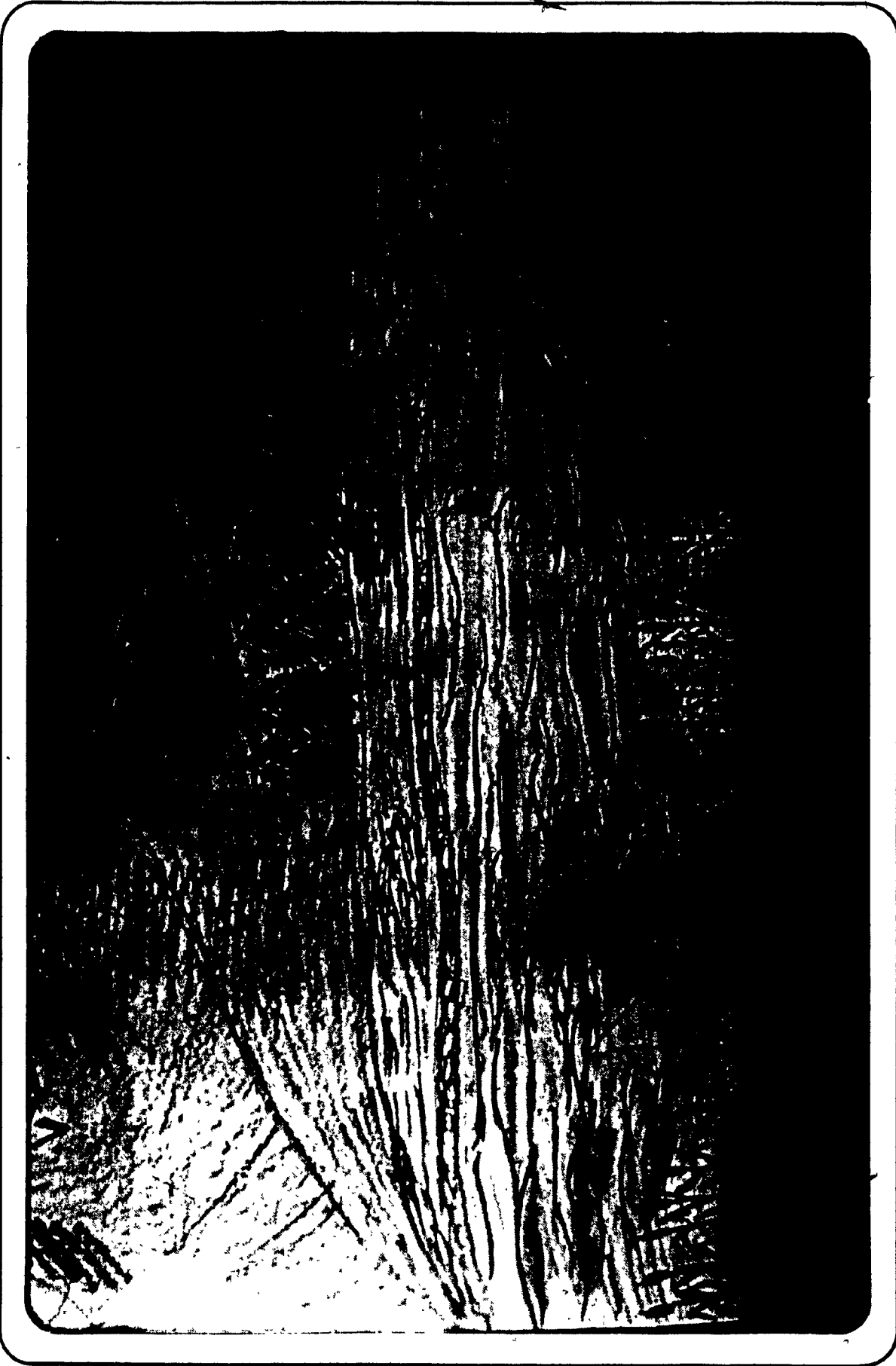
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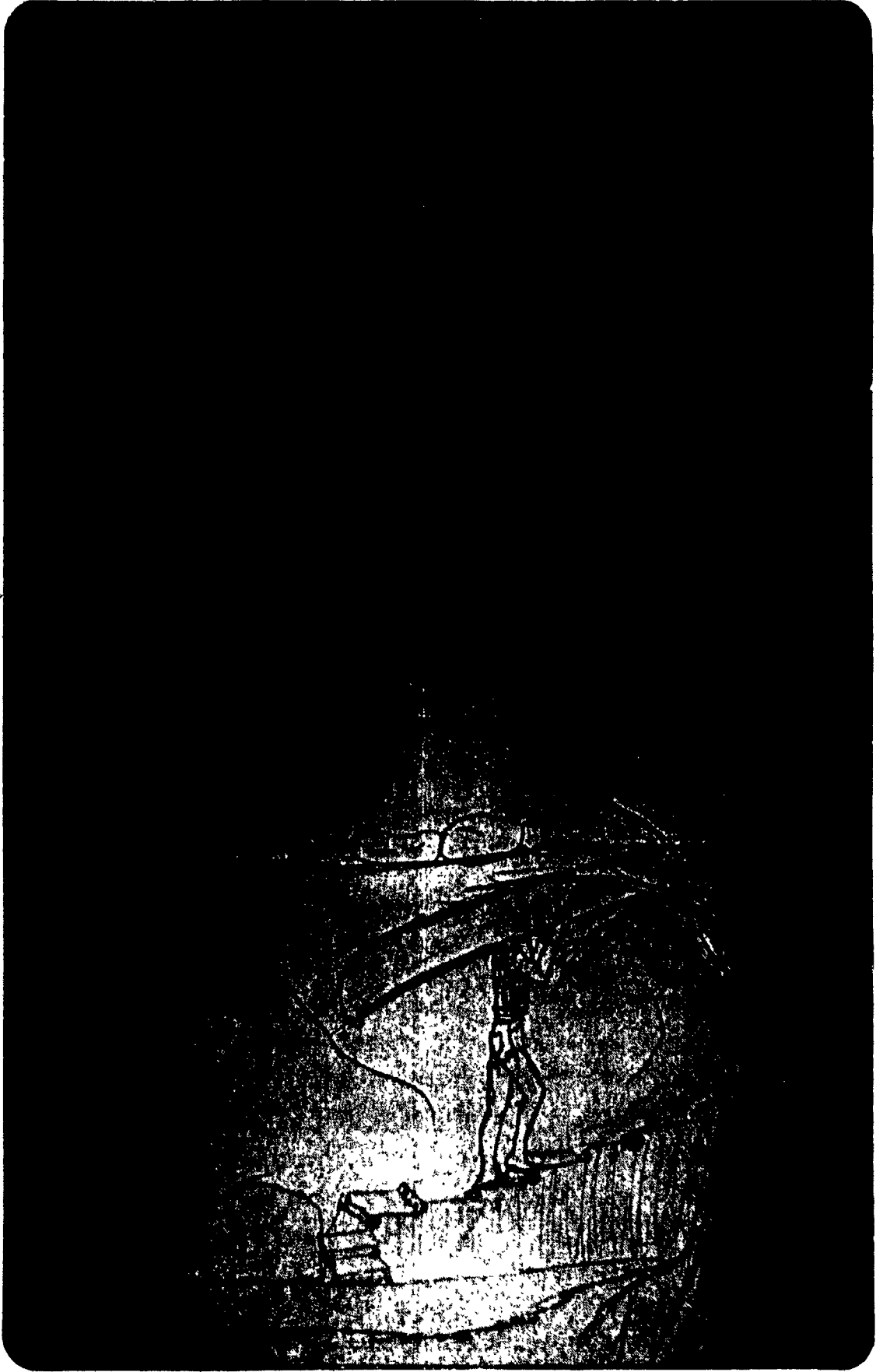
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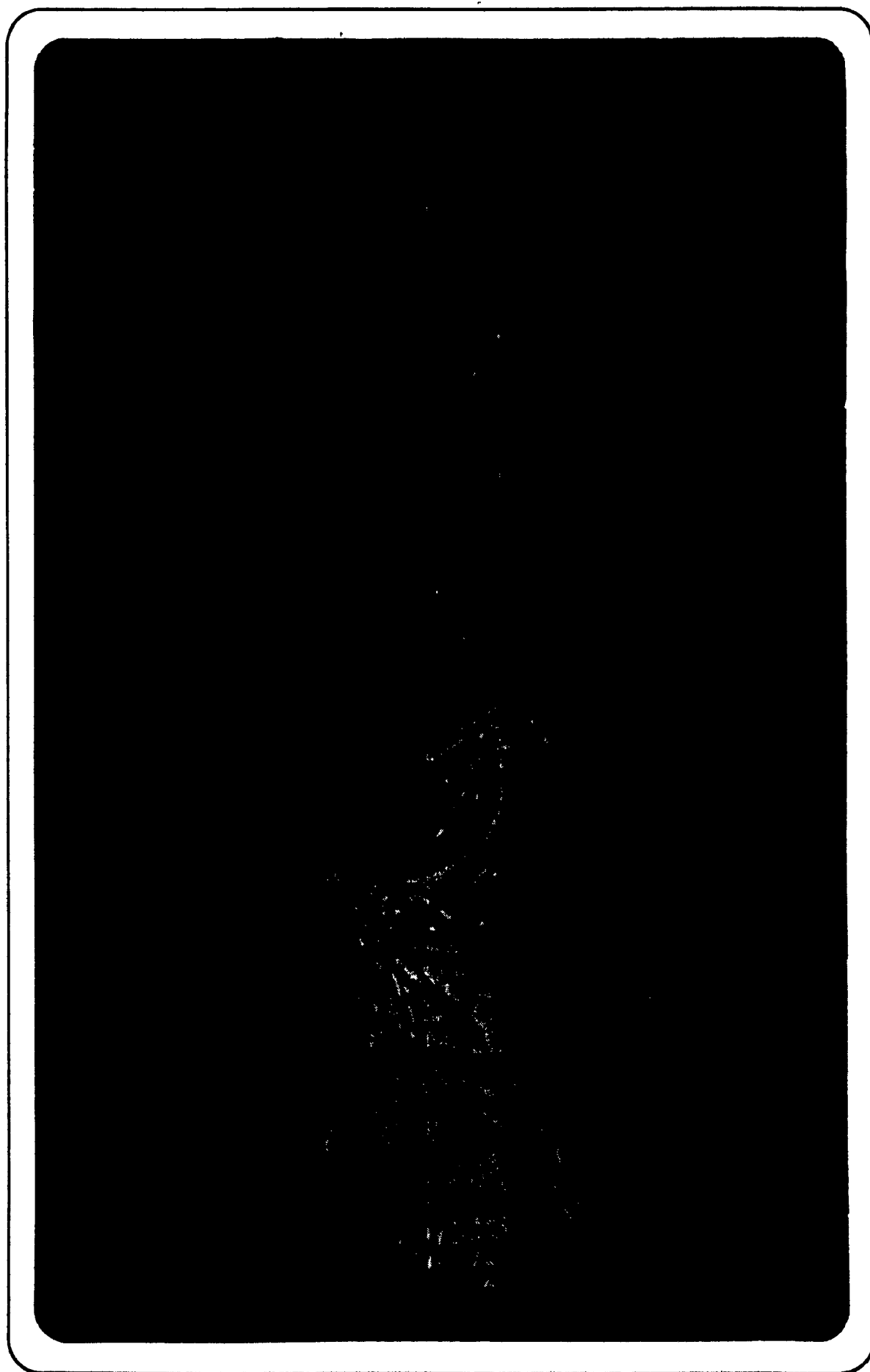
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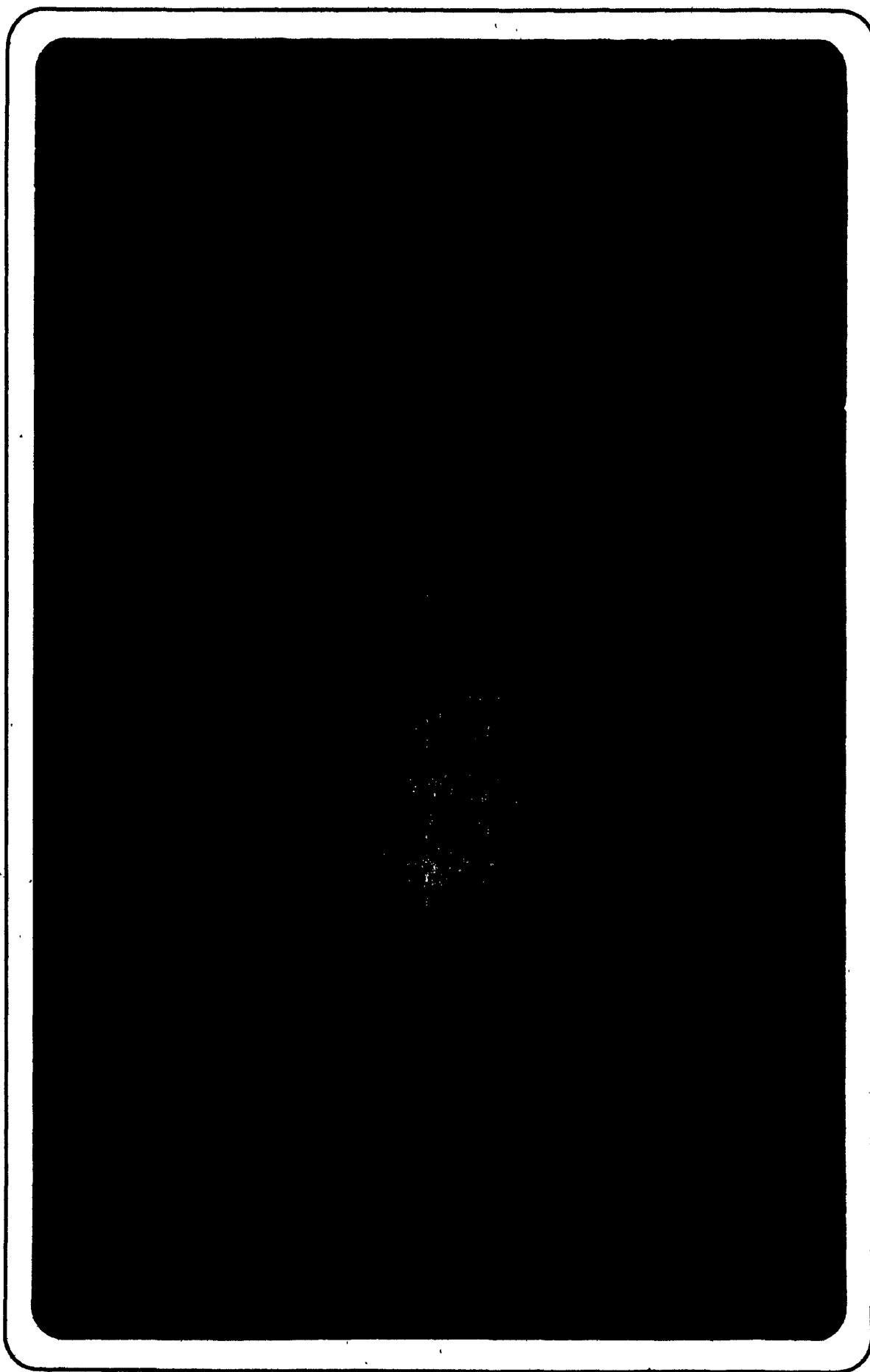


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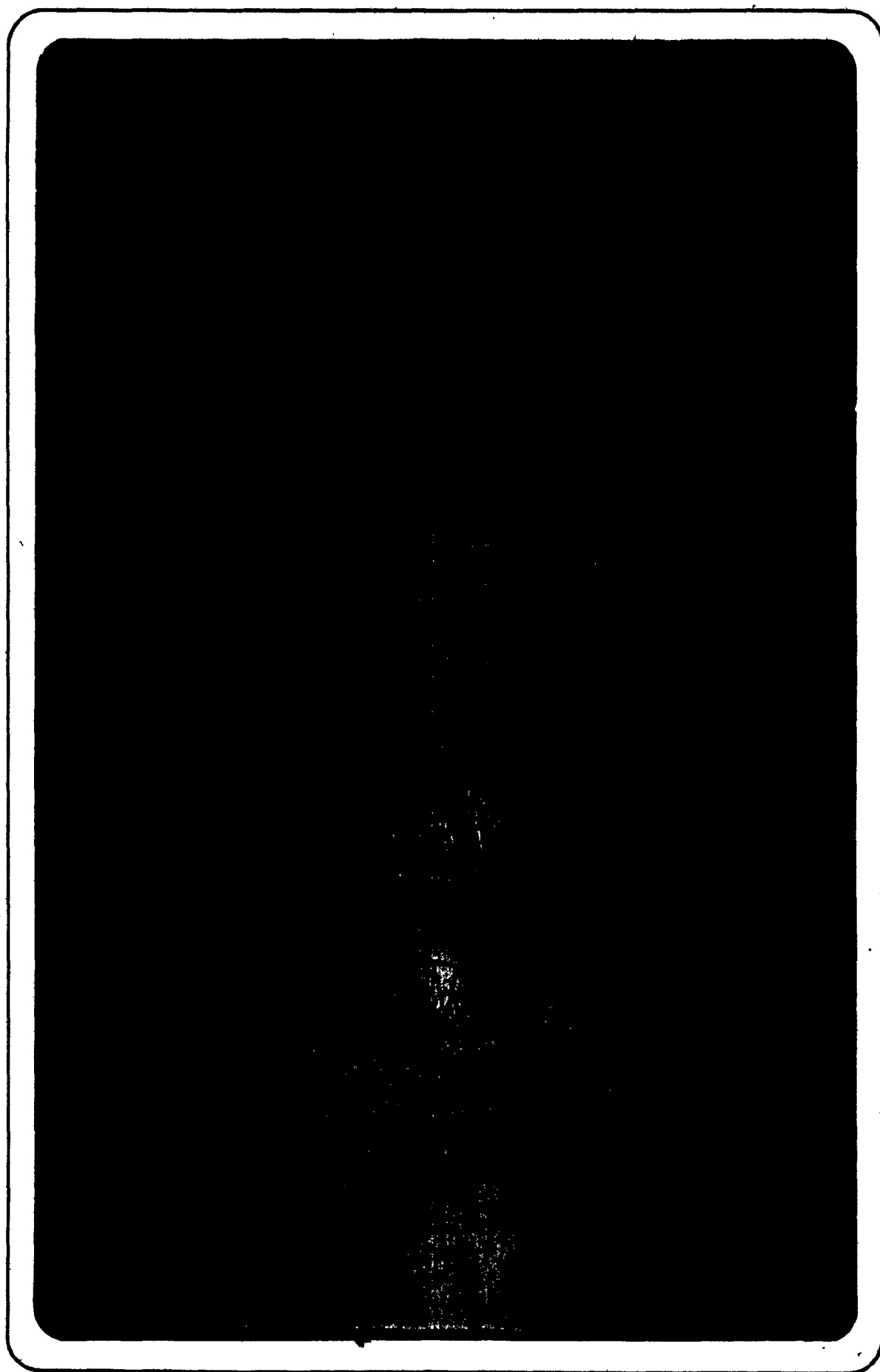


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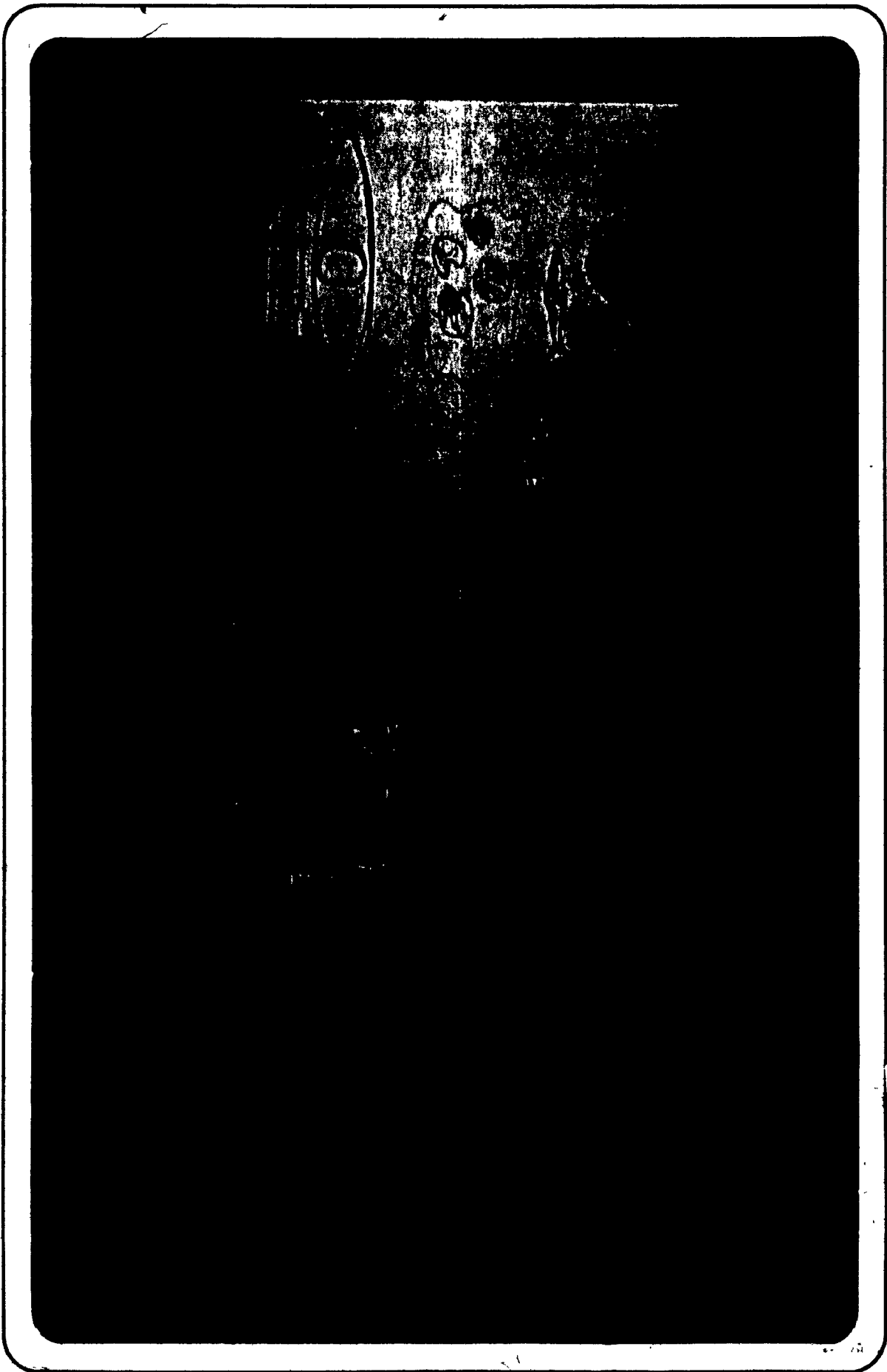


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APPENDIX D
RATING SCALE

APPENDIX D
RATING SCALE

For the evaluation of:

"The Effect of Slide-Tape Learning Experiences of the Outdoor-Life Content Drawings of Ninth and Tenth Grade Students Enrolled in Studies of Art. An Experimental Study."

Since the drawings of students will be evaluated by art specialists, the Rating Scale criteria are described briefly, according to the standard "Elements of Design" and those of the "Design Principles".

Marks to be assigned under each criterion are one to four; the minimum of 1 point and maximum of 4 points.

1. LINE

Confident and sensitive handling of the pencil medium should be the criteria for evaluation under this heading. Does the student show confidence and sensitivity in his line drawing; or his rendering undecided, erratic and careless?

2. SHAPE & CENTER OF INTEREST

Confident rendering of completed shapes should be looked for, higher value, and for the placement of the human figure and the canoe as the center of interest (emphasis) of the composition.

3. TEXTURE & VALUE

Sensitivity to the textural rendering of the natural environment and those of man-made objects depicted should be the base for evaluation here. (Example: bark of trees, grass, clothing, etc.).

The drawing should include an acceptable degree of shading (however, considering the short time given for each drawing, expectation should be rather moderate).

4. SPACE & PERSPECTIVE

Evaluation should be focused on the effective use of the available compositional space and on the naturalistic creation of the illusion of depth in the drawing.

5. BALANCE & UNITY

Coherent creation of a balanced compositional unity should be looked for. A composition that is attractively naturalistic, where things seem to "belong".

6. DETAIL & CONTRAST

Interpretation of subject objectives should be measured here. Has the student included all or most of the objectives (listed under separate cover) that his instructions asked him to render?

Innovative addition of objects and any extra detail should be rewarded.

Finally, are the elements effectively contrasted, adding life and spark to the totality of the composition?

NOTE TO JUDGES OF ART WORKS

PURPOSE:

You are asked to carry out one of the most important phase of an art educational experiment, attempting to measure the effect of slide-tape learning experiences of high school students, namely, whether those experiences would increase to some measure their drawing ability.

METHOD:

There were four groups of 76 students all together participating in the experiment:

Two Art 31 classes, 20 students each, total of 40; and

Two Art 31 classes, 18 students each, total of 36 students.

The students were equally divided into experimental (2x) and control (2x) groups. To the experimental groups, 25 topically related slides were shown (approximately 5 minutes each) just before each drawing session, but not for the control groups. However, all groups had the same objectives and received identical blackboard illustration and verbal instruction.

The experiment began with a Pre-Test, followed by ten Drawing Sessions, and a Post Test. The duration of each drawing session was one classroom period.

PRACTICE:

I will ask you to do a brief practice session with me using one set of drawings (this will not be used for program measurements) for discussion of criteria and practice in the use of the "Rating Scale".

RATING SCALE:

In accordance with the attached Rating Scale, the evaluation of a drawing will produce a numerical score with a lower limit of one point and a maximum limit of twenty-four (24) points. There are six criteria to be judged.

PROCEDURE:

There are twelve drawings by each student, totalling approximately 900 drawings. You will be using a separate Scoring Sheet for each drawing. First write the student's code number (black marker on the left upper corner of their drawings) and the unit number (red marker on the right upper corner), then proceed with the evaluation.

In order to speed up procedures, simply circle the numerical score you award, and initial each sheet.

Thank you for volunteering for this evaluation.

MICHAEL SZNAK

APPENDIX E
EVALUATION AND CODING SHEETS

14
UNIT NO.

75
CODE NO.

EVALUATION SHEET

For "The Effect of Slide-Tape
Learning Experiences on Canoe Topic
Drawings by High School Students
Enrolled in Regular Art Classes."

An experimental study by
Michael Sznak at Lachine High School,
Lachine, Québec.

EVALUATION OF DRAWING ACCORDING TO THE RATING SCALE

1. LINE	1	2	<u>3</u>	4
2. SHAPE & EMPHASIS	1	2	3	<u>4</u>
3. TEXTURE & VALUE	1	<u>2</u>	3	4
4. SPACE & PERSPECTIVE ..	1	2	<u>3</u>	4
5. BALANCE & UNITY	1	2	<u>3</u>	4
6. DETAIL & CONTRAST	1	<u>2</u>	3	4

TOTAL POINTS :

17

EVALUATED BY: Am

Montreal, 1980 April 16

CODING SHEET

CARD 1

CODE	CARD	TREAT.	AGE	AVERAGE				ART MARK		PRE-TEST		POST-TEST		TOTAL
1	2	3	4	1ST	2ND	3RD	4TH	1ST	2ND	1ST	2ND	1ST	2ND	1ST
115	1	2	2	16	15	10	9	9	9	0	0	1	5	23
118	1	8	1	17	17	17	17	15	21	20	20	21	21	224

CARD 2

CODE	CARD	TREAT.	AGE	AVERAGE				ART MARK		PRE-TEST		POST-TEST		TOTAL
1	2	3	4	1ST	2ND	3RD	4TH	1ST	2ND	1ST	2ND	1ST	2ND	1ST
115	2	2	2	333222	443444	333333	333333	333333	333333	333333	333333	333333	333333	224
118	2	2	2	333222	443444	333333	333333	333333	333333	333333	333333	333333	333333	224



COLOURED PICTURE