

Summer 8-12-2014

The Nine-Week Bridge: A Middle School Art Curriculum with Focus on the Development of Drawing Skills

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Georgia State University

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THE NINE-WEEK BRIDGE: A MIDDLE SCHOOL ART CURRICULUM WITH FOCUS ON
THE DEVELOPMENT OF DRAWING SKILLS

by

JULIE WALLICK MITCHELL

Under the Direction of Melody Milbrandt

ABSTRACT

This thesis presents a visual art curriculum designed to address specific developmental stages and desires of creative and cognitive growth of art students in grades six and seven over the duration of a nine-week session in a public middle school. It is intended as an instructional resource for middle school visual arts teaching practitioners to guide their sixth and seventh grade students to develop greater proficiency towards the mastery of drawing skills with activities that promote those skills at the time when many learners often express great interest in learning to draw more realistically. The study and practice of drawing allows invaluable opportunity for students to learn to analyze, sustain focus and concentration, compare and contrast, observe closely, expand upon ideas in a creative manor, and utilize the combined efforts of our two most powerful human tools; our minds and our hands.

INDEX WORDS: Art, Art processes, Drawing, Middle school visual arts, Visual arts curriculum

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by

JULIE WALLICK MITCHELL

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Art Education

in the College of Arts and Sciences

Georgia State University

2014

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JULIE WALLICK MITCHELL

Committee Chair: Melody Milbrandt

Committee: Kevin Hsieh

Melanie Davenport

Electronic Version Approved:

Office of Graduate Studies

College of Arts and Sciences

Georgia State University

August 2014

DEDICATION

It is with a feeling of deep love and gratitude that I recognize my husband, Jay, for providing perfect amount of support I needed to help me complete this project; my parents, Tony and Marilyn Wallick, for being my constant source of encouragement and my biggest cheerleaders every day of the 50 years of my life; and my children, Samantha and Spencer, who not only have made me the most proud parent, but who are solely responsible for sparking the fire for the love of lifelong learning.

ACKNOWLEDGEMENTS

I specifically would like to acknowledge the middle school students I teach for helping me learn through them each and every day of the school year. I'd also like to acknowledge my principal, Terri North, for allowing me the freedom to develop and deliver a curriculum I feel best suits the needs of my students. Lastly, I'd like to acknowledge my professors, Dr. Melody Milbrandt, Dr. Melanie Davenport, and Dr. Kevin Hsieh for their patience, encouragement, and professional guidance through both my undergraduate and graduate studies.

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CHAPTER 1 INTRODUCTION

1.1 Statement of the Problem

There are few who question the value of visual arts in contemporary education. Art is generally a part of the curriculum in most primary schools, both public and independent. It's widely agreed upon that art, as a creative endeavor, is essential to the cognitive, mental, developmental, and emotional growth of all young children (Efland, 2001). It's been my observation in recent years that art at the primary school level is generally a combination of exploratory experiences involving experimenting with a variety of art media and exposure to a variety of art historical references as a primer to artistic and creative possibilities. At the middle school level, grades of six through eight, art is offered as part of a group of electives most often called connections or specials. Typically these connections classes are designed to be exploratory in nature and are taught for an average of nine weeks in the public middle school framework. Some schools may offer art to students for a semester at an advanced level, and some fortunate young adolescents have access to art over the course of an entire school year; these are exceptions rather the rule. For the large majority of students this nine week long exposure, whether they are able to take art just once in three years or once in each of their three years in middle school, may be the last time they will take art all together. My experience teaching and collaborating with other middle school level art educators verifies that many middle school art teachers typically utilize a discipline-based art education (DBAE) (Dobbs, 1992) format which, from what I have come to understand through collaboration among colleagues, generally includes art production utilizing a variety of art media, some study of art history, the occasional inclusion of art criticism and, if time allows, an introduction into aesthetics. The DBAE format in the short nine-week time frame does not necessarily foster the learning of any

particular technical art skills with any depth or proficiency, especially since the philosophical aim of traditional middle school curriculum is to expose students to a variety of artistic and creative experiences. Middle school art teachers generally enjoy a great amount of autonomy in choice about what to teach and the selection is typically based upon the preferences and art proficiencies of the teacher. As the students move on to high school the elective offerings in today's high schools have increased in an effort to appeal to a wide variety of interests designed to better prepare students for technical, vocational, career and post-secondary school offerings. The result of having so many interesting elective offerings, many students may never set foot in an art room again. Visual art is just one elective among many in high school. The array of visual art classes is wide, narrowing the pool of potential students even more; drawing is but one of those offerings. To reiterate my point, there is a greater propensity that a greater number of students will have the opportunity to take art in middle school than in high school. I consider drawing to be truly one of those transferable fundamental skills, a unique way of thinking and expressing one's self visually. Drawing is a fundamental art-based skill that is likely only taught in the art room. Many middle school students have told me specifically that they would like to learn how to draw more than anything else. Therefore, perhaps there should be a focus on the fundamental skill of drawing as an effort to enable students to communicate and express themselves in another way, a creative way, helping them give vision their thoughts and ideas ultimately, enabling them to expand their creativity.

Often I find myself struggling with several questions. What should we be teaching students in middle school art that will make a meaningful impact in their lives that will provide authentically transferable skills for life beyond middle school? How can we make the nine-week middle school art experience, perhaps the last art class many will ever have, one that helps

students develop skills that will enhance their ability to give vision to creative thoughts and ideas? What are students capable of and ready to learn at this age? Lastly, what do middle school students themselves really want to learn in middle school art? Gude (2013) similarly questioned the visual arts curriculum, asking that teachers consider teaching what they feel students need to know; given it may be the last art class they will ever take, to begin a life-long engagement with the art of the past and of the unfolding present. The way Gude asks this question suggests that the purpose of a visual arts program is to help students develop life-long engagement in art, which I feel is only partially true. I think participation in a visual arts program is a vehicle that can teach skills, concepts, and ideas that can be of service to all aspects of life to come, not singularly for engagement with art past and present. It is highly likely that the emphasis and goals for art education will change again in time come—historically this has been true. Things that have always remained the same are that, as humans, we use our hands and minds to respond to our world in creative ways. Drawing is the one constant skill and ability man has possessed since the dawn of time and should not be discounted or the learning of replaced by passing fads.

In researching trends in art education practices covering the last few decades, I have come to the uncomfortable conclusion that the field of art education may be in the process of losing sight of what a solid foundation of art education is supposed to provide our students at each level of cognitive development. Our field, like most, reacts to and revises practices based upon the most popular notions at the time (Efland, 2001). Some responses to the changes are productive to our field and some have been destructive, in my opinion. I have researched a variety of instructional delivery systems in art from many states and districts and have discovered that the nine-week exploratory class format is widely common and art is typically

included among the elective offerings. This is especially true in the state of Georgia. As I mentioned before, for many students the last art class experience they ever have is that nine-week middle school art course, which equates a mere 35 to 40 hours of actual instruction and learning time, at best, in sixth, seventh, and/or eighth grade. This begs the question, what should we hope the young adolescent learns about the world and themselves through the practice of art? There is no consensus among middle school art teachers about what, specifically, to teach, at least in my own experiences with my current colleagues. At least we do have, of course, State and National Performance Standards that attempt to guide our art education pedagogical expectations and practices. The Performance Standards of content for middle school art grades six through eight for the State of Georgia are very broad and cover a vast amount of content. However, not all middle school art teachers teach every performance standard because it is not possible in the instruction time available. Art teachers almost always teach “a” Standard, but it is impossible to teach all of the Standards during any nine-week period. It is common and best practice to incorporate multiple standards into a lesson or unit and art teachers can become proficient doing this with good practice. Commonly, art teachers teach what they know because it is the content they are most comfortable with, largely because they can because there is no mandate or consensus about what exactly to teach. The result is that we have students emerging from middle school and moving on to high school art (or not) with a widely varying degree of art skills and abilities, or lack thereof. With teachers' noble efforts to expose students to as many facets of art as possible based upon the directives of the visual arts standards, it's hard to measure what, if anything, students learn that is meaningful and possibly transferable to other facets in life; certainly no student is able to master any real technical skills in particular, including drawing. (Hodge, 2010) Whatever students learn through the study of art in middle school, it

appears no one learns the same things. The vast majority of students exiting middle are unable to draw with any technical proficiency (Hodge, 2010). Ironically, drawing proficiency is the one skill that many students and adults alike agree upon as that which determines one to be good at art, or not. I think proficient drawing skills are fundamental to the further development of creativity so I continue to ask myself why are we not teaching drawing to middle school students? Why are we diluting our curriculum on trying to cram so many activities into the short amount of time we have with them? Are we developing young jacks-of-all-trades and masters of none? Creativity has been identified as a 21st century skill. Simply being exposed to possibilities alone does not necessarily render one with an ability to be creative. I believe matching cognitive developmental readiness with the development of fundamental studio skills is the key to further one's ability to articulate creative ideas as he grows and matures in his ability to think more abstractly.

The Georgia Department of Education published the most recent Visual Arts Performance Standards in 2009 and prefaced the middle school content standards with:

The Georgia Performance Standards for Visual Art builds opportunities for students to develop in affective, academic, and social ways through the explorations of visual media in their own art making and increasingly rigorous inquiry into art history, contemporary art making and cultural contexts. The standards guide development of the students' technical skills and higher-order thinking. Aesthetic understanding, imagination, creativity, problem solving, artistic skills and knowledge, historical and cultural context, critical analysis, and connections to other disciplines are important aspects of these standards (p. 46).

The emphasis the standards suggest is an exploration of art in general. While there is no prescribed curriculum provided by the state, according to the standards, art specialists are expected to provide a variety of art making experiences focused on personal expression and identity exploration utilizing a variety of art media. I question students' ability to express themselves satisfactorily and maturely in the absence of fundamental art skills. In addition, the standards suggest students be provided opportunities to explore and develop personal identity. At this age as well, students should learn about and practice to develop aesthetic awareness and critical analysis skills. Reflecting on their artwork and the artwork of others and connecting to other areas of study are also key elements to include according to the standards. All of this noble intent and content is designed to encourage, engage, excite and enlighten the young adolescent about all that art is and can do for him (Kakas, 2010; Gude, 2013). After all, as passionate visual art practitioners, we are keenly aware of what art can do to enhance the lives of our youth. Having taught middle school art for four years now, constantly working to incorporate as many key concepts into the curriculum as humanly possible while trying to remain faithful to the concepts my field has identified as important to my fickle students while mitigating issues such as lack of self confidence in skills, hormonal changes, personal social issues and crises, I have come to the conclusion that it's completely impractical and sheer madness to try to cram so many "key" concepts into a short nine week (40 hours, at best) course. The expectations of content to be covered seems so vast (Efland, 2005) that I feel like a failure at the end of each nine weeks that and I have not done justice to my students. Not only do I feel defeated and exhausted, I question whether my students have left my art classroom, perhaps any art classroom, for the last time having learned anything of great value with any depth or mastery at all. I have become aware that I am not alone feeling this way (Bolin, 1999). It's simply too much information in too

little time to teach to too many preoccupied, over scheduled, and equally exhausted children. We are treating them cognitively as mini-adults. We are trying to convince them all along that they are indeed artists, yet they have developed no real or substantial technical skills. I can only suppose that our Standards are so broad in part as an effort to fuel the age-old battle to validate and justify art as a subject worthy to study in school (Hodge, 2010). Of course the study of art is worthy for numerous reasons (Efland, 2005; Eisner, 2009), but I question if we need pack all that art can do for students into each and every grade level?

Much of what the post-modernist art education framework touts as what can and should be taught (Milbrandt, 1998; Gude, 2013) in art competes with what is being taught and conveyed in the academic areas. Lessons in art with an emphasis on Visual Culture studies (Anderson and Milbrandt, 2005) and Gude's (2013) New School Art Style resemble those which students are exposed to in public school literacy and social studies classrooms. In the school where I teach all teachers are encouraged to make project-based lessons a part of their curriculum where they focus on fostering higher order thinking skills, think critically by employing specific critical thinking strategies, work both independently and collaboratively, learn and apply open-ended problem solving strategies, etc.; all themes the field of art education currently promotes that an education in visual arts can provide. There is clearly an emphasis on the supporting role art plays to all other academic endeavors. I pose the question, what can we teach in the art room at the middle school level that cannot be taught anywhere but the art classroom rather than just be of continuous support of all other academic areas? What can we teach the middle school student that we can measure for learning that will enhance their lives in the future in service of 21st century skill (Bridgestock, 2013).

After reviewing the new proposed National Visual Arts Standards (2014), I perceive the current trend and trajectory of the field of art education is, in my opinion, not aimed at supporting the development of any specific substantial technical art skills before the high school stage; unfortunately when a substantial proportion of students will no longer find themselves in an art classroom ever again. This underscores the fact that as a field, we will continue to turn out generations of individuals who did not develop, enjoy, and utilize their fine motor and perceptual abilities to draw anything other than beyond a stick figure. Mayo (2012) states “Drawing is a key means by which students can render visible their creative process and moreover, feel empowered in the knowledge that they not only have the facility to make art objects, but the predisposition to negotiate problems in a particularly inventive manner.” (p. 76). If in our middle school art rooms we fail to offer in-depth instruction to eager and ready young adolescents, according to Mayo (2012) we are denying them much.

I also wonder if anyone ever asked these eager middle school students what they want to learn in their nine weeks of art. This question aligns with Anderson and Milbrandt's (2005) theory that the teaching and learning of art should be relevant to the lives of the learner. I have asked my students 16 times now and the results of my informal polls overwhelmingly reveal that given a variety of choices, 11-14 year old art students express a desire to experiment and play with clay, paint a little because it seems fun and all want to learn how to draw. Framing the question more narrowly to if they had only one choice of something they would like to learn, or learn better, kids overwhelmingly choose to want to learn how to draw or how to draw better.

This preference to learn to draw is in complete agreement with and supported by Lowenfeld's (1975) Stages of Artistic Development. Although 60 years of pedagogical research and advancement in the field of art education naturally revise and override some of Lowenfeld's

original ideas (Burton, 2009), having just spent the last four years teaching art to 10-14 year old students, I understand and appreciate firsthand how specific drawing skill development still plays an important role in the stages of artistic development and most certainly contributes moving beyond middle school grades to whether a child feels competent enough in their art skill development to either consider themselves creatively able, or simply a failure in any creative or artistic realm.

1.2 Purpose of the Study

My observations compelling me to focus on developing a drawing focused curriculum include:

- direct requests by the middle school art students I teach.
- the relatively small amount of art instructional time available to students at the middle school level.
- the likelihood that middle school art may be the last instruction a student may have to learn important universal art fundamentals that can be learned and applied in life.
- the ripe nature of the cognitive stage, acceptability, and clear developmental and physical ability to learn a worthy and useful skill that can only be taught in the art classroom.
- the logical notion that the possession competent drawing skills is the fundamental ingredient allowing one the potential to excel in all subsequent creative endeavors in and out of the art classroom.
- that the skill of drawing is a beacon to positive attitudes about artistic abilities and receptiveness to art in general (Jones, 1997)

- and the notion that positive attitudes about art can be fostered and developed from an increased awareness that specific, desirable, and age-appropriate drawing skills can be learned and developed and are not reserved for a gifted few may give way to a more harmonious, focused, learning environment in the art classroom with a substantially reduced incident of behavior issues due to the perception of individual competency.

I propose to create a middle school art curriculum focused on teaching a solid foundation and mechanics of basic drawing skills and capabilities for the reasons that:

- A drawing-based course of instruction will foster students' self-confidence in art and life. (Jones, 1997)
- I believe that the outcomes of my drawing curriculum will be that self-confidence in skills as well as learning skills relevant to their interests may increase positive behaviors combating indifference and apathy in the art room (Anderson & Milbrandt, 2005).
- Competency in drawing has far-reaching benefits beyond the art classroom. Students have told me that they are routinely asked by their core teachers to draw in support of their academic studies. Most admit to feeling embarrassed about what they produce. This practice is carried on through high school and I assume students feel no less embarrassed or self-conscious.
- As adults, possessing drawing skills can be of great service in every profession from a doctor explaining a medical procedure to a patient through a diagram, a tradesman or craftsman helping a client understand a plan, an engineer visually conveying an idea, just to mention a few. Take for example how innovative ideas made visual by Leonardo da Vinci through his close observations articulated in his sketchbooks, which still

impact, our modern world 500 years after they were rendered. It makes me wonder how many brilliant ideas have been suppressed throughout history by illiteracy of the language of drawing.

The skills I propose to address in my curriculum are not simply drawing skills alone. According to Betty Edwards (2012), drawing skills are perception skills. The development of drawing and perception skills is valuable and something that is of tremendous service to everyone in every facet of life at every age. Teaching and developing drawing and perception skills are subjects reserved only to be taught in the art classroom (Betts, 2011). According to Edwards (2012) the practice of drawing as the development of perception skills is the perception of edges; the perception of spaces; the perception of relationships; the perception of light and shadows; the perception of the whole gestalt. Keen perception skills are invaluable to almost every other field of study, in school and out.

Some art education professionals argue that good art is always about something important; it is not solely the exercise of technical skills. I can agree with this. Those skills, however, are in invaluable service to an exploration of something meaningful; drawing is a key to open other creative goals (Edwards, 2012). These notions are supported and are relevant still today. The absence of meaningful, substantial and fundamental art skills—drawing as a unique means to perceive and an ability that supports all other meaningful endeavors— may actually inhibit creativity. I see this in often my own classroom. Students often have an idea in their mind about what they want to convey, but feel incompetent about ways to adequately support the implementation of the idea. Often students will resort to more simplified or copied subjects and common teenage themes, resulting in a lack of creativity and innovation. This limited creativity seems to be a result of the inability to develop an idea due to a lack of visual expression skills—

namely drawing. The ultimate result is a lack of confidence in art, art skills, and creativity. This is my repeated experience.

In my opinion, ways in which art tools and skills are utilized at various developmental stages as students grow into physical and intellectual maturity is, in part, paramount to the study of art and considering oneself to be creative and artistic. A lack of skills can be a paralyzing wall limiting one from achieving full realization of potential capabilities. My middle school students have conditioned me to come to understand that they are ready, able, and yearning to be able to express themselves and their ideas, but they simply lack adequate technical skill set.

A synopsis of the competencies I am specifically intending to harness and develop to support the artistic desires and creativity of young adolescents are: fine motor skills, the skill of analysis, and keen perceptual skills, personal agency, and a general awareness of drawing skill abilities, as well as competency in general in response to identified stages of cognitive development. These skills are in service to what Bridgestock (2013) has identified as professional capabilities for 21st century creative careers. Bridgestock (2013) found that successful artists in creative fields agree that creative and technical skills learned through studio-based experiences find purchase in building fulfilling and sustainable careers in creative-based fields. This includes disciplinary depth of knowledge and technical skills such as drawing.

CHAPTER 2 REVIEW OF LITERATURE

2.1 Introduction

Articulating a contemporary middle school visual arts curriculum would be incomplete without a brief investigation of the role of drawing in art education's past. The modern field of art education is in a constant state of flux while it serves to address the needs of teaching practitioners, students, school administrators as well as the world community at large. There are many views, among individuals as well as national art education associations, about what should be taught in the art classroom and how it should be taught (Field, 1970; Gude, 2013). There is no absolute consensus or official authority defining art curriculum content. This review will address some of viewpoints.

2.2 Brief History of Drawing in Art Education in America

The time during the Industrial Revolution marked the beginning of a great need for manual technical drawing to be cultivated in American schools to meet the demands of the growing rise of the manufacture of industrial machinery. Aside from the debates over the role, or not, of art education in the country's schools, the Massachusetts Drawing Act of 1870 mandated drawing to be one of nine required subjects taught in all of the schools in the state in an effort to meet those demands. Manual technical drawing was seen as a skill learned by the hand in turn to be of service to the needs of the economy as well as the enlightenment of the masses. In addition to the needs of the economy, original framers of the legislation noted additional benefits of an education in drawing to include the cultivation of the habits of neatness and accuracy and aesthetic awareness (Stankiewicz & Soucy, 1990). Other advocates during this time cite drawing lessons as a valuable auxiliary to study arithmetic, geometry, botany, natural history, and penmanship. The approach of the instruction hierarchy began in elementary stages

to free-hand drawing to industrial and mechanical. I interpret this as a scope and sequence type of approach with the elementary phase serving as an exploratory phase of mark-making and symbol development, to free-hand drawing as exercises in drawing from observation to develop fine-motor skills, to a technical and mechanical drawing phase for skill refinement in service of occupational goals. Drawing became a necessary occupational skill for the manufacturing of products. Drawing instruction serving as the development of a fine art skill outside and beyond public school was likely reserved for those with a greater interest in visual expression and cultural refinement, particularly more wealthy families who valued more humanistic and culturally aesthetic approaches to the education of their children in service to their appreciation of the finer things in life, most notably, the fine or high arts.

In the early 20th century the teaching of drawing, as a skill, started to wane after World War II as the Progressive Education Movement, championed by key figures such as John Dewey, Arthur Wesley Dow, William Henry Kilpatrick, and Margaret Naumberg began to emerge. In response to the beginning of empirical research and experimentation in education, art education at this time began to focus less upon specific skills to be learned and more upon the child and how they learn and develop (Soucy & Wood in Soucy & Stankiewicz, 1990). Ultimately this trajectory led to a more broad focus in the field of art education where students were exposed to art making as a problem to be solved through a variety of skills and materials experimentation leading to expression. In addition, students were beginning to learn and experience ways to appreciate art through exploring both contemporary and historical perspectives. Art had and art education had become more involved in the development of the child rather than about artistic skill development to serve utilitarian needs in society. This may have been the early cursor to the development of the discipline-based art education framework to come in the 1980's.

The mid-20th century art education camps continued to foster the emotional and developmental contribution that the study of art in education can provide a developing child. Skill development, notably drawing-based, continued to take a back seat to the more appealing broad exploration of multiple media. The Modern Art movement was at the foothold of the art world at this time and the public began to accept art as pure expression of creativity in any form. Creativity began to be viewed as an esoteric characteristic. The nature of the creative process resulting in a product of artistic expression, art, became that by which our culture expresses itself (Bailyn, 1960 in Soucy & Stankiewicz, 1990). Creativity started to become something relatively important to be harnessed, examined, and fostered.

By the 1960's and '70's the priorities of the field of art education, at least at the middle school level, became focused upon helping students develop the uniqueness of their human self (NAEA, 1972). The National Art Education Association (1972, p. 50-52), in the absence of any common formal standards, identified components a quality art program as one that:

- must contribute to the individual as a unique human person
- must be concerned with creativity
- should enable the student to experience the immediately sensuous
- recognizes the art teacher as the key to the quality art program

Specific skill development, including that of drawing, were by now overshadowed by the facilitation of the artistic experience itself with the ultimate goal of fostering and developing creativity and appreciation of art; this sentiment still presides in 2014. (Gude, 2013) It was a common yet unspoken concern that a mandate to teach hard and specific skills such as drawing might challenge student's abilities to the point of damaging self-esteem and disenfranchise students causing them to question their ability to enjoy art altogether. During this time art

programs focused heartily on the experience of art making, using a wide variety of medium, in an effort to help students develop their creativity; something the art education establishment believed could not be taught as effectively in academic disciplines yet something essential to student growth and development.

Art education in the latter portion of the 20th century took a turn towards more accountability, I'm assuming based upon my own experiences, in an effort to establish a greater profile of purchase in more core academic education community. Art curriculum became more structured as a result of the development and introduction of Discipline-based Art Education or DBAE format. (Dobbs, 1992) This meant students would begin to experience art more balanced and systematically through four sections: art production, art history, aesthetics, and art criticism. It's been my experience that while art education may be evolving at this time yet again, the DBAE format is still most widely used by art educators now in 2014. I feel that DBAE is the mark in time that makes teaching art at the middle school level over a nine-week span of time such a great challenge. A criticism I have of the DBAE format in reference to teaching art at the middle school level is that the focus is on trying to fit a such a wide variety of educational components—art production, art history, aesthetics, and criticism while experimenting with a wide variety of tools and materials—into one nine-week session in exchange for any cultivation of skills during a time (particularly middle school) in which students may be the most developmentally receptive to testing and developing some real skills (Hodge, 2010). I don't dislike DBAE, I just feel art curriculum theory should avoid the one size fits all approach. My position is that we make allowances for developmental stages in artistic and creative development rather than teach via the same format throughout each age and stage of the student.

The early 21st century ushered in new trends in art education in which the basic premise for the ideological shift lies in focusing more on connecting the teaching and learning of art to how an individual navigates in and throughout the experiences in their life: primarily experiencing art, expression of self, and communicating through art in social and global contexts (Anderson & Milbrandt, 2005; Duncum, 2009; Carpenter & Tavin 2010; Gude, 2013). I find these ideas that are defining art education today to be exciting and philosophically engaging. However, the fact that I spend 91,000+ minutes teaching more than 1100 students each school year leads me to question the relationship of these philosophical ideas to what young adolescents are interested in learning when they enter the art room in the sixth grade. I do not reject the theories, I simply feel as though there is not a simple one-size fits all approach to how we apply them, yet that is how I perceive the push toward new ideologies in art education practices. In my experience, young adolescents want and need to learn basic drawing mechanics and fundamental art skills; we cannot discard them. I question if one can clearly critically negotiate and analyze the content of our visual culture without a fundamental knowledge of what it's made of. I am most troubled by discussion such as this:

As symbolic representation, art education scholars have called for a re-conceptualization of art curricula that moves away from traditional modes of media and methods alone to one that includes big ideas, enduring ideas, postmodern principles, and key concepts that help guide art instruction and visual culture pedagogy. One example is visual culture in the art class—case studies which offers explicit cases of preschool, elementary, and middle school curricula that move beyond modernist elements of art and principles of design, and other

archaic concepts of art, toward a thematic, issues-based, re-conceptualized study of visual culture (Carpenter & Tavin, 2010, p. 7).

To me this passage explicitly states that we abandon teaching fundamental formal foundations of art, art-making skills and traditional art media, for something more esoteric and hopeful for what an art education can provide our culture. This analogy comes to mind: let's say one feels math is so important and has so much to offer that as practitioners teaching math we should simply bypass archaic mathematical fundamentals and move our students of math directly to activities in which they can apply the Pythagorean Theorem, or other more complex, mind-blowing notions that can the world. As a metaphor, let's assume the role of a music teacher. Based upon Carpenter and Tavin's (2010) ideology would it be a better idea to bypass teaching our youngsters their rudimentary and fundamental scales and finger positioning exercises and just have them experiment with the instruments in hopes they discover the joy of composing in hopes that some sort of masterpiece emerges that creates a connection and profound sense of communication between themselves and the world around them? Does this sound absurd? I think it does. I do not feel that the current trajectory of pedagogical ideals in art education are outlandish, I simply feel they need to be applied in more appropriate developmental areas. I can see older the older adolescent fully engaging in more ideological applications of visual culture, material culture, and community-based art practices. I see the potential for profound creative possibilities emerging from progressive art pedagogy and engagement. I feel, however, that before we toss our students into an ocean of ambiguity, abstraction, and esoteric concepts before they know the fundamental concepts with which they need to navigate successfully, they will simply drown in the ideology. I agree with many in my field that students engaging in innovative modern art practices may emerge having certainly enjoyed their experiences

involving expressing themselves, but what actual technical skills will they possess that can be transferred beyond the middle school art classroom. Experiences are invaluable, but so are fundamental art skills and concepts such as elements of art, principles of design, color theory, manual drawing, aesthetics, and criticism. As a combination these skills are essential to students at each appropriate developmental level as they grow cognitively and intellectually deepening their understanding of art, communication, and the role each plays in our culture; this notion is echoed by Harrison (in Henry, 1996):

For many students, entering middle school marks the first opportunity for an art instruction taught by an art specialist. It is regretful that discrepancies sometimes occur between an understanding of the characteristics of early adolescence, middle school curricula, and recognized pedagogical applications. As a result, some middle school art teachers approach art instruction either as an extension of the elementary art programs or as an introductory high school art course, with little regard to the special needs of middle school students (p. 1).











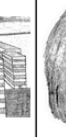
2.3 Theoretical Perspectives

Viktor Lowenfeld (1975) describes the critical age between 9-11 as when students begin to challenge and evaluate their artistic abilities and capabilities as the Dawning of Realistic Development. This is when children come to realize that the simple visual schemes once used to express themselves and their ideas visually are no longer sufficient and do not reflect the realism that they are noticing is possible. Students are interested in rendering much more detail in their drawings and are certainly more critical of their efforts and artwork. At this stage children compare everything about themselves to their peers, including their artwork. They are keenly aware that there is a “right” way and a “wrong” way to make something look and they are

acutely interested in and open to challenging their abilities to see if they can measure up. Based upon my observation of working with this age, typically sixth grade, at this point children are ripe in their desire and ability to apply focus, sustained practice, and carefully analyze detail (identified as 21st century skills) leading to the development of the keen perception skills necessary to acquire and develop specific and proficient drawing skills to achieve what they clearly demand. They are certainly capable and not convinced *yet* (sixth graders, at least) that they are completely unable. It's been my experience as they emerge from elementary school and enter middle school, children are excited about their potential academically, socially, athletically, and creatively. Many are fearful as they enter the art room because while they want to be in art and create art, they feel inadequate in their skills (Bayles and Orland, 1993). Still they feel hopeful about possibilities. Students entering the sixth grade are not yet in the throes of hormonal catastrophe of puberty lurking around the corner, ready to cause them to cast doubt on themselves as they incessantly compare themselves and their abilities to others. This could be a prime opportunity to harness their eagerness at this stage as it becomes increasingly difficult to convince them of their abilities and potential in later stages of development when they either think they can, or know they can't do certain things. It is this stage when students are eager to learn to draw realistically. They may observe a few peers who have had opportunities to develop some skills, either through their own interest and practice or via private tutoring, and they believe the skills are natural. Because they are characteristically impatient at this age, they rarely believe that creative and artistic skills are developed due to practice and creativity and drawing skills are learned, just as any skill or ability. It's been my experience that they while they may not feel confident in their potential to draw, they still believe me when I say they can; at 11 years old, they are still having a trusting nature about them.

In addition to the problem sixth, seventh, and eighth graders enter the middle school art classroom with very few meaningful or substantial art technical skills acquired from their elementary art experience. Because of this, many students entering the middle school art room for the first time express performance anxiety. This is the coming of age of hyper-self-consciousness. I have polled my students and many have stated that they feel they will indeed fail at art because they haven't yet developed any technical skills. Fear and feelings of inadequacy breed misconduct in the classroom in an effort to distract from the real problem of feeling inadequate. Many middle school aged students would rather misbehave, goof off, slack off, or retreat into obscurity to avoid appearing unable to perform what is asked of them in the art room. Eleven to fourteen year olds want to learn and be able to apply real skills (Lowenfeld, 1975). Failure to learn any measurable, usable, or transferable skills also creates a sense among middle school students that art is a useless class, does not matter or count as a "real" grade; it's just a connections class (Adejumo, 2002). Again, trying to teach and apply a number of concepts without providing practice for mastery of any desirable skill can cause student apathy towards art.

Strong technical skills, the basics of which are perceiving skills such as drawing (Edwards, 2012), should be viewed as part of the creative developmental process in the teaching and study of art as a whole and as a means to the never ending goal of ever-developing creativity (Harrison in Henry, 1996). Technical and perceptive skills should be fostered at cognitive and developmentally appropriate stages throughout a child's education. Consider Susan Donley's (1987) chart *Perspectives: Drawing Development in Children* (Figure 1). In her chart artist Donley compares two perspectives by iconic art educators Victor Lowenfeld and Betty Edwards on the artistic and drawing development of children.

| Perspectives | 2 years | | 3 years | 4 years | 6 years | 8 years | 10 years | 12 years | 14 years | 16 years | | | | |
|---|--|---|---|---|---|---|---|---|--|--|--|---|---|--|
| | Drawing Development in Children Viktor Lowenfeld Betty Edwards |  |  |  |  |  |  |  |  |  |  |  | | |
| 2 3 4 6 8 12 14 yrs | Viktor Lowenfeld Creative and Mental Growth Scribbling stage First disordered scribbles are simply records of enjoyable kinesthetic activity, not attempts at portraying the visual world. After six months of scribbling, marks are more orderly as children become more engrossed. Soon they begin to name scribbles, an important milestone in development. | | The preschematic stage First conscious creation of form occurs around age three and provides a tangible record of the child's thinking process. The first representational attempt is a person, usually with circle for head and two vertical lines for legs. Later other forms develop, clearly recognizable and often quite complex. Children continually search for new concepts so symbols constantly change. | | The schematic stage The child arrives at a "schema," a definite way of portraying an object, although it will be modified when he needs to portray something important. The schema represents the child's active knowledge of the subject. At this stage, there is definite order in space relationships; everything sits on the base line. | | The gang stage: The dawning realism The child finds that schematic generalization no longer suffices to express reality. This dawning of how things really look is usually expressed with more detail for individual parts, but is far from naturalism in drawing. Space is discovered and depicted with overlapping objects in drawings and a horizon line rather than a base line. Children begin to compare their work and become more critical of it. While they are more independent of adults, they are more anxious to conform to their peers. | | The pseudo-naturalistic stage This stage marks the end of art as spontaneous activity as children are increasingly critical of their drawings. The focus is now on the end product as they strive to create "adult-like" naturalistic drawings. Light and shadow, folds, and motion are observed with mixed success, translated to paper. Space is depicted as three-dimensional by diminishing the size of objects that are further away. | | The period of decision Art at this stage of life is something to be done or left alone. Natural development will cease unless a conscious decision is made to improve drawing skills. Students are critically aware of the immaturity of their drawing and are easily discouraged. Lowenfeld's solution is to enlarge their concept of adult art to include non-representational art and art occupations besides painting (architecture, interior design, handicrafts, etc.) | | | |
| Betty Edwards Creative and Mental Growth | The scribbling stage Random scribbles begin at age one-and-a-half, but quite quickly take on definite shapes. Circular movement is first because it is most natural anatomically. | | The stage of symbols After weeks of scribbling, children make the discovery of art: a drawn symbol can stand for a real thing in the environment. Circular form becomes a universal symbol for almost anything. Later symbols become more complex, reflecting child's observations on the world around him. | | Pictures that tell stories At four or five, the child begins to work out problems with her drawings, changing basic forms as needed to express meaning. Often once the problem is expressed, the child feels better able to cope with it. | | The Landscape By five or six, children develop a set of symbols to create a landscape that eventually becomes a single variation repeated endlessly. A blue line and sun at the top of the page and a green line at the bottom become symbolic representations of the sky and ground. Landscapes are composed carefully, giving the impression that removing any single form would throw off the balance of the whole picture. | | The stage of complexity At nine or ten years, children try for more detail, hoping to achieve greater realism, a prized goal. Concern for where things are in their drawings is replaced by concern for how things look—particularly tanks, dinosaurs, super heroes, etc. for boys; models, horses, landscapes, etc. for girls. | | The stage of realism The passion for realism is in full bloom. When drawings do not "come out right" (look real) they seek help to resolve conflict between how the subject looks and previously stored information that prevents their seeing the object as it really looks. Struggle with perspective, foreshortening, and similar spatial issues as they learn how to see. | | The crisis period The beginning of adolescence marks the end of artistic development among most children, due to frustration at "getting things right." Those who do manage to weather the crisis and learn the "secret" of drawing will become absorbed in it. Edwards believes that proper teaching methods will help children learn to see and draw and prevent this crisis. | |

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Adapted from teacher inservice training materials for early childhood, art education, and special education workshops.

Figure 1

Lowenfeld (1975) identifies the ages between eight and ten years as the Gang Stage: The dawning of realism as when:

...the child finds that schematic generalization no longer suffices to express reality. This dawning of how things really look is usually expressed with more detail for individual parts, but is far from naturalism in drawing. Space is discovered and depicted with overlapping objects in drawings and a horizon line rather than a base line. Children begin to compare their work and become more critical of it. While they are more independent of adults, they are more anxious to conform to their peers.

In comparison to the same age group, Edwards (2012) describes and divides the same age group as *The Stage of Complexity* and the *Stage of Realism*. The Stage of Complexity is described as,

At the age of nine or ten years, children try for more detail, hoping to achieve greater realism, a prized goal. Concern for where things are in their drawings is replaced by concern for how things look—particularly tanks, dinosaurs, superheroes, etc. or boys; models, horses, landscapes, etc. for girls.

Lowenfeld's Stage of Realism is described as,

The passion for realism is in full bloom. When drawings do not “come out right” (look real) they seek help to resolve conflict between how the subject looks and previously stored information that prevents their seeing the object as it really looks. [Students] struggle with perspective, foreshortening, and similar spatial issues as they learn how to see.

These observations based upon extensive research in the field of cognitive development illustrate agreement that drawing is a skill desired by children and appears to play an important role in developing fine motor and perception skills; those skills that support creativity. It follows that it is at this point techniques to develop the desired drawing skills are to be acquired from external sources. As a comparison metaphor, consider a child's desire to become more proficient at playing the trumpet. He can physically play with the instrument, explore the ways the keys move, make a variety of sounds by blowing into the mouthpiece using a variety of techniques, etc. He comes to realize that while he can make sounds with the instrument, the sounds he makes may not be the full realization of the capacity of both his abilities and those of the instrument. The point of this realization is where he becomes interested (or not) in acquiring

more skill to make the sound special and recognizable. The “recognizable” aspect is important for this is where he can begin to understand that the sound is correct or not. Therefore, imitation is a key component. This does not mean that copying or imitation is celebrated, it simply means that copying helps to provide a technical gauge that assists one in evaluating his own progress. Similar to the idea of drawing development as copying contributes to an individual's understanding that their drawing skills are developing by means of comparison. At this point, the trumpet player being “creative” with the sounds he is making with the instrument is counterproductive to the need to develop a frame of reference for hitting particular musical notes correctly, or not. He must seek the assistance of more skilled practitioners to help him build and develop his musical skills to eventually “make music”, or at least something that sounds familiar, and therefore, perhaps correct. The same is true for all sports. The same is true for any learned skill, drawing included. It's even true for academic classes. Once the fundamental skills are learned and continuously practiced, once one understands that progress is being made and one is feeling more competent and confident, more complexity can be increasingly applied (Edwards, 2012; Jones, 1997). As complexity is increased and practiced, a proficient practitioner, whether it is music, sports, acting, mathematics, one begins to experiment and apply more creative aspects into one's practice. Again, the same is true for all learned skills. Creative expression in any area increases with proficiency of skills, including the technical, intellectual, and maturity, regardless of the medium. It follows then that if we want to increase levels of creativity in students, we need to provide studio instruction aimed at increasing proficiency and even mastery of technical skills, thereby increasing confidence in proficiency that leads to experimentation and freer expression. We should be doing this at the appropriate and ready age(s). In the field of art, that would mean providing a solid foundation of knowledge and skills: the application of the

elements of art, principles of design, drawing and perception skills, and the basics of aesthetic inquiry and critical analysis; all of which can be learned and developed through the practice and mastery of drawing.

According to an action research study by Graham (2003), drawing skills rooted in representationalism contributed to a higher degree of creativity and quality of work by his students. He noted that his students appeared to be fully engaged in their work evidenced by the amount of time in and out of school working to fully develop their projects visually. According to Graham:

For adolescents, the motivation to continue artistic activity is often crushed by the perception of lack of skill in the face of challenge of graphic representation. This seems to be particularly true with graphic conventions of third-dimensional representation, which is both difficult and valued by adolescents (p.175).

This idea supports my claim that students must learn specific and fundamental skills, at which drawing is the core, in order to feel empowered and self-confident enough to express their feeling and ideas. Exposure to bigger ideas that help them respond to and interact expressively and outwardly with their culture in a creative manner should be the step after competence in technical skills is achieved.

Mayo's (2012) writings support the notion of the importance of helping students develop drawing and perceiving skills. Mayo draws support from Tversky (1998), that the act of drawing is an important cognitive tool for documenting ideas but also possessing the potential to stimulate new ones (Tversky in Mayo, 2012). This the essence of creativity, one of the key concepts emphasized in current art education trends that support curriculum aimed at the development of 21st century skills.

Mayo writes as the capacity of drawing as a reflexive tool:

...if utilized at an earlier stage in the processing of information, it can actually heighten students' perceptual awareness. In these very first stages of creative endeavor, the practice of drawing can enable the exploration and recording of our environment, as a mechanism to extend artists' sensory experience, providing the means by which to further gather and examine properties. In this role, by virtue of documenting what catches attention, triggers interest, curiosity or pleasure in an artist, it can be used simply to record or even identify artistic traits and preferences of which the artist may previously have been unaware (Goldschmidt 1991, in Mayo, 2012, p. 76).

I echo the position of Mayo (2012) that the act of drawing is a powerful creative thinking tool enabling one to negotiate problems in an inventive manner giving concrete vision to ideas. Concrete manifestation of ideas can be articulated in a number of ways, including artwork. Drawing is simply a vehicle to make ideas and innovation something one can see.

Intriguing research and ideas highlighting the value in drawing-based skills have emerged from research and writings from proceedings presented in symposiums lead by educational researcher Michelle Fava (2011) from the United Kingdom. Together with teachers and researchers Angela Brew and Andrea Kantrowitz, Fava founded the web-based forum called International Drawing and Cognition Research. This forum, and subsequently the symposiums, is a clearinghouse for research-based information regarding the importance of drawing-based teaching and learning as we move forward into the 21st century. Summer 2014 marks the fourth annual symposium and workshop series where educators, researchers, scientists, engineers and others that understand the vital role drawing can take in cognition and cognitive development,

come together with fuel to push the need for including drawing—art—into the STEM conversation, changing the conversation to STEAM. The following excerpt provides a brief synopsis of the beliefs of the group (and mine):

Drawing is an activity that occurs in many areas of human endeavor beyond art and design. It is used to extend working memory, visualize, test hypotheses, deconstruct and reconstruct concepts, make comparisons, solve problems, as well as to communicate to others...drawing is understood as more than the mere reflection of our mind at work. Rather, it is a highly useful means to externalize and extend mental processes as they occur (Brew, Fava & Kantrowitz, 2012. p. 2).

This notion is echoed by Betts (2011):

We all know that drawing can be a tool for research, reflection, analysis, investigation, and experimentation. I can describe record, map, plot, scrutinize, and purpose. All of these are transferable skills and drawing as a process can support and enhance learning and understanding in many subjects and disciplines. Knowing and experiencing drawing can enhance learning (p. 27).

These passages imply the purpose and potential that the teaching and learning of drawing in the art classroom extends across interdisciplinary settings, in school and far beyond the art classroom. The learning and action of drawing is an inherent tool—an attribute all humans share— with a capacity to enhance and heighten cognitive growth, development and learning across disciplines and throughout life. As evidence, all one has to do is to examine the philosophy and drawings in the sketchbooks of Leonardo daVinci. By closely observing, analyzing, comparing, and measuring parts of an object as well as its whole by size, shape, form, surface texture, and color one has but no choice but to come to more clearly understand what it is

that he is looking at, how it's situated in the world, what he can do with it, what it may be able to do for him, and how he can extend it's being to serve him in other ways.

According to Benenson, Camacho and Rosas-Colin (2012), "...graphics are among the most important forms of communication in science and engineering. They are invaluable for expressing understanding as well as generating new ideas." (p. 73) These researchers echoed what is known to be a common sentiment among students in the core academic classes such as science where many times they are asked to draw concepts, ideas, and illustrations. Often when core academic teachers assign a task where they must observe or illustrate a concepts or idea, they hear many students say, "But I can't draw!" As a result, many students are unable to access this valuable form of expression and communication.

2.4 National Visual Arts Standards

New National Visual Arts Standards were introduced in June of 2014 (NAEA, 2014). The previous Visual Art National Standards were drafted in 1994, so the new standards are well overdue. The 2014 Standards have been revised to address how an arts education addresses gaps in skills identified by that individuals need to advance successfully into the 21st century as they help establish artistic literacy.

The 2014 Standards are, in my opinion and from the viewpoint of a practicing art teacher, succinct and quite complete. The Standards package, in addition to the actual Standards matrix, includes Philosophical Foundations, Lifelong Goals, Model Cornerstone Assessments (MCA), a variety of complete assessment models and scoring devices, a lesson plan template, resources for teachers as well as strategies for inclusion and differentiation strategies to guide art teaching practitioners as they develop their curriculum.

The Standards matrix illustrates the entire scope and sequence of grade level competencies—kindergarten through three levels of high school competencies (proficient/accomplished/advanced) –in one tidy four page spreadsheet; this seems much more user-friendly than the 1994 Standards. The Standards are divided into four categories called Artistic Processes: Creating (Cr), Presenting (Pr), Responding (Re), and Connecting (Cn). Each process category has a clear Anchor Standard grounded by an Enduring Understanding (EU), Essential Questions (EQ), and Performance Standards. My assessment of the 2014 National Visual Arts Standards is that they are well crafted, student-centered, yet allow a great deal of latitude on behalf of teaching practitioners to craft their curriculum how they see fit (hopefully in concert with the needs of their students).

I take the position that a curriculum focusing on the development the mechanics and articulation of drawing skills at the middle school level can be easily matched to each and every Visual Arts Anchor Standard as well as each Visual Arts Performance Standard. My initial reaction as I read the draft of the new visual arts Standards gave me the impression that they are based upon the viewpoint of an artist as many of them included the words “artists and designers.” For instance, an Enduring Understanding under the Anchor Standard *Generate and Conceptualize Artistic Ideas and Work* reads, “artists and designers shape artistic investigations, following or breaking with traditions, in pursuit of creative art making goals.” Many of the Enduring Understanding statements begin with the words “Artists” or “Artists and Designers...” Many of the Essential Questions may begin with, “How do artists...” My point is that it becomes necessary to focus hard and practice fundamental skills such as drawing for extended periods of time at some point in their art education sequence to the point that students can actually utilize these skills most effectively to create more substantial and meaningful work; they should

actually possess fundamental art skills if they are to be able to internalize themselves as being artists. If at every grade level students are experimenting with too wide a variety of materials and methods they may never develop any real skill in particular. Then, when the standards stress the idea that students think and work like artists, chances are they don't feel they are artists at all. I think it's very important to identify points in artistic and creative development to focus on specific skills that will actually help students actually feel like an artist so they can actually grapple with the bigger ideas the contemporary field of art education stresses is important. I feel drawing development at the middle school age level is the time to do that. This idea coincides with the developmental stages of creative development introduced by Lowenfeld (1975) and Edwards (2012). We cannot simply place students in an art classroom and expect them to feel like artists if all they have done is play and experiment. The result of which is that a student may take home some terrific projects that can be hung on the wall, but what have they really learned about being an artist? Would they even be able to repeat the project if they tried? Would they even want to? All the 2014 Standards provide can best be accomplished when students have had the opportunity to develop certain fundamental skills. Anderson and Milbrandt (2005) in their art teacher preparation text, *Art for Life: Authentic Instruction in Art*, write:

To express a vision, command of the medium is required. This is acquired through intensive work with the system and symbols within that medium—it's qualities, potential, and limitations. In most cases, even if a child is interested, skills do not evolve naturally but must be developed. The teacher can either create a problem in which the skills are needed or give explicit instruction in the skills. (p. 148)

Offering to develop these skills at the high school level through specialized courses may be far too late for most as most will not be taking art ever again after middle school.

While I think the new Visual Arts Standards are well crafted in guidance towards developing strong learners in the 21st century through the arts, I still feel the field of art education is lacking in well-structured knowledge domain (Efland, 2002 in Cunliffe, 2010) at the middle school level. I feel there should be a more narrowed focus at some stages to allow for some more in-depth growth and development in fundamental skills. Science and mathematics, for instance, follow a well-structured scope and sequential instructional trajectory (Efland, 2002 in Cunliffe, 2010). The result is that math and science students learn a sequential scope of knowledge that scaffolds the learner towards more complex concepts as they progress through school. Some researchers suggest (Efland, 2002, in Cunliffe, 2010) have stated that they feel art, as a discipline, is far too complex to streamline. I disagree. That may be so if we are teaching art as though every child will become an artist. My position is that being an artist, or making the decision to become one, comes with maturity, like any profession. Obviously, some may become artists, but it's always relatively few. We should teach specific skills that only can be taught in the art room and those that give service to all other endeavors in life. Teaching students to draw with proficiency at the age when they are most receptive and physically able is smart. As students mature intellectually, their skills can help them access their creativity more freely rather than experiencing blocks.

The Philosophical Foundations and Lifelong Goals chart (NCCAS, 2014) created by the National Coalition of Core Arts Standards (2014), a partner with the National Art Education Association, does layout a framework illustrating artistic literacy as a common outcome for arts learning. The five lifelong outcomes are based upon a foundation of philosophies grounded in

typical life experience and engagement. The goals based upon the foundations include: The Arts as Communication; The Arts as Creative Personal Realization; The Arts as Culture, History, and Connections; and the Arts as Means to Wellbeing and Arts as Community Engagement. All of these ends can be achieved in and beyond school if students learn skills that can be applied and expanded upon. Simply having many experiences will not necessarily transfer to usable skills that one can expand upon later in life or transfer to any lifelong endeavor. One needs to both acquire real skills as well as be exposed to possibilities.

2.5 Drawing and Creativity, 21st Century Skills, and Habits of Mind

Creativity is defined in many different ways. My definition of creativity is simply one's outward response to the exposure of possibilities with necessary skills to assist in actualizing the inspiration derived from the exposure. It is my opinion that one cannot simply create something of any substance if they have no real and solid art making skills. There are many ways one can exhibit creativity and express innovative concepts and ideas, but most young adolescents equate proficient creative artistry as something expressed representationally either two or three-dimensionally. They can look at a work of art and deem it good or not based upon what they are most familiar with, that is typically representational. Comparing how something looks in comparison is their first gauge. Once they have mastered that, it's easier for students to move to the more abstract and conceptual. We know that representational is only one kind of art, but the young adolescents I teach come into the art room feeling it's the main kind. Most art masters in history as well as contemporary artists studied and gained proficiency in drawing well before they expanded into their own expressive voices. We should provide the opportunity for students to become proficient in drawing so they have tools to help them express their creativity in more mature ways as they mature, whether they have aspirations to become artists or not. The need to

cultivate and express creativity is hardly saved for the artist. Mayo (2012) states that “drawing, as the creative expression of ideas and concepts is a very effective and useful in any field. The act of drawing as a cognitive tool documents ideas and has the potential to create new ones.” (p. 76)

The National Art Education Association (2013) along with The Partnership of 21st Century Skills (2013) developed a skills map (2013). This map consists of 12 core learning goals for the students involved in arts learning. The 12 Anchor Skills are: Critical Thinking and Problem Solving; Communication; Collaboration; Creativity; Innovation; Media Literacy; Information/Communication/Technology; Flexibility and Adaptability; Initiative and Self-direction; Social and Cross-cultural skills; Productivity and Accountability; Leadership and Responsibility. What do any of these skills have to do with the middle school student and a drawing based curriculum? The process of learning, developing and mastering a solid skill, such as drawing, at the middle school level can serve to meet each of those standards. For instance, consider the core skill of initiative and self-direction. The Partnership (2013) outlines six concepts under the outcome that students will be motivated, self-directed, and reflective learners, who independently manage their goals and time to continuously improve as artists. They include:

- Monitoring one's own understanding and learning needs
- Going beyond basic mastery of skills and/or curriculum to explore and expand one's own learning and opportunities to gain expertise.
- Utilizing time efficiently and managing workload
- Defining, prioritizing, and completing tasks without direction and oversight
- Demonstrating initiative to advance skill levels toward a professional level

- Demonstrating commitment to learning as a lifelong process. Working on the development of drawing skills can indeed be the process students use to reach the aforementioned goals and concepts.

I created a simple info-graphic (Figure 2) to illustrate some of the Partnership's 21st Century Skills. This info-graphic represents just one of the ways of the future of how drawing skills help serve individuals communicate ideas more broadly to more people.



Figure 2

This info-graphic illustrates more than communication, but also innovation and creativity. Info-graphics is being used more widely today in response to how we have developed how to work in the hyper-visual world we live in. Teaching visual thinking skill a much younger age has the potential to establish creative thinking skills as well as technical drawing skills as students learn early how to establish and develop their own visual symbol system for communicating visually (Hodge, 2012).

Hodge (2012) states, “drawing, thumbnail sketches, making lists and mind maps are all effective ways of generating ideas or solving problems (p. 15). Generating ideas is the essence

of creativity, a 21st century skill. Problem solving is a 21st century skill. Drawing is simply another form of communication, a visual form. Visual/spatial learning is one of Gardner's (1983) multiple intelligences along with kinesthetic learning. Both of these are used in the act and use of drawing as a powerful cognitive learning device. This notion is underscored in neurologist Frank Wilson's book (1998), *The Hand: How it's Use Shapes the Brain, Language, and Human Culture*. Wilson emphasizes the intense connection between the ways we use our hands and the effects on cognitive processing in the brain. Manual dexterity and manual learning are important to brain development (Kakas, 2010 p. 76).

We use drawings to help us see, imagine, understand, communicate, and solve problems in our world. In school, drawing helps students learn across the curriculum. A small part of my curriculum will include introducing students to the idea of sketch-noting. Sketch-noting is way for students to use their basic drawing skills to assist them in more efficient note taking as well as to aid in visual memory (Erb, 2012; Zemke, 2011).

The 16 Habits of Mind identified and described by Costa and Kallick (2008) rapidly became popular in leadership, business and education circles early in this 21st century along with 21st Century Skills and the buzzword creativity. I wanted to bring to light what I consider a strong link between the 16 habits of mind and acts of learning and practicing drawing.

One can link many artistic endeavors and problem-based learning activities to their relationship to the habits of mind but I truly feel that act of learning to draw and the practice of drawing, as an arts-based cognitive activity, demonstrates most of the behavioral attributes and serves as a tool for the learning outcome of each of the 16 habits at the same time the student learns and hones a truly transferable technical skill. Through the learning and practice of drawing students learn:

1. Persistence: Very few people can draw without many, many opportunities for practice. Since it's common that people believe that drawing is a skill that one is either born with, or not, many give up on learning to draw at the first few marks on the paper. By persisting through exposure and practice of the mechanics and techniques of drawing, one learns to persist as he begins to see progress. When progress is perceived, it is easier for one to persist to completion. With more practice comes greater skill and fewer propensities to give up.
2. Managing Impulsiveness: As one persists with the practice of drawing, taking time to give himself a chance to hone his drawing skills, one begins to see and understand that techniques once seen as impossible to attain are vital to understand and focus on. I have seen many students impulsively ignore instructions and steps, only to find themselves with an unsuccessful result. Once they see that the steps in a process are vital to their success—success that is possible—students begin to resist impulses that inhibit that success.
3. Thinking Flexibly: The process of drawing requires one to shift their thinking time after time to achieve proficiency and successful results. Oftentimes a new technique, tool, or material may be needed to achieve their end. Sometimes more studies and sketches of an object is required. Sometimes a different viewpoint or way of looking at a drawing problem is in order. Whatever the drawing task, thinking flexibly in order to solve the drawing problem is a key to success.
4. Thinking About Thinking (metacognition): According to Costa and Kallick (2008), “metacognition is our ability to know what we know and what we don't know.” (p. 4 of 12). Essentially this notion reminds us that if we can successfully identify our problem,

we can think about what we need to have or do to solve the problem. Essentially, for the drawing student, that may mean one realizes that more practice in technique is required before moving on. It may mean that a more suitable match to skill is required.

5. **Striving for Accuracy:** With drawing accuracy is based upon the goal in mind. The need accuracy in a drawing problem may refer the drawing or art style, which may include representationalism, abstraction, impressionism, etc. It could be accuracy in method and technique. Accuracy may apply to gestural qualities of the subject. Regardless of the goal, accuracy is something that helps a student define his own progress, especially when beginning to draw.
6. **Questioning and Posing Problems:** Drawing from observation requires great focus and observation skills. The conversation happening in one's head typically includes a constant thread of questioning the relationship between what the eye is actually seeing, the brain is processing and the hand is recording.
7. **Applying Past Knowledge to New Situations:** This is the essence of learning to draw, much like everything else. Drawing skills are not acquired in a vacuum. Each new skill acquired leads to its practice in concert with previously learned skills. More skills equal more complexity that can be achieved.
8. **Thinking and Communicating with Clarity and Precision:** Using drawing skills to communicate, whether it's for note taking or executing a message through the artwork, requires one to think about the purchase of their method and its meaning. The ability to communicate through a drawing and artwork can sometimes reach a more broad audience.
9. **Gathering Data Through All Senses:** Observing a three-dimensional object and

conveying it to exactness in a two-dimensional space requires accessing deep cognitive space. Oftentimes touching and feeling to perceive the surface of an object assists one in determining ways to conveying its form and surface on paper. Sometimes sounds, music and atmosphere can help one access those deep cognitive spaces where one can begin to perceive the object more intimately. Using the senses to gather data is a universal practice in drawing and art making in general.

10. **Creating, Imagining, and Innovating:** As one learns, practices and masters drawing skills and techniques one can access and express ideas and innovations that oftentimes can go untapped as an explanation linguistically may be inadequate.
11. **Responding with Wonderment and Awe:** One only needs to browse the sketchbooks of the likes of da Vinci to understand that by closely observing, one comes to better understand the world they live in. As a person observes something really closely in the act of drawing from observation, one sees things that they may never have noticed before: the intricacy of the veins in a leaf, a slick and undulating surface of a toad's back, the rich texture and color of rusting steel on an old tool. Drawing from observation forces one to stop and observe whatever it is they find interesting; often they may not find it interesting or beautiful until they stop and take time to observe it to be able to draw it.
12. **Finding Humor:** Many people begin their drawing adventure demonstrating what they currently know. Stick figures are amusing. Once one learns to draw, expressing humor can be done in more ways than just hearing and seeing it.
13. **Thinking Independently:** Drawing is commonly an individual endeavor. The choices one must make throughout the drawing process have a direct effect on the project outcome. There are many choices to be made, simple to complex. For example, instead

of a student asking which kind of pencil, eraser, or paper to use, he must experiment to discover for himself so he can best achieve his means. Medium, message, size, scale, subject, complexity, time frame, ability—these and more are things an artist must consider on his own.

14. Remaining Open to Continuous Learning: To me, an exciting aspect of the practice of drawing is that there are endless opportunities to continue to grow, expand skills and express oneself in ways that extend far beyond conversation and interaction with others. Once one has acquired drawing knowledge and skills, it can be an intoxicating feeling that any moment an object or setting is observed, one can simply pick up a drawing implement of any kind to express, remember, or note any moment or image of perception in time that will last beyond a fleeting thought. This something may serve as an aesthetic inspiration or eternal reminder.

I did not include two of Costa's and Kallick's (2008) Habits of Mind: taking responsible risks and listening with understanding and empathy. These two traits can be taught and nurtured in the art room in other ways more effectively than just drawing. The point I'm making is that in light of the bigger picture, art educators need not exhaust each and every concept, technique, medium, or method the subject of art has to offer to achieve meaningful, transferable learning and skills. Drawing is an invaluable teaching tool to use in the art room to foster cognitive growth, development and truly transferable real-world skills and goals matched with those outlined in 21st century skills, creativity, and habits of mind all the while satiating the interests and identified stages of developmental of young adolescents.

CHAPTER 3 FOUNDATION FOR CURRICULUM

3.1 Goals for Art Learning

I am firmly confident in the collective wisdom behind the development of the National Visual Arts Standards introduced in June 2014. Therefore the specific learning goals in this curriculum coincide with the Anchor Standards or Enduring Understandings as well as grade level Performance Standards.

When considering specific learning goals for this curriculum, I found it important to remember—through reflecting on the shared experiences between my students and me—what their needs, desires, expectations, and challenges have been in art. We have had discussions, so I have some explicit ideas, but much of what I conclude to be needs, desires, expectations, and challenges are my speculation based upon their actions and reactions. Actions do, sometimes, speak louder than words. I'll start with needs, although this list is far from exhaustive and applies mainly to the art room.

Middle school art students mostly need:

- safety from judgment
- structure to help them control impulse
- time and opportunity to practice:
 - ✓ patience
 - ✓ skills
 - ✓ persistence
 - ✓ problem solving
 - ✓ critical thinking

Middle school art students often desire:

- skills (drawing, in particular) to help them feel confident in art.
- skills (drawing in particular) to help them communicate their ideas explicit
- freedom:
 - ✓ to express themselves
 - ✓ to discover things for themselves
 - ✓ to be independent in their learning

Middle school art students often expect:

- to learn skills they feel to be useful (such as drawing)
- the art room to be a place where they can be creative
- art to be fun. Fun, I've come to understand, means that they want to enjoy their experience in art. Enjoyment is often measured by experiencing accomplishment while enjoying a bit more freedom to socialize.

Middle school art students are often challenged by:

- feelings of inadequacy regarding art skills
- a general lack of fundamental technical skills
- impatience and impulsiveness
- a general lack of initiative
- a lack of developed organizational skills
- concepts of originality
- a lack of knowledge of art foundations—Elements of Art/Principles of Design—and how these foundations apply to the understanding and creation of art.

These ideas are merely my observations. However, I consider myself to be an intuitive teacher genuinely concerned with the needs of my students separate from my own personal

agenda. Based upon the needs, desires, expectations, and typical challenges of middle school art students, I have compiled the broad learning goals for this drawing-focused curriculum. They are:

- students will assess for themselves—through creating, presenting, responding, and connecting—how their lives may be enriched by their own efforts in learning and developing drawing and other art-making skills.
- students will develop a sense of personal responsibility by working at their own pace to desired proficiency levels as they learn and practice basic, fundamental mechanical and technical drawing skills through a series of scaffolding exercises and projects.
- students will learn how to utilize a variety of medium through trial, error, and experimentation to express and communicate their ideas.
- Students will develop, create, produce and present visual and verbal work that clearly communicates their thoughts, ideas, and emotions as precisely as they imagine.
- students will conclude for themselves, based upon their own efforts and the choices they make, the value in persisting through a process of artistic skill building as they practice patience through the steps of evaluation, revision, and problem solving.
- students will make their own choices and discoveries through the investigation of broad methods of drawing and art making by investigating historical and contemporary art and artists.
- students will critically analyze their own work and the work of others through learning and applying a structured form and process.

These broad learning goals address the needs, desires, expectations, and challenges of the middle school art student as well as the 2014 Visual Arts Standards.

3.2 District and School Curriculum Alignment

My district currently uses a version of Standards that pre-date the 1994 National Visual Arts Standards; they still follow the Quality Core Curriculum (QCC's). In my district there is neither specific middle school visual arts curriculum nor a visual arts coordinator. My school and administration does not have any prescribed curriculum I need to follow. This allows for complete autonomy and flexibility to develop a curriculum based upon the needs of my students. However, our school does have a school improvement plan. Although there is no provision in the plan for Connections classes (that part of the spreadsheet/form is blank), I am very committed to the successful learning experience and environment for our students, and therefore I feel it is important to review the plan in an effort to align the visual art curriculum with the school improvement plan.

This list is far from exhaustive, but these items I have extracted from within the plan are items that can be addressed in the art room. In my opinion, even if it's not mandated by the administration, an effective and valid visual arts program should work in unison with a school's current and long-term goals for improvement. Items I identify as applicable to the visual arts classroom that are important to incorporate into the visual arts curriculum for my school are:

- employ research-based instructional strategies
- conduct frequent skills checks
- monitor and evaluate results with pre and post-test summative evaluations using writing evaluations, performance tasks, and frequent formative assessments
- create and use hands on as well as virtual manipulatives
- use journals in the classrooms
- provide activities requiring students to solve non-routine problems

- provide performance-based tasks
- provide opportunities for collaboration
- create and provide graphic organizers to assist students in connecting central themes and ideas to organize thoughts and monitor learning
- provide frequent vocabulary checks
- help students create images to accompany vocabulary
- students should create illustrations in science notebooks in an effort to improve mastery, ultimately resulting in higher CRCT scores
- utilize a variety of differentiation strategies in the classroom

3.3 Curriculum Components, Structure and Delivery

This curriculum is combined to address two levels of students; Level I and Level II. The division is characterized as sections or levels because not all sixth grade students take art. Those that take art for the first time in seventh grade will have the opportunity to begin the fundamental skills of the Level I modules. Those that take art for a second time in seventh grade may revisit some exercises or modules and/or move to more advanced modules. There are some few students who end up in an art class in eighth grade for the first time. These students will have the option to begin at level one or participate in the eighth grade level artist choice format which I will describe briefly in the last section of chapter four.

The format of the curriculum will be a bound booklet consisting of a series of concept and skill-building formative exercises presented in modules. Each student will have access to his or her own booklet to use throughout the course. Some exercises may require more than one class period to complete. Other exercises or assignments may be completed in a fraction of one class period. No work outside of class is required; however students may choose to do so.

Students will store their assignments, both completed and in-progress, in a handmade portfolio. The outside of the portfolio will host a spreadsheet of the exercises and assignments to aid students and teacher in monitoring progress throughout the quarter. Suggested pacing is noted in an effort to assist students in pacing, although these points in time are only suggestions and will almost certainly vary among students based upon their abilities and interests. Each exercise will conclude with a short assessment serving as a review. These assessments will be stored in a folder for students to access when they complete the exercise. This is the graded portion and is in addition to the drawing component which will receive either a complete or incomplete. Students will not be penalized for exercises not attempted. The total formative score of the combined exercises will make up a total of 20% of the final grade. During the course of the quarter students will simultaneously be working on three summative projects. The summative projects carry a weight of 80% of the student's final grade. These will be graded as a complete, 100%, or not, 50% as per local administration mandate.

Some exercises I have designed are based upon adaptations and insights from the texts *Drawing on the Right Side of the Brain Workbook* (Edwards, 2012), *The Natural Way to Draw*, (Nicolaïdes, 1969), and *101 Doodle Definitions* (Zemke, 2011). The outline of the curriculum is illustrated in two tables. The entire curriculum which includes 5 formative modules, summative assignments, module quizzes, templates to assist, as well as a complete student glossary is available in Appendix A. The instructional materials in Appendix A are designed for use by students and therefore are written in a less formal language intended for 11-14 year olds.

CHAPTER 4 CONCLUSION

4.1 Limitations of Study

The greatest limitation to this study is the lack of an opportunity to implement and evaluate this curriculum with students at the time of this publication; but I will in August 2014. Given that I have taught middle school art for four years, I feel confident I have addressed a great many of the challenges I have encountered with my demographic of learners with the structure I have outlined. This is not to say the structure of this curriculum would work in another school with a different demographic of learners. So many factors influence the classroom environment and the students' ability to achieve to success. This curriculum addresses motivation, needs, abilities, and desires of an average age specific learner in a common public school nine-week format. I acknowledge, however, that one size never fits all.

Another limitation I have considered is how the independent structure of this curriculum format might be a challenge for learners who are not proficient in reading, speaking, or writing the English language. This situation is a constant obstacle to teaching and learning, regardless of the curriculum model. In addition to the language barrier, many ESOL students are pulled out of their connections classes frequently for a variety of reasons, adding to the learning obstacles. One advantage to using this curriculum and format I have considered is that many ESOL students have opportunities to take their assignments back to their contained ESOL classes to access one-to-one translation and clarification; at least that is an option in my school. Since the design of this curriculum model is portable and accessible online, there are several solutions to the problem of language barrier: 1) the exercises and assignments can serve as another a tool for practicing translation as they are building art skills; 2) learners can get assistance from their ESOL teachers to clarify the text outside the art room; 3) learners can access materials outside

the school altogether; 4) translation technology can be utilized; 5) learners can be paired with bilingual student peers to assist with clarification. The latter is a common solution, but does have its own limitations.

It has been my experience often that ESOL students, regardless of nationality, enjoy the art room as a respite from the rigors and confusion of core academic classes. Making the curriculum portable and more accessible, relatively easy to follow along, and structurally organized by levels may offer more opportunity to achieve success and ultimately, greater self-confidence and assurance. We all need to feel the encouragement and self-confidence that comes from being able to work through challenges that oftentimes appear unbearable, such as language barriers.

Yet another limitation is to consider how learners of different abilities—those with mild intellectual disabilities (MID) and those with behavior disorders (BIP)—may approach the independent nature of this curriculum model. Student in these groups can be served in many of the same ways I addressed ESOL students: access and interpretation via their contained classroom teachers outside the art room; peer pairing, etc. Many of their challenges are the same. In addition to their unique individual learning differences and abilities, these students are typically are pulled out of their connections classes (which includes art) as well, causing missed classroom instruction to compound their limitations. Having access to the materials in their home classrooms with their familiar teachers and help from their paraprofessionals can be a boon; again, fostering learning, enabling success and nurturing positive self-esteem. Other challenges such as adapting content and materials are no more an issue for this curriculum and content as any other. One adapts as the situation dictates; it's always a different situation.

The last limitation I'll acknowledge (meaning there are surely more) is that there are always students who are not on level developmentally; those who are slightly more or less mature yet are not served by special education and therefore have no additional support. How do some students keep up and how do others keep from becoming bored? For the less mature, I am there for them. The independence that the average student will apply leaves me more available for the students who require more one to one assistance. Conducting class in lock-step leaves some students behind in the dust and others misbehaving due to boredom. I can't predict this independent approach will solve these issues, but I'm willing to try. This observation begs for results from action research in the classroom.

4.2 Final Reflections and Implications

I believe I was successful in constructing a sequential drawing-based curriculum for middle school students based upon the new National Visual Arts Standards.

I concluded the previous subsection with my observation that conducting action research based upon the application of this curriculum is the way to evaluate its success. I intend to do just that, immediately. I am aware that this approach—specific skill building focused on limited medium—is not currently a popular approach in the field of art education. I am wary about what I perceive lately as idealistic and nebulous approaches to teaching art. I am concerned that there is not enough focus on developmental approaches and methods to teaching art. I acknowledge that there are many exciting ideas emerging in the field of art education. However, I simply feel that there may be much missed opportunity if, as a field, we ignore that important skills such as drawing do indeed matter, can and do contribute to cognitive growth and expansion, can be learned, and are useful in life beyond the art classroom. If nothing else, perhaps the concept should be looked at a little closer. For now, with this new curriculum in place, I am opting to

practice teaching what I have personally observed to be what this particular age-group of student wants and needs in alignment with ways they can apply their skills beyond middle school. My hope is to follow up with results from action research regarding the application of this curriculum. Any teacher is welcome to adopt and use my lesson plans in their classroom. This material is copyrighted but if you use the lessons for independent learning in your classroom I would welcome your feedback.

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APPENDIX A INSTRUCTIONAL LESSONS

This section is designed as an instructional booklet of independent learning modules for students to use in a classroom setting over the course of a nine-week period. The modules are structured in levels: Level I as an introduction and Level II as an intermediate/advanced course of study in middle school grades.

Middle School Art Level I & II (MSAL-I & II)

*****All students need a small lab-type composition notebook to class by day 3 of class*****

INTRODUCTION

Over the years middle school art students have been telling me they want to learn how to draw or draw better. Drawing is a thinking skill that requires you to look closely at everything around you. Once you learn drawing techniques and how to really see things, you can continue to develop your new skills through practice. Like playing a sport, instrument, video games, or even math, practice helps us get better. Once you learn how to draw, you can use your skill to draw all the cool ideas that often just get left in your head. You will be able to get lost in thought and then draw it, escaping from the world that sometimes seems to be crashing in around you. You will be able to use your hands in coordination with your mind in ways you always hoped. Drawing makes intelligence and imagination something we can see.

I've always been amazed by da Vinci, because he worked out science on his own. He would work by drawing things and writing down his ideas. Of course, he designed all sorts of flying machines way before you could actually build something like that.

Bill Gates

This workbook contains formative exercises and summative assignments broken down into modules. You can work at your own pace. If you focus and manage your time well, you will learn how to draw! These booklets are used by everyone so treat them carefully. You will track your progress using two organizational tables that you will glue to the front of a portfolio. The tables will help you plan out your time. Some of you may only get to take art once in middle school, some two, and a lucky bunch, three. The more you complete to the absolute best of your ability and use of time, the more you will learn about how to draw. This is your chance to prove how well you can work independently. You *purchase* the freedom and independence you have in this class by being responsible and trying hard! If you show that you can't act responsibly with your time, effort, and materials, your freedom, independence and choices in this art studio will be taken away from you. Think carefully about this question: What responsibilities come with the freedom to create (NAEA, 2014)?

I will be with you every step of the way. If you need help reading through the steps or extra explanation, I or a classmate can help you. Working independently does not mean working alone. We're here to help each other learn.

There are five formative modules. Depending on which level you are in, you will only be working on four of the five. Each completed module carries a cumulative weight of 20% of your final grade. The grades for the formative exercises will be based upon a short quiz after you finish the module showing what you learned as well as the completed drawing exercise. The questions on the quizzes are the same essential questions in each exercise, so you will not be surprised with new questions on the quizzes. The assignments are summative and carry a cumulative weight of 80% of your grade. Try to complete every exercise. However, if you are unable to complete something, we can discuss it. Poor time management during class time is not

an excuse for incomplete work. There is no time to waste. If you miss class time you need to find the time to make it up. You are allowed to work at home as the workbook is on It's Learning. LST, Grizzly Time, and time before and/or after school are options as well. I will be providing plenty of feedback to help you along in the quarter.

There is a glossary in the back of this booklet. All words in the workbook that are *italicized* and **bold** are ***glossary items***. Get to know these terms. One of your summative assignments is about creating your own illustrated dictionary of art terms. The appendix is where you will find the templates to help you complete your summative assignments as well as copies of the module quizzes.

Your success in this class is completely up to you. If you can work independently and responsibly, manage your time well and use the resources you have available, you'll do great! The choice to do well is yours.

When you get your copies of the course organization tables you will glue them to the front of the portfolio you will make. We will review these in class before you start. If you have any questions, make a note and bring it up for discussion as we review the workbook.

I will be with you every step of the way as you have questions and need help. My role is to help you learn the way you want to learn, provide demonstrations to clarify concepts, and give you constructive feedback as you progress.

I challenge you to believe the following quote with all your heart:

It is only by drawing often, drawing everything, drawing incessantly, that one fine day you discover to your surprise that you have rendered something in its true character.

Camille Pissarro

But before we start...let's have an art material scavenger hunt!

MSAL-I & II Summative Assignments

Completed = 100% Incomplete= 50% Cumulative 80% of final grade.

_____ I understand that the **freedom** I have to work at my own pace and **independence** to learn as much as I can handle comes with great personal **responsibility**, a solid **work ethic** and **organizational/time management skills**.

_____ I understand that there are no excuses for incomplete or poorly crafted work.

_____ I understand I have the time, tools and resources available to me to produce work demonstrating effort, personal growth, and drawing skill development.

I, _____, believe I can learn how to draw if I try!

| Title | Start Date | Due | Materials Needed | Assessment Instrument | Done |
|--|---|----------------|---|---|------|
| Collaborative Drawing Levels I & II | Anytime | End of Quarter | Large format | Completed Work & Reflection (writing template in appendix) | |
| 20 Illustrated Art Terms (Vocabulary) Levels I & II | Anytime | Mid-term | Drawing Medium Composition notebook Sketch noting resources | Completed Work | |
| Level II Mixed Media Still Life Level I Organic Form or Close-up Drawing | Lvl II After Module 4 Lvl I After Module 5 | End of Quarter | Medium of choice Paper of choice | Completed Work & Artist Statement (writing template in appendix) | |

Learning Goals/2014 NAEA Anchor Standards

Students will:

- VA:Re7.2: Perceive and analyze artistic work.
- VA:Re8.1: Interpret intent and meaning in artistic work.
- VA:Re9.1: Apply criteria to evaluate artistic work.
- VA:Pr.4.1: Select, analyze and interpret artistic work for presentation.
- VA:Pr5.1: Develop and refine artistic techniques and work for presentation.
- VA:Pr6.1: Convey meaning through the presentation of artistic work.
- VA:Cr1.1: Generate and conceptualize artistic ideas and work.
- VA:Cr2.1: Organize and develop artistic ideas and work.
- VA:Cr3.1: Refine and complete artistic work.
- VA:Cn10.1: Synthesize and relate knowledge and personal experiences to make art.
- VA:Cn11.1: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

MSAL-I & II Formative Exercises

Cumulative 20% of final grade.

| | | |
|---|--|--|
| <p style="text-align: center;">MODULE 1 (Level I only)</p> <p>FUN-DRAWmentals</p> <ul style="list-style-type: none"> <input type="checkbox"/> 1 Portfolio/Viewfinder <input type="checkbox"/> 2 Paper/Drawing Medium <input type="checkbox"/> 3 Pre-drawings <input type="checkbox"/> 4 Posture/Grip/Mechanics of Movement <input type="checkbox"/> 5 Looking Closely <input type="checkbox"/> 6 Line Styles/Line Quality/Line Pressure <input type="checkbox"/> 7 Understand Your Brain (if you dare...) <p style="text-align: center;">Pacing Suggestion: 7 classes Date: _____</p> | <p style="text-align: center;">MODULE 2 (Level I & II)</p> <p>Inside, Outside, Around, and Through</p> <ul style="list-style-type: none"> <input type="checkbox"/> 8 Upside-down Drawings <input type="checkbox"/> 9 Blind Contour Drawing <input type="checkbox"/> 10 Getting Grounded <input type="checkbox"/> 11 Foreshortening through the Glass <input type="checkbox"/> 12 From Glass to Paper <input type="checkbox"/> 13 Hold it in your Hand <input type="checkbox"/> 14 Draw your Fruits and Veggies <p style="text-align: center;">Pacing Suggestion: 10 classes Date: _____</p> | |
| <p style="text-align: center;">MODULE 3 (Level I & II)</p> <p>Spaces Around and In-Between</p> <ul style="list-style-type: none"> <input type="checkbox"/> 15 Focus on the Negative <input type="checkbox"/> 16 Don't Draw that Chair! <input type="checkbox"/> 17 What's the Picture Saying? <input type="checkbox"/> 18 What's NOT the Picture? <input type="checkbox"/> 19 The Master in Me <input type="checkbox"/> 20 Quick Draw <p style="text-align: center;">Pacing Suggestion: 8 classes Date: _____</p> | <p style="text-align: center;">MODULE 4 (Level II only)</p> <p>Relationships of Edges & Spaces:</p> <ul style="list-style-type: none"> <input type="checkbox"/> 21 Sighting and Relationships <input type="checkbox"/> 22 Boxes, Cubes and Books <input type="checkbox"/> 23 A Room Corner <input type="checkbox"/> 24 Sighting a Room Corner <input type="checkbox"/> 25 Knee over Foot <input type="checkbox"/> 26 Still Life <p style="text-align: center;">Pacing Suggestion: 8 classes Date: _____</p> | <p style="text-align: center;">MODULE 5 (Level I & II)</p> <p>Lights & Shadows Shading</p> <ul style="list-style-type: none"> <input type="checkbox"/> 27 Shading and Value <input type="checkbox"/> 28 Shading Style and Preference <input type="checkbox"/> 29 Drawing with Value <input type="checkbox"/> 30 Light, Shadow, Organic Form <p style="text-align: center;">Due end of quarter</p> |
| <p style="text-align: center;">Learning Goals/2014 NAEA Enduring Understandings</p> <ul style="list-style-type: none"> • Creativity and innovative thinking are essential life skills that can be developed. • Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals. • Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. • Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. • People create and interact with objects, places, and design that define, shape, enhance, and empower their lives. • Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time. • Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. • Visual imagery influences understanding of and responses to the world. • People gain insights into meanings of artworks by engaging in the process of art criticism. • People evaluate art based on various criteria. • Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. • People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art. | | |

WORKBOOK CONTENTS

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Summative Assignments

Both are required for Level I and Level II

20 Illustrated Art Terms

Collaborative Drawing

Required for Level I Only (Choose only 1)

Organic Form

Close-up

Required for Level II Only

Mixed Media Still Life (other project choices available upon request)

Student Glossary

Art Vocabulary (*choose 20 of these words for your Illustrated Art Terms Assignment*)

Student Appendix

(Do not write on these items in the booklet. Loose copies are available for your use)

Templates

Edmund Feldman's Art Analysis (formative)

Collaborative Drawing Reflection Graphic Organizer (summative)

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M2 Quiz

M3 Quiz

M4 Quiz

M5 Quiz

I'm all done, now what do I do?

FORMATIVE EXERCISES

Module 1 Exercises 1-7

Level I (if you are in Level II, you may wish to review Module 1)

Exercise 1

The Artist Portfolio and Viewfinder

All artists need a way for taking care of, carrying, and storing their work, both finished and in progress. You are an artist this quarter so you need to keep up with and store all of your stuff in one place. Your *portfolio* will help you stay organized. The *portfolio* you make should be made with care and *craftsmanship* so it holds up for the whole quarter. On one side you will glue your assignment tables so you can stay organized. You can decorate any way you want as you have the time.

Each time you complete both sides of a drawing paper (there will be 4 spaces on each large paper on each side), you will tear it off the pad and store it in your portfolio.

A *viewfinder* is a simple tool made of stiff paper and paper clips. It will help you find what to draw by looking inside a small square area. It's like looking through a little frame.

Essential Questions

How are artworks cared for and by whom? (NAEA, 2014)

How do artists organize, store and care for their work and works in progress?

Learning Goals/You will:

VA:Pr.4.1.6: Analyze similarities and differences associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork.

VA:Pr.4.1.7: Compare and contrast how technologies have changed the way artwork is preserved, presented, and experienced.

Materials

- one sheet of 24" x 36" - 80 lb. paper,
- clear packing tape or masking tape
- permanent marker
- a 5 1/2" square of white card stock
- glue stick
- scissors
- ruler
- 2 paper clips

Action Steps for *Portfolio*

1. Fold one 24" x 36" sheet of paper folded in half (hamburger style). Using tape, tape up the two open sides (short sides). You are making a large envelope.
2. Write your name on all four the side edges of tape, both front and back, of the *portfolio* so it can be seen in multiple directions and sides.
3. Tape or glue the exercise/assignment organizers to one side of your *portfolio* (lots of glue!). You may decorate your *portfolio* as desired as time allows throughout the quarter.
4. Store your *portfolio* in the designated area in the art studio.

Action Steps for *Viewfinder*

1. Use a ruler to draw 2 identical L-shapes on the square of paper. They should be about 1.5" wide. Make economical use of the entire square and cut each of them out.
2. Use your 2 paper clips to join the 2 pieces together to make a frame in which the frame opening can be adjusted to any size square or rectangle you choose.
3. Experiment with various sizes while looking at some photographs. Sometimes you may

want to locate a composition that has a *portrait* orientation, which is a vertical *composition*. Other times you may wish to compose a drawing with a *landscape* orientation, which is has a horizontal composition. You may wish to crop an image and only record an area that would indicate a close-up view.

4. Write your name on both sections of your *viewfinder* and store it in your *portfolio*.

Exercise 2

Papers and Drawing Medium

Not all papers are the same, as is the same with drawing *medium*. In the case of papers there are a wide variety of weights, surface textures, colors, and appearances. Pencils also come in a variety of types. Some pencils make really dark lines, some more silvery and light. Some pencils are more easily smudged, some are more permanent. Some pencils are soft, and some are very hard. You are going to investigate through experimentation to discover some of the differences between papers and pencils. Drawing *medium* includes colored pencils, pastels, chalk, conte crayon, charcoal, etc. This exercise you will be using pencils only. You will work with other types of drawing medium as you move through the drawing exercises.

Essential Questions

Does paper type matter in drawing; what about pencils?

How do artists determine what resources and criteria are needed to formulate artistic investigations? (NAEA, 2014)

Learning Goals/You will:

VA:Cr1.2.6: Formulate an artistic investigation of personally relevant content for creating art.

VA:Cr2.1.6: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

Materials

- A variety of pencil grades (*B/HB/*H), charcoal, colored pencils, etc
- A variety paper types and grades
- Your composition notebook
- 2 different kinds of erasers

Action Steps

1. Seek out at least 10 different types of drawing medium. Make grid/table in your notebook with the same number of squares as you have drawing medium selected.
2. Make some marks and small sketches in the squares and note characteristics of each—such as darkness, lightness, softness, hardness, smudgy, silvery, etc.—making short notes about similarities and differences about and between them. Label your squares noting the type of pencil you use in each square.
3. Seek out four clearly different kinds of papers. Cut 3 x 3 pieces.
4. Note the weight, texture, and *tooth* and make some marks on the papers using different drawing implements. Glue them in your composition book with notes about them.
5. Test the two different kinds of erasers on the papers and drawing implements and make notes about their differences and what each one does.
6. Make sure you can identify and clarify information about all you experimented with.

Something EXTRA

Want to get creative with your drawings? Instead of drawing on plain paper, *collage* another kind of paper onto the surface before you start. Here are some things you could try:

- Old book pages
- Newsprint
- Wrinkled up brown craft paper
- Tissue
- Anything you can glue onto paper for an interesting effect

Experiment and get creative!

Exercise 3

Pre-drawings (4)

#1 Still Life

#2 Corner of the room and everything in it

#3 Your Hand (the non-drawing hand)

#4 An Interesting *Organic* Object (something from nature)

Making a record of your drawing ability before you learn how and practice is important.

When you compare your before and after drawings, you'll appreciate the progress you've made even more. I chose for you to draw an *organic* object, something you may not recognize. The less familiar you are with what you are looking closely at the more likely you will be forced to look at it as you draw. We'll address the reason later. This is not a grade, just 4 simple exercises. Simply do your best.

Essential Questions

What is the purpose of a pre-drawing exercise?

How do artists learn from trial and error? (NAEA, 2014)

Learning Goals/You Will:

VA:Cr1.2.6: Formulate an artistic investigation of personally relevant content for creating art.

VA:Cr1.2.7: Develop criteria to guide making a work of art or design to meet an identified goal.

VA:Cr2.1.6: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Cr2.1.7: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

Materials

- One page of an 18" x 24" drawing pad
- Drawing implement of choice
- At least 3 still life items (with one *organic* object) from the still life box

Action Steps

1. Divide your 18" x 24" sheet of paper into 4 even sections. Lightly draw a box no more than 1" away from the edges inside each section. This will give you 4 frames in which to make drawings. You will do this for all of your exercises moving forward: 4 frames/drawings on each large sheet of paper.
2. For the still-life, arrange the 3+ items into a *composition* to your liking.
3. Draw the *composition* as a still life inside one of the 4 frames on your page.
4. Follow the action steps above and make pre-drawings #2, #3, and #4.
5. **Sign and date ALL of your drawings**
6. Leave drawings on pad until the front and the back of each sheet of paper is used (8 frames total). Each sheet of paper should have 8 drawing areas (4 on front and 4 on back). Do not tear out or throw any drawing pad paper way. Draw light until you get it right (our mantra!), only then should you darken your lines more definitely.

Exercise 4

Posture/Grip/Mechanics of Movement

How you sit in your chair, stand, hold your drawing *medium* and move your hand and arms to make your drawing marks are all very important considerations for drawing well, or not! Good posture is important to help you stay comfortable. You need to be comfortable to be able to stay in one position until your drawing is finished. You should be able to hold your pencil a way which gives you full rotation and mobility of your hands, wrist, arm, shoulder and upper body. A *sketch grip* is very different from a *writing grip*. With a *writing grip* you must control small, tight lines to make letters readable. The *sketch grip* helps your wrist and arm remain flexible so you can create loose, fluid, light lines. That flexibility gives you the freedom to find the right lines that best describe your objects. Keeping the lines light at first is important as hard lines that are difficult to erase. Light lines left behind in your drawing as your progress often add *character* to your drawings and help describe the surface of the form or object you are sketching (refer to Henry Moore sketches for his sculptures on the Internet).

Essential Questions

How do posture, grip and movement affect the drawing process and the drawing itself?

Learning Goals/You Will:

VA:Cr2.1.6: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Cr2.1.7: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

Materials

- A chair

- black drawing board
- pencil
- chalk
- slightly damp wiping cloth (in the laundry basket underneath a sink)

Action Steps

1. Sit up straight in your chair so your back rests against the back; yet still keep your feet flat on the floor. Bend your knees at a right angle.
2. Distribute your body weight evenly. Relax your shoulders, but don't slump
3. Rest your board or drawing pad in your lap and rest it at an angle against the table, low enough so you can see any objects sitting on the table; it should be a low slanted angle. Before picking up your pencil or chalk, rest your arms on the table and make note of your comfort level.
4. Pick up your piece of chalk, using only your thumb, index and middle fingers (kind of daintily) as though you were taking a pinch of salt. Pick up your pencil the same way, but tilt it slightly towards your drawing board as though you were waving a magic wand. Got it? Holding your drawing *medium* this way gives you greater flexibility to capture the personality of what you are drawing.
5. Practice the sketch grip using chalk on the black board. Try looking closely at an object or a classmate near you and draw lines that might describe the contours of their surface or position; just play for a while. Consciously use the movement of your whole arm and cover the space on your board with a variety of lines. Erase and repeat as often as you like as a warm-up exercise before drawing.

Exercise 5

Looking Closely

To learn to draw with success, it's important to learn how to truly see what you are looking at. To observe and *perceive* every detail of what you are drawing is the key objective. You may not always choose to include every detail of the subject in the drawing, but knowing what to include and what to leave out takes practice and makes a great difference in the drawing outcome. It takes a lot of practice to resist looking more at your drawing than the subject you are drawing. But think about it, how can you draw what you see if you are not looking at it?

In this exercise, you are going to spend some time observing and making notes about an inanimate object.

Essential Questions

Why is it important to closely observe an object before drawing it?

How does making art attune people to their surroundings? (NAEA, 2014)

Learning Goals/You will:

VA:Cn10.1.6: Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.

VA:Re8.1.7: Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

Materials

- an inanimate object
- composition book
- pencil

Action Steps

1. Choose a complex inanimate object to closely observe. Choose something with some interesting features such as shape, surface texture, colors, pattern, etc.
2. Observe your subject closely for a minimum of 5 minutes. Decide what aspects of it are most important to describe it so someone can figure out what it looks and feels like without seeing it for themselves. After 5 minutes of observing write down every detail you see using complete sentences, correct grammar and spelling. Describe any pattern, shapes, and textures in every possible way you can imagine. Fill one whole composition page (make the title the subject you are observing) with your observations. Use the most descriptive words you can imagine.
3. Make a mental note that this is the best way to start any drawing; looking and observing closely as you concentrate on the most important aspects of the subjects and how you are going to describe your subject visually (in a drawing). Be excited; you are about to notice things you may never have noticed before.

For the artist, drawing is discovery. And that is not just a slick phrase; it is quite literally true.

John Berger

Exercise 6

Line Styles/Line Quality/Line Pressure

Just as the title suggests, not all lines are alike. You can think of lines as having their own yin-yang aspects of personality. All at the same time and within the same drawing lines can be thick, or thin; hard, or soft; light, or dark; expressive, or constructive; implied, or actual; choppy, or smooth; barely there, or strong and sharp; fast, or very slow. You get the picture. The personality or quality of the line depends on what you are trying to communicate with it. Are you trying to show movement, suggest a border or edge, describe a surface texture, convey a mood, or express an emotion? With practice, you will likely develop your own style line making, like a personal signature. The amount of pressure you apply with the drawing *medium* is a determining factor in the kind of line you wish to convey.

Essential Questions

What is meant by *line quality*?

What role does line style and quality take in a drawing?

How do artists and designers create works of art or design that effectively communicate?

(NAEA, 2014)

Learning Goals/You will:

VA:Cr2.3.6: Design or redesign objects, places, or systems that meet the identified needs of diverse users.

VA:Cr2.1.6: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Cr2.3.7: Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

VA:Cr2.1.7: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

VA:Re8.1.7: Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

Materials

- A variety of drawing medium
- Drawing pad (remember to divide the surface into 4 sections, you will be using 2 sections for this exercise)
- iPad, smart phone, laptop, or computer

Action Steps

1. Divide one frame on one of your pad pages into 8 squares.
2. Think for a minute about the line style and qualities I mentioned in the exercise intro and try to reproduce some of those lines in your own way. Consider the yin-yang aspects as you consider the types to draw (contrasts). Make sure you adjust the pressure of the pencil to get the desired effect. Label your line styles.
3. Divide another framed section into 6 squares.
4. Research using your phone, an iPad, computer, or books the line styles of these art masters: Leonardo Da Vinci/Henry Moore/Vincent Van Gogh/Michelangelo Buonarroti/Albrecht Durer/Francisco Goya/Edward Degas/Kathe Kollwitz. Choose any 6 of these artists.
5. Label each of the 6 boxes with a name of one of the artists you chose.
6. Make lines in each box similar to the style that best represents the style of the master. In your own word or words, describe the line type.

Exercise 7

Understand Your Brain (if you dare...)

Drawing can be much like *meditation*. What do you suppose that means? Author, researcher, and educator Dr. Betty Edwards (2012) has written extensively about the role the brain plays in drawing. To put it simply and metaphorically, imagine that there are opposing “processors” in your brain trying to control the world inside your brain; one is a logical and *analytical processor*; we’ll call this one the **AP**. The other is more imaginative and a little like a daydreamer; we’ll call this guy the *intuitive processor*, or **IP**. The **AP** is the one that controls spoken language, analyzes things closely and is more rational as it tries to make clear sense and understanding of the information passing through it. This one is typically the stronger of the two in the visually stimulating world we live in today. The **IP** is not so concerned with trying to analyze, understand, and define information as it is just trying to appreciate the information for what it is and enjoy it as it relates to everything else around it. It doesn’t make judgments; it just accepts the information and lets it go on its way. The **IP** is more imaginative; it’s where the magic happens!

For me, drawing is a way of navigating the imagination, and it remains a fundamental vehicle of my practice. Drawing allows me to be at my most inventive.

Shahzia Sikander

When we try to draw something and make it look realistic, the two opposing processors often fight. The **AP** looks at the 3-D subject/object you want to draw and says you can’t draw that! The **IP** tries to make the case that you can, but since he’s so relaxed and not very confrontational, the **AP** often wins, so you may not even end up trying. If you do try, the **AP** is discouraging you the entire time, not shutting up, until you quit trying altogether.

One explanation for this is that as we go through life we have many encounters with all sorts of the same kinds of information. For example, how many different kinds of trees have you seen in your lifetime? How many houses, noses, and dogs have you seen? So you don't go crazy trying to differentiate between all the details between things in similar categories the analytical, logical processor (**AP**) in your brain simply files things in categories; it creates simple *symbols* so you can focus on other things. If I asked you to draw a house, what would you draw? You may draw a square with a triangle on top. That's a common symbol we have learned to identify as a house. This explains that when you try to draw a cool house that you see, your analytical processor (**AP**) tries to distract you by insisting that it's just a house, why draw it? It usually overrides the imaginative processor (**IP**) that wants to notice the details so you can draw it. But the **AP** usually wins the fight. You need to let your **IP** to *persist* over the **AP**. You have to think hard to make that happen.

One way you can help the **IP** win the fight is to *persist* in quietly letting the **IP** tell you exactly what it sees so your hand can draw it. Eventually you shift gently into the IP part of the brain and relax. This is when you be able to start to draw what you see. You need the gentle coaching of the IP. *Meditation* is kind of like that. It's where the **IP** of your brain *persists* (the key word!) in quieting that noisy **AP** down little by little until you cannot hear it anymore. This is a *meditative state* where time flies by unnoticed and many things get accomplished successfully and creatively. Have you ever played a video game and gotten so into "the zone" that 3 hours go by and it seems like 10 minutes? You had no idea that kind of time lapsed. That's a *meditative* state of mind and where you need to send yourself when you are drawing.

Photography is an immediate reaction; drawing is a meditation.

Henri Cartier-Bresson

Essential Questions

What is meant by *meditative* state of mind?

How is drawing like *meditating*?

What conditions, attitudes, and behaviors support creativity and innovative thinking? (NAEA, 2014)

Learning Goals/You will:

VA:Cr2.1.6: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Re7.2.6: Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.

VA:Cr1.1.7: Apply methods to overcome creative blocks.

Materials

- Pencil
- Composition book

Action Steps

Think about possible differences between the analytical processor (*AP*) and the imaginative processor (*IP*). In your composition booklet title a page “A list of ways to create drawing-friendly atmosphere.” Write down some things you would say to try to quiet the *AP* part of your mind. You will need these thoughts and ideas as you move on. These are things you will tell yourself as you draw to help your shift into that important meditative state of mind.

*****Complete the quiz M1*****

Exercises 1-7 should be complete and stored (torn from pad) in your portfolio.

Exercises in your composition book should stay in your composition book

Module 2 Exercises 8-14

Levels I & II

Exercise 8

Upside-down Drawing Adapted from *Drawing on the Right Side of the Brain Workbook* (Edwards, 2012)

One way to move your relaxed, imaginative processor (**AP**) into the driver’s seat so you can draw more accurately is to get it to start asking questions; lots of questions. This questioning strategy acts as a silencer over the **AP** who thinks it knows everything. This strategy tricks the **AP** into listening. The way to do this is to look at things in new ways; look at new things the **AP** does not recognize so it can’t tell you to ignore it because you already have it in your library of symbols. We can practice doing this by simply turning images that we wish to draw upside down. Doing this confuses the **AP**—makes it give up all together—and allows the relaxed, imaginative processor (**IP**) to proceed. This marks the shift into the *meditative state*, therefore allowing you to draw exactly what you see instead of what you *think* you see. These exercises will help you make that shift.

Essential Questions

Why might it seem more difficult to draw faces?

What role does persistence play in revising, refining, and developing work? (NAEA, 2014)

How can a viewer “read” a work of art? (NAEA, 2014)

Learning Goals/You will:

VA:Cr2.1.6: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Cr2.1.7: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

Materials

- The large drawing pad and 4 framed spaces
- Drawing medium of your choice

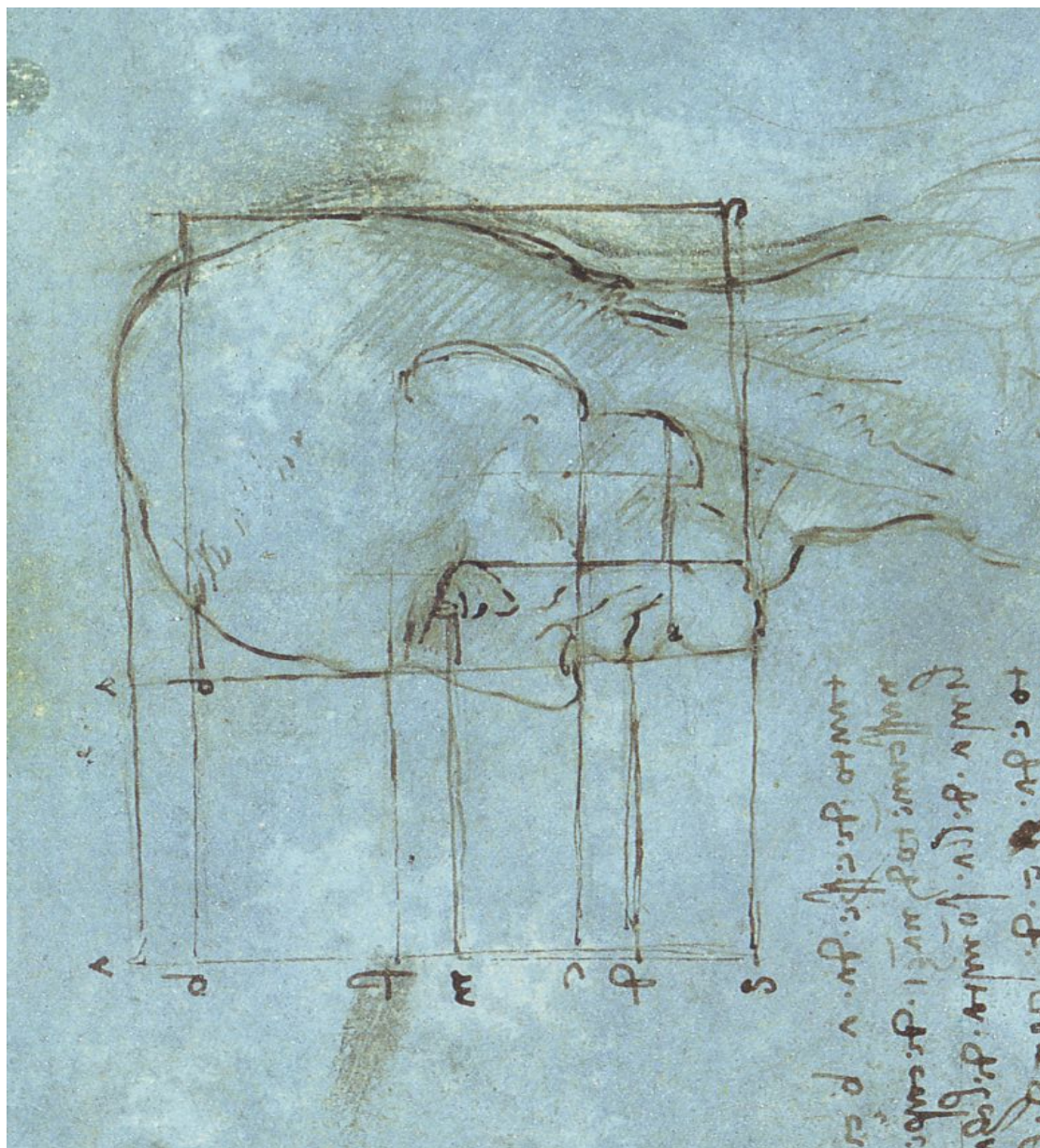
Action Steps

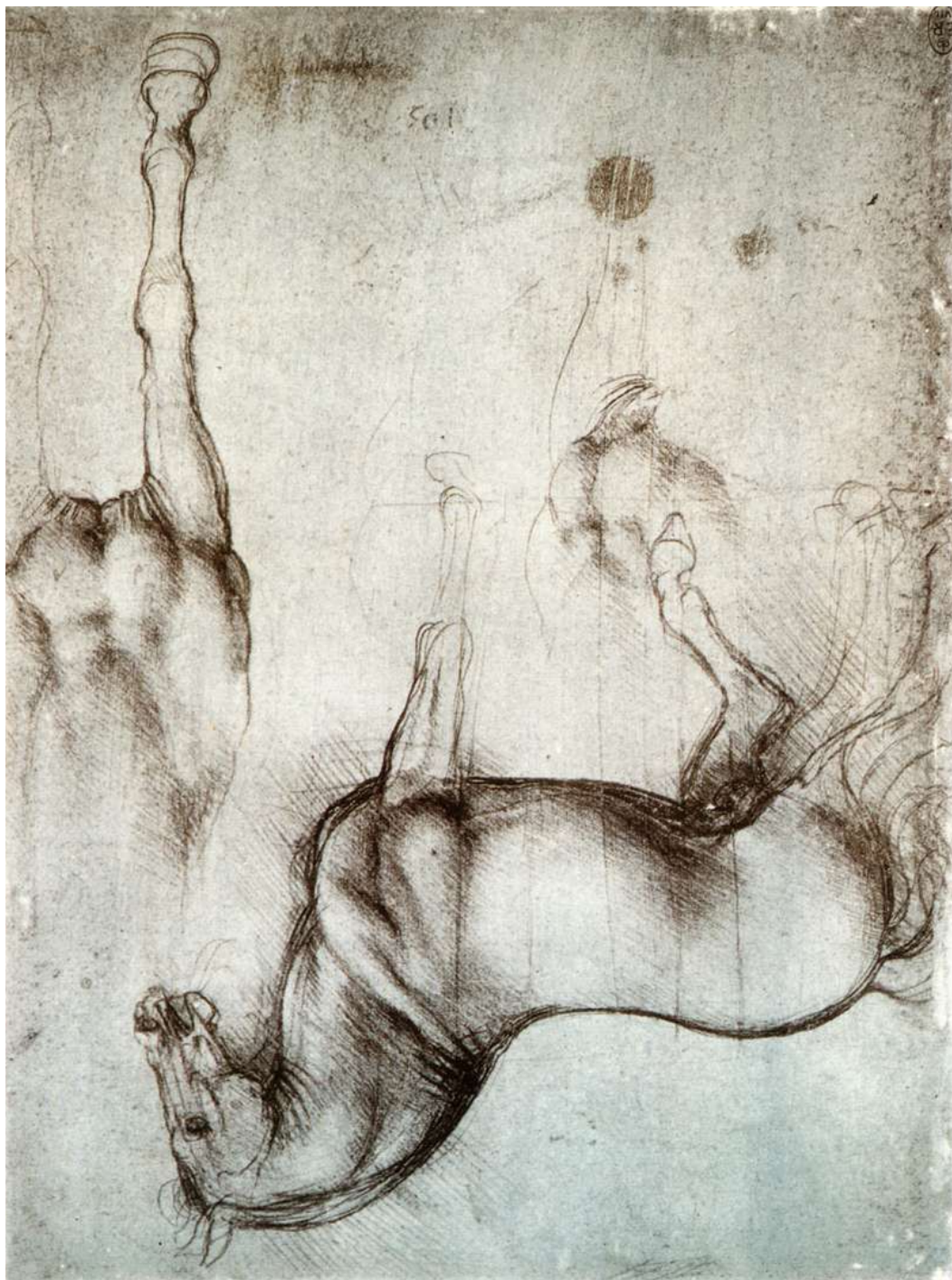
1. Start with the first image. It's upside down in the book and you will draw it upside down. Do not turn it around. Place the upside down copy next to the blank space where you are drawing.
2. Start anywhere *inside* the drawing. Try to avoid an overall outline to start. If you start with the outline the inside lines and shapes may not fit where you need them later in the drawing. Think of this as a spiral from the inside-out.
3. This is where your questioning strategy begins. Keep your words and sentences very simple and non-descriptive. Ask yourself questions like “What is this shape?” “How long is this line?” “How close is this line to that one?” “Where does this line land on the frame edge?” “Does the line or shape go here, or here?” You want to limit the descriptions to:
 - a. Lines and shapes
 - b. Distances between lines and shapes
 - c. Proximity to edges, shapes, and other lines
 - d. The quality of the line (thick/thin/smudgy, etc.)
4. Avoid trying to figure out what you are drawing, simply draw what you see. Notice the differences between lines and shapes. Keep your relaxed, **IP** in total control. Keep your lines light until you get it right. If you do this, you will have minimal erasing. Try to avoid erasing at all. You will not need to erase if you go slowly,

- carefully and meditatively.
5. Try to notice things like *line quality*—thinness, thickness, barely there, strong, crisp, and fuzzy. Try to draw the kinds of lines you see.
 6. Leave the original drawing upside down until you have completed and compared every detail between the two drawings. Remember, we are practicing at looking closely to observe and *perceive* details.
 7. Once finished date and sign the drawing with your name and including the words “after da Vinci” to give proper credit to the original artist. These drawing are from the sketchbooks of 15th century painter, draughtsman, inventor, mathematician, and writer Leonardo da Vinci. Wikimedia is a terrific online source for images to use for practicing by copying; they are copyright free. However, when practicing your drawing skills by copying as a way to measure your skills, always give credit to the original artist by signing your name and adding “after...(the name of the artist you are copying for practice.)”









Exercise 9

Blind Contour Drawing

Blind contour drawing is as simple as it sounds; it's drawing the contours, edges and details of a subject looking only at the subject and *without* looking at your paper. You may be scratching your head right now wondering why we would do that when we are trying to draw accurately. At this point, it's not about the accuracy but about keeping your logical, analytical processor (*AP*) quiet and giving the *IP* an opportunity to build its muscle. Think about this exercise as putting the *AP* to sleep for a while. *Blind contour* is a great way to wake up your *IP* so you can get it to start asking the questions. This exercise is about focusing purely upon what you are seeing. Your *IP* will be in complete control over what your pencil does—if you let it be in control.

Essential Questions

Why would a blind contour drawing be a good warm-up before drawing something from observation?

What conditions and atmosphere would be best for preparing to draw?

Should a blind contour drawing be accurate compared to the drawing subject? Why or why not?

Learning Goals

VA:Cr1.2.6: Formulate an artistic investigation of personally relevant content for creating art.

VA:Cr1.2.7: Develop criteria to guide making a work of art or design to meet an identified goal.

Materials

- A pencil
- A blank drawing frame (prepare three as you are doing three of these)

Action Steps

1. Sit in relaxed drawing posture with your drawing surface flat in front of you. You may need to secure your drawing surface so it does not slide.
2. Turn your chair slightly sideways towards your non-drawing hand, away from the table and paper. You will be drawing your non-drawing hand, palm side up and relaxed with fingers naturally curled in towards the palm.
3. Focus on the palm of your hand for a moment as you decide which crease to start to draw. As you decide, place your pencil point in the center of your blank frame. This is the last time you will look at your paper until you are finished.
4. Set some sort of timer for five minutes. You will draw for five whole minutes.
5. Close one eye. Start drawing at the prompt of your *IP*. Your first sentence may start something like, “this line goes up this way (as you are moving your pencil) about this far, then connects to this (as you notice another crease or edge) crease” and so on. Your pencil is moving as slowly as your eyes. Pretend as though a tiny ant is crawling along your hand and you are tracking its every move in sync with your pencil point and eye movement. It’s planning on covering the entire surface of the palm of your hand. Your pencil is recording every stitch of the trail as your *IP* and the one eye guides it.
6. What you should notice is that your imaginative, intuitive processor becomes quite interested in the details of the palm of your hand; something the analytical processor would find very boring. Have you noticed being in a relaxed, meditative state of mind yet?
7. Change the position of your hand and repeat this two more times for a total of three blind contour drawings.

Exercise 10

Getting Grounded

How many times have you looked at a blank piece of paper and felt overwhelmed, having no idea what to draw even if you could? You are not alone. One little trick is to get the paper a little dirty before you start. Drawing is simply a series of lines, shapes, and varying degrees of shading. Adding a layer of mid-range shading by rubbing and smearing a layer of graphite over the surface of a blank frame, is called *grounding*. When you smudge and smear a layer of graphite (or other medium) onto the surface of your paper some of the work to make the drawing final is done before you even start drawing. Paper that is already lightly tinted is called toned paper. Working on toned or grounded paper makes it easier to disguise mistakes and create highlighted or white areas simply by erasing some of the rubbed in graphite. The hardest part of the process is getting the layer smooth and even in the tone.

Essential Questions

What role(s) does grounding play in the drawing process?

Learning Goals/You will:

VA:Re8.1.6: Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.

VA:Re8.1.7: Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

Materials

- #2 (HB) Pencil (with eraser)

- 4B or 6B graphite stick
- Drawing pad and one blank frame
- Dry paper towel, tissue, or soft *chamois*

Action Steps

1. Using the #2 pencil, draw very light *crosshair lines* on the blank page.
2. Take one of the soft (4B or 6B) *graphite sticks* and holding it on the flat side, rub it over the surface of each section, crossing over the crosshair lines, using a circular motion *Goldilocks-like*; not too hard, not too soft.
3. Take the paper towel, tissue or soft chamois and wrap it around a couple of fingers. Make sure whatever you are using is dry. With a circular motion, gently rub the graphite into the paper to create as smooth and even tone as you can. Cover the entire blank area. You have a *grounded* or *toned* drawing surface
4. If you want to try it out, make a few marks on the toned surface, again, *Goldilocks-like*. Gently erase and, using the towel or cloth (you want to avoid using your bare finger as oil from your skin will cause oil spots!) softly rub some graphite back into the erased area to hide the area. Try using an eraser in another spot to create a highlight by removing some of the ground. See how it works?
5. Save this prepared ground space for exercise 12.

Exercise 11

Foreshortening through the Glass Adapted from *Drawing on the Right Side of the Brain Workbook* (Edwards, 2012)

One of the most challenging concepts to figure out in drawing is how to convey 3-dimensional depth of space on a 2-dimensional surface. This is an illusion called *foreshortening*. You can master *foreshortening* easily once you understand it a little better.

Look closely at the hands in these images. Do they look like the images of hands you imagine in your mind? This illusion is called *foreshortening*. The fronts of these fingers are closer in space to the viewer. Although you cannot see the entire length of the fingers, you know they are there. *Foreshortening* is a concept confusing to the analytical processor in your brain, which is why it should be silenced. Only draw what you actually see, not what you *think* you see in your mind.



Essential Questions

When you are looking at something to draw and can't see the entire object, but you know it's there, what do you do? What's a simple question your *IP* could be asking?

Learning Goals/You will:

VA:Cr3.1.6: Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

VA:Cr2.3.7: Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

Materials

- Dry erase marker
- One sheet of plexi-glass

Action Steps

1. You will need one blank frame for each drawing. You may wish to do more than one.
2. Set yourself up in a comfortable drawing position and posture.
3. Hold the top of the marker with the pinky finger of your non-drawing hand and rest/balance the plexi-glass sheet on the tips of the other four fingers of that hand.
4. The best trick to drawing from observation I can offer is to close one eye while you observe your subject. This trick flattens the subject, making it appear to your brain that the subject is two-dimensional and not three-dimensional. Believe me, it's much easier to draw the shapes and lines you are seeing if you perceive them as being flat shapes.
5. Use the dry erase marker to draw the hand holding the plexi-glass using one, long continuous line. Never pick the marker off the surface of the glass. This means you will be crossing back and forth, around curves and contours, around the tips of the fingers, etc. Your line will be describing the entire surface of your hand. The more line, the more surface and form you will be describing. Ask me to demonstrate or see the examples on the bulletin board.

6. Draw slowly, just as you are following that tiny little ant again. See if you can imagine that its tiny feet are trying to touch every bit of the surface of your hand. This exercise should find you shifting into that meditative state; the “zone.”
7. When finished, analyze and evaluate the result. Did you achieve a foreshortening effect in your drawing? Does it look 3-dimensional even though it's on a flat pane (the glass)? Was it easier or more difficult than you thought it would be?

Exercise 12

From Glass to Paper Adapted from *Drawing on the Right Side of the Brain Workbook* (Edwards, 2012)

In exercise 11 you were able to draw a 3-D object on a 2-D surface. That's a big deal! The drawing of your hand is now on a flat *plane*; there is no actual physical depth of space, only the *illusion of space*. You were able to draw your hand as your *IP* saw it and not as your *AP* told you it was "supposed" to look like, an ordinary hand. It is not an ordinary hand; it's different from billions of other hands. Now we want move that glass drawing to a prepared grounded paper.

Essential Questions

What factors prevent or encourage people to take creative risks? (NAEA, 2014)

What purpose does framing an area on paper play when drawing?

Learning Goals/You will:

VA:Cr2.1.6: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Cr3.1.6: Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

VA:Cr2.1.7: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

VA:Cr2.3.7: Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

Materials

- A grounded drawing frame (from exercise 10, or a new one) with very light crosshairs dividing the area into four equal sections.

- Choice of drawing medium
- Dry erase marker
- Erasers
- Your plexi-glass drawing from Exercise 11

Action Steps

1. Set your plexi-glass drawing over the frame that has crosshairs. Center it best you can and trace the crosshair lines over your glass drawing using the dry erase marker.
2. Lay your glass drawing next to the blank grounded drawing frame you are about to use.
3. Look closely at the glass drawings and make a mental note where lines from your wrist touch the outside frame. Look closely at the lines and shapes in each of the four square of your frame. Make small marks on your paper where some of the lines and shapes touch the frame and crosshair lines. Look closely at angles, shapes and spaces. Have your *IP* start to ask questions about what you see.
4. Avoid naming things such as knuckle, fingernail, etc. Stick to shapes, lines, spaces and angles. Pay attention to the main edges of your hand. Notice where lines and shapes share edges. Don't draw wrinkles, creases and details yet.
5. When you have the main outline and edges of your hand on the paper, check back and forth between the two to make certain you have the lines and shapes where they should be according the glass drawing.
6. Set the glass drawing aside. Now hold your non-drawing hand in the exact position you were holding it when you made the plexi-glass drawing.
7. Close one eye to flatten the image, making it appear 2-D instead of 3-D. Refine, add details now, and make adjustments according to what you see.

8. Notice dark areas of your hand and start to shade where areas seem darker. Use your eraser to create the lighter areas you notice of your hand.
9. Continue to refine where you notice differences between your drawing and what you actually see. You may wish to use a softer pencil for shading. The lightness and the darkness you perceive is what we call *value*. *Value* in drawing is what gives something the illusion that it is 3-D; it's the lightness or the darkness of a color
10. Sign and date your first drawing!

Exercise 13

Hold it in Your Hand Adapted from *Drawing on the Right Side of the Brain Workbook* (Edwards, 2012)

You are going to draw your hand again on plexi-glass, then transfer it again. This time you will be holding something in your hand. This adds a little complexity. Practice is important; practice in drawing and practice in looking and seeing.

Essential Questions

How do artists become accomplished in art forms? (NAEA, 2014)

Learning Goals/You will:

VA:Cr2.1.6: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Cr3.1.6: Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

VA:Cr2.1.7: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

VA:Cr2.3.7: Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

Materials

- Your choice of a blank white framed paper or a grounded one (you would have to prepare the ground). Add crosshairs.
- Plexi-glass
- A plain piece of white paper with (printer paper) with crosshairs lightly drawn in pencil
- Pencils
- Dry erase marker

- Erasers
- An object to hold

Action Steps

1. Hold the object in your posing hand and balance the plexi-glass on your fingers or knuckles, however you'd like. Close one eye to flatten the image you are looking at. Use the marker to draw the contour edges of your hand holding the object onto the glass.
2. When finished with the visual description (the drawing!), lay the glass drawing on top of the white copy paper with the crosshairs; this helps you see the glass drawing clearly. Copy what you see on the glass onto your grounded/crosshairs frame; just like the last exercise.
3. When most of it is transferred like you see it (after revising by making comparisons), put the glass drawing aside and pose your hand holding the object again the same way.
4. Close the one eye again and squint when needed so you can see the tiny detail, highlights and shading.
5. Refine your drawing using a variety of pencils, erasers, chamois, etc.
6. Consider your line quality at this point. Remember experimenting with lines; some dark, some light, some smudgy, etc. from exercise #6? Can you adjust the line quality in some places of your drawing to add some personality to your drawing?
7. Try experimenting with eliminating the appearance of outlines. Ask me to demonstrate for you.
8. Sign and date your drawing.

Exercise 14

Draw Your Fruits and Veggies

You will continue to practice your new looking closely and really seeing skills. You want to keep your IP (intuitive, imaginative processor) in charge. You want to be able to recognize what it feels like to be able to put yourself into the *meditative state* or zone necessary to help us draw. For this exercise, you are only going to make one drawing looking through the plexi-glass. If you have not yet tried adding different kinds of paper to your drawing surface before starting, this may be a good time to try it. You can add ground or collage to your drawing area if you wish. Let me know if you have any questions. Experimentation is a good thing. It's how we become more creative.

Essential Questions

How do artists become accomplished in art forms? (NAEA, 2014)

Learning Goals/You will:

VA:Cr2.1.6: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Cr3.1.6: Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

VA:Cr2.1.7: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

VA:Cr2.3.7: Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

Materials

- Fruit or vegetable item with leaves and stems from the still life box

- Plexi-glass with crosshairs already drawn
- Drawing medium
- Framed drawing space with ground or collage with *very* light, erasable crosshairs

Action Steps

1. Review posture/drawing grip exercises, if needed.
2. Place your subject on the non-drawing hand side, about an arm's distance away. Hold the plexi-glass in the non-drawing hand fairly close and in front of the fruit or vegetable subject.
3. Using a dry erase marker, make a frame around the subject so the subject appears to touch, or close to touching, the newly drawn frame. We want the subject to touch the edges of the frame. You are basically making a smaller viewfinder on your plexi-glass. You will be enlarging the subject on your framed, prepared paper.
4. Before you start to draw, examine your subject through the plexi-glass and the relationships with it's edges to the crosshairs very closely. You IP should be starting to ask questions about what you see. What lines, shapes, angles are in each quadrant? Where does the subject touch the edges of the frame? The hand that is holding the glass should be very comfortable and very still so your subject does not change.
5. Close that one eye, even squint a little if you need to. Pick a quadrant to start in and start drawing what you see; only what you see in that particular area.
6. Keep your lines very light and start the questioning process: Where does this line go? What is that shape? Where does this line touch the frame? Things like that.
7. When you have most of the important lines in place, keep comparing and revise as needed.

8. Add darker and lighter value where you perceive it to make the 3-d illusion more convincing.
9. Are you looking more at your object than your drawing? You should be!
10. When complete, sign and date your work.

*****Complete the quiz M2*****

Exercises 8-14 should be complete and stored (torn from pad) in your portfolio.

Exercises in your composition book should stay in your composition book.

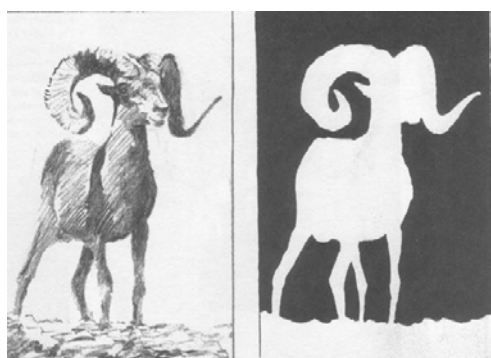
Module 3 Exercises 15-20

Levels I & II

Exercise 15

Focus on the Negative?

This is not something we usually like to start any conversation with. However in drawing, focusing on the negative—*negative space* that is—can be a huge help when you are trying to keep the *AP* quiet. *Negative space* is the area around the main subject that you are looking at to draw. If you are looking at drawing a mug and you are looking at it through some sort of viewfinder so you can frame it, the space around the mug is the negative space. The mug itself is called the *positive space*. The *positive space* is what is there. The *negative space* is all the shapes and spaces in between the thing that's there. Does that make sense? The *negative spaces* are still shapes. They are the shapes that define the outline of the object. They are shapes without names. This strategy makes it easier to trick your *AP* into being quiet so your *IP* can take over. If the *AP* can't identify and categorize what you are trying to draw, it will go to sleep. Essentially, you are simply drawing what's NOT there.



← The black area in the image on the right shows the negative space around the ram. The drawing on the left is the ram as the positive space. Look at the black shapes and spaces around the image on the right. If you were to draw the shapes and spaces under the ram, what will you have drawn? What shared edges does the organic T-shape in the top/middle area define?

Essential Questions

How does making art attune people to their surroundings? (NAEA, 2014)

How might focusing on drawing what's not there, the negative space, enable one to draw more accurately?

Learning Goals/You will:

VA:Cr2.1.6: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Cr3.1.6: Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

VA:Cr2.1.7: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

VA:Cr2.3.7: Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

Materials

- Your viewfinder
- A simple object such as an old rusty tool, bone; any item from the still-life box
- A drawing frame (no ground or collage)
- Drawing medium

Action Steps

1. Place your subject on the same side as your non-drawing hand.
2. Adjust your viewfinder to the size you want so you can see only the part of the subject you want to draw. You should adjust it so as you look at your subject through it, the subject touches all four sides; which means you will be drawing only part of it. Ask if you have any questions.

3. Adjust your viewfinder so it's a rectangle if your drawing frame is a rectangle. The viewfinder *orientation*, either *landscape* or *portrait*, should match the orientation of your drawing surface.
4. Closely observe your subject through the viewfinder—one eye closed—before you start drawing. Observe where the lines touch the frame. Observe the shapes and angles that surround your subject—the negative shapes and spaces. Once your IP starts asking questions, start answering by drawing the shapes and spaces you see around the subject, comparing back and forth as you go along.
5. Keep in mind that you are enlarging everything as your drawing space is larger than your viewfinder. Even though the shapes and lines you are drawing are bigger and longer, the angles will still be the same. Everything should be the same, only bigger!
6. When you have all of the shapes and spaces drawn, refine and revise as necessary. No details this time, only the negative shapes and spaces. Those don't have any details.
7. Shade in the negative spaces. Leave the positive space white
8. When finished, sign and date your work.

Exercise 16

Don't Draw that Chair!

Let's continue to practice and focus on drawing negative space. This time you will be looking at a much larger object a bit farther away; a chair. As you look at the negative spaces, are you noticing sizes and relationships? You will not be using any viewfinder this time, so it's going to require your full attention (as usual). Feel free to ask me if you need help in understanding better. Once you understand, it's easy cheesy.

Essential Questions

How do artists learn from trial and error? (NAEA, 2014)

What role does persistence play in revising, refining, and developing work? (NAEA, 2014)

How does understanding how your brain perceives space help in developing drawing skills?

Learning Goals/You will:

VA:Cr2.1.6: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Cr3.1.6: Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

VA:Cr2.1.7: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

VA:Cr2.3.7: Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

Materials

- A blank drawing frame (no ground or collage needed)
- Drawing medium

- An empty chair
- Drawing board (you'll need the hard surface to prop up in your lap)

Action Steps

1. Place the empty chair on a counter (or table) in the room.
2. Move your chair so you can sit where you see it unobstructed. Keep the distance about 6 feet away from you.
3. Clip your paper/pad to the drawing board. Make an *orientation* choice.
4. Sit still and upright, paying attention to proper drawing posture. You will be using your sketch grip. Review Lesson 4 if necessary.
5. Prop your drawing board up in your lap at a low angle. Closely examine your subject.
Let's not call it a chair. Which processor would be calling it a chair? To wake up your IP, call it an "object" or "subject."
6. Start observing the negative shapes and spaces.
7. Start with an inside shape and draw it in a place on your paper you may think it should go in the space you have framed out. Look closely at that shape and refine it if needed.
8. Jump over any positive space, being very aware of the size of it, and draw the shared edge of the next negative shape.
9. Continue drawing the negative shapes, lines, spaces, and angles until you have all of the negatives space defined.
10. Shade in the negative spaces and shapes.
11. Sign and date your drawing.

Exercise 17**What's the Picture Saying?**

You are not drawing in this particular exercise. You are continuing to practice using your close observation skills to analyze and interpret the surface of an object.

For this exercise, you will need to wake up and engage your **AP**—your analytical processor. You are going to write down what you see and think in your composition book.

Essential Questions

How do images influence our views of the world? (NAEA, 2014)

How is art used to impact the views of a society? (NAEA, 2014)

Is advertising art? Why or why not?

Learning Goals/You will:

VA:Re7.1.6: Identify and interpret works of art or design that reveal how people live around the world and what they value.

VA:Re7.2.6: Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.

VA:Re8.1.7: Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

VA:Re9.1.7: Compare and explain the difference between an evaluation of an artwork based on personal criteria and an evaluation of an artwork based on a set of established criteria.

Materials

- Your composition book
- A pencil

- An advertisement page from the Advertisement folder in the classroom.
- The handout *Critical Analysis* (Feldman, 1994) in the folder next to the Advertisement folder.

Action Steps

1. Choose an image an image from the Advertisements folder. Do not look at it very closely just yet.
2. On a blank page in your composition book, write **Critical Analysis/Art Criticism** as the page title.
3. Skip two lines on the page and then look at the image *briefly*. Quickly write down the first thought or thoughts that popped into your head about what you see. Turn the image over.
4. Using the *Critical Analysis* handout, look again at your image and go through the four steps of critical analysis to learn more about the image in front of you. Write your responses to the questions in each step on your page.
5. Date your page. Save the advertisement image to use for exercise #18.

Exercise 18

What's NOT in the Picture?

Now, we go back to drawing! Where were we? Oh, yes, we were on the subject of negative space. In exercise 17 you looked at the advertisement very closely. You are going to look at it closely once more and focus on drawing the negative space in the ad. Since you are drawing what is NOT there, there is no detail to worry about, only the outlines of the shapes and spaces around the positive space (what IS there.)

Essential Questions

How does focusing and drawing the negative space of an image help us develop our drawing and observation skills?

Learning Goals/You will:

VA:Cr2.1.6: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Cr3.1.6: Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

VA:Cr2.1.7: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

VA:Cr2.3.7: Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

Materials

- The same advertising image you used for exercise #17
- Blank drawing frame with light crosshairs if you want them (no ground or collage)
- Drawing medium

- Drawing board
- Clear plastic overlay sheet with crosshairs (already drawn in permanent marker)
- Dry erase marker

Action Steps

1. Position yourself in proper drawing posture.
2. Place the clear overlay with crosshairs over the image and clip both onto the drawing board next to your drawing pad
3. Look closely at the image and focus on the negative spaces. Take time to estimate distances between shapes, spaces, and lines in relationship to the frame of the image.
4. Start to draw the negative shapes and spaces quadrant-by-quadrant, line by line, shape by shape, space by space, revising as you go along. Remember to keep the lines very light until you know you have them right.
5. Shade in the negative spaces when you are finished revising.
6. Sign and date your drawing.

Lesson 19

The Master in Me

This lesson will have you focusing on reproducing a drawing. The image is a section of a drawing by Vincent Van Gogh he titled *Worn Out*. Look closely at the drawing; why do you think he gave it that title?

Essential Questions

How does creating artwork from an existing work of art help a student develop his/her skills?

How can an artist express emotion in their work? (NAEA, 2014)

Learning Goals/You will:

VA:Cr2.1.6: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Cr3.1.6: Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

VA:Cr2.1.7: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

VA:Cr2.3.7: Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

Materials

- Drawing medium
- Blank drawing frame (with ground or collage)
- Drawing board
- Clear sheet with crosshairs (if you want, but you can try it without)

Action Steps

1. Gather your items together and get comfortable
2. Clip the Van Gogh image beside your drawing frame
3. Observe your drawing closely. Close one eye. It may be a good idea to start with a shape somewhere near the center of the image and draw from the inside out so you can keep things in proper proportion. If the drawing goes off the edges, that's ok. Never try to cram parts of an image into the space if the space is too small.
4. Have your IP start the questions that may be something like these: What is this negative shape and where does it go on the blank frame in relationship to the crosshairs? What is next to it? How far away is this shape to that space?
5. Take your time. Shifting the power to your intuitive, imaginative processor sometimes takes a few minutes. Lightly shade where you notice the value to be darker. Use your eraser to add highlights where you notice them. Recreate some of the texture.
6. Revise as you go along, keeping your lines very light until you know they are right.
7. When finished revising, sign and date your work, adding "after Van Gogh."



Exercise 20

Quick Draw!

You've been observing closely focusing on shapes, lines, details, and such. Now we want to start looking closely at the *character* or *personality* of the subjects that we are drawing. How do we communicate *character* or *personality* of a subject in a drawing? The answer is: quickly! Sometimes a quickly drawn first impression of an object or subject is the best way to capture its *personality* or *character*. This method of quick drawing is called a *gesture drawing*.

Essential Questions

How can the viewer “read” a work of art? (NAEA, 2014)

How does art preserve aspects of life? (NAEA, 2014)

Learning Goals/You will:

VA:Cr2.1.6: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Cr3.1.6: Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

VA:Cr2.1.7: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

VA:Cr2.3.7: Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

Materials

- 3 images from gesture image folder in the classroom (these are from artists like Degas/Goya/Rembrandt, Daumier/Matisse, etc.)

- Chose three of the five following objects from the still life box: a stem of flowers, stuffed animal, human figure model, or skull with horns.
- Drawing board
- Chalk
- Slightly damp wiping cloth from laundry basket

Action Steps

1. Gather your objects together and sit comfortably. Hold your chalk in *sketch grip*
2. You will be making two or more *gesture drawings* of each of your three subjects/objects. Start with one still life object. With quick arm motion, make a very quick (but as accurate to the proportions of your object as possible) sketch as you can. Use the entire space of the board. Ask me to demonstrate.
3. You are still using observing closely, looking more at the subject than your drawing. Focus on the object/subject instead of your drawing. Remember, you can't draw what you see if you are not looking at it!
4. Let your IP take over. This time, instead of much describing and questioning going on in your head, pretend your chalk is your eyes. Where your eyes go, your chalk is right there recording what you see.
5. Repeat two times (at least) for each of three different subjects, erasing your drawings before you start another. You should have a minimum of six drawings.
6. No revising is necessary; this is simply an exercise in using your whole arm as you draw, capturing the *personality* or *character* of the object/subject, and honing your observation drawing skills.

7. For extra practice, ask a classmate to pose for you as you take turns making quick gesture drawings of one another.

*****Complete the quiz M3*****

Exercises 15-20 should be complete and stored (torn from pad) in your portfolio.

Exercises in your composition book should stay in your composition book

Module 4 Exercises 21-26**Level II only****Exercise 21****Sighting and Relationships**

Read the two words in the title. Think about what the two words might mean regarding drawing. Sight is to see something. Relationship means a connection to something. So think about the role that both of these concepts mean as you are drawing. To draw from observation, you must see (*sighting*) something. At the same time in order to make drawing easier and more accurate you must relate (*relationships*) the parts of what you are seeing together. The lengths, curves, and angles of lines you see as they *relate* to the shapes and spaces is how to make a drawing more accurate. That's why it is a very good idea to start drawing an object from the inside out instead of from an outline. If you focus on a shape in the interior of an object, then draw other parts of it in relationship to how far or close they are to that first shape or line you drew, the more accurate your drawing may be.

Your drawing medium can be your ruler to “sight” angles and distances. Have you ever read a road map? Did you notice the measurement device used for calculating distances? One half inch may represent 10 miles on a map. The concept is the same in drawing.

Just ask and I will be happy to demonstrate for you.

Essential Questions

How do artists work? (NAEA, 2014)

How do artists grow and become accomplished in art forms? (NAEA, 2014)

Learning Goals/You will:

VA:Cr1.1.7: Apply methods to overcome creative blocks.

VA:Cr1.2.7: Develop criteria to guide making a work of art or design to meet an identified goal.

VA:Cr2.1.7: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

Materials

- Drawing medium
- A doorway with the door open
- Drawing board
- A blank drawing frame

Action Steps

1. Sit comfortably in your drawing pose facing an open doorway holding your pencil in sketch grip
2. Hold your pencil at arm's length in front of you. Closing one eye, hold the pencil horizontally so it looks as though it is resting exactly even with the top of the doorframe. You are *sighting*.
3. *Sight* the width of the doorway so the tip of the pencil is on one side of the door's opening and where your fingers hold the pencil mark the other side of the opening. We'll call this length of the pencil one unit of measure.
4. Holding that unit of measurement on the pencil and still with one eye closed, now *sight* the side of the opening. How many lengths of that unit of measure (the width of the opening) would you need to draw the door opening from top to bottom? Almost three? THAT is the *relationship* part of the measure. You can use that single unit of measure to estimate the sizes of everything you see through the viewfinder. This method keeps the contents of what you see through the viewfinder in correct proportion.

5. Transferring what you see using your simple sighting tool is fairly easy. To draw the line at the angle you see it, keep the pencil at the angle and pretend to draw it the air using the motion of your entire arm. Then slowly lower it to your drawing space and using the whole arm motion again, draw the line in the same position you did as you drew it in the air. Ask me to demonstrate for you if you need.
6. Practice sighting and relationships on your drawing frame. Look also at stacked books, tables, and room corners to draw for practice; you can never practice enough. Fill your entire page with *sighting* and *relationship* sketches.

Exercise 22

Boxes, Cubes and Books

You are going to use your new tools of *sighting* and *relationships* to help you draw 3-D square objects more accurately.

A common mistake made when trying to draw a box or a cube is that we tend to want to draw bigger side, top or bottom than we actually see. Our *AP*, analytical processor, gets in the way and tries to convince you that you must draw the entire top of the box, even though you may see only an itty bitty sliver of it. We also can easily mess up on the angles of the box and it ends up looking distorted. Now that you know how to *sight* and read *relationships*, it may become easier to be more accurate. I have one trick for you to remember and then you can practice: The sides a square or rectangular object that are across from each other will always be exactly parallel and therefore, always the same angle. Once you *sight*, determine the *relationships* and estimate distance between the two parallel lines (perhaps only that sliver you see as you close that one eye!), you are home free!

Essential Questions

What role does persistence play in revising, refining, and developing work? (NAEA, 2014)

How does collaboratively reflecting on a work help us experience it more fully and develop it more completely? (NAEA, 2014)

Learning Goals/You will:

VA:Cr2.3.7: Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

VA:Cr2.1.7: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

Materials

- Drawing medium
- Boxes, cubes and books (anything square or rectangular with width, height, and depth)
- Three (3) blank drawing frames (no ground or collage needed)
- Drawing board (if needed)

Action Steps

1. Arrange one cubed object on the table in front of you at your table at an angle. Using *sighting* and *relationship* tools (eyes and pencil) close one eye and draw what you see in front of you. Draw it five times on the same page, changing the angle and size each time
2. Repeat #1 on another page, but add another cubed object.
3. The last time, combine 3 or more objects (stacking at different angles, not one on top and even) to make a *composition*. Only draw the one group, but spend some time revising until it looks exactly like what you actually see.
4. Before moving anything, have a friend sit in your seat and compare your drawing to your composition. Ask them to make any suggestions, if needed, about where to make additional revisions. Sometimes others see what we may miss.

Exercise 23

A Room Corner

You are going to observe the drawing and painting very closely and answer a few questions in your sketchbook. You are also going to practice *sighting* and *relationships*.



Essential Questions

How does art preserve aspects of life? (NAEA, 2014)

How does art help us understand the lives of people of different times, places, and cultures?

(NAEA, 2014)

Learning Goals/You will:

VA:Re8.1.7: Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

VA:Re7.2.7: Analyze multiple ways that images influence specific audiences.

Materials

- The images here on this page
- Your composition book
- Drawing medium, a pencil will do
- Art Criticism worksheet

Action Steps

1. Create a title on a blank page in your composition book and write down a sentence or two about your first impression of the image (the painting)
2. Take a minute and practice some sighting. Make a few notes about size relationships of the square items. For instance, what do you notice about the size of the footboard in relationship to the size of the headboard of the bed? What about the chairs? Sight the angles.
3. Make a small sketch of the image on your sketchbook page.
4. Make a list of 10 things that you see in the painting. Include words about color and size of the objects you are listing
5. Use full sentences as you answer these questions and give solid reasons for why you make these guesses.
 - 1) Do you have any thought as to what the room is? What do you see that makes you say that?
 - 2) Where the room might be? What do you see that makes you say that?
 - 3) Whose room might it be? What do you see that makes you say that?
 - 4) Can you determine a period of time that it may have been painted? What do you see that makes you say that?
 - 5) What purpose does the painting serve? What do you see that makes you say that?

6. Using your technology, do a search for “Van Gogh Bedroom” to find out the real story. Compare your findings with your own assumptions by writing the correct information you researched next to your original guesses. Write down the actual title of the painting, the year it was painted, the actual size, and where it is today (museum/gallery/house?)
7. Make a few notes of comparison between the information you assumed and the truth you found before moving on to exercise #24

Exercise 24

Sighting a Room Corner

In the previous exercise you examined Van Gogh's painting, *Bedroom in Arles*. Can you tell whether or not he used the techniques, *sighting* and *relationships* in his painting? Test it again by using the image of the line drawing below of Van Gogh's painting to practice sighting and relationships. Does it feel as though you are sitting exactly where Van Gogh was when he made the sketch for his painting?



You are going to make a quick, gestural sketch of the corner of a room and everything you see in and around your chosen space. There will be a slight twist in the action steps. You may do this in the art room, the media center, the front office, another classroom (with the

teacher's permission), even in a room in your own home. The choice is yours. You may want to review the term *gesture* before you start.

Essential Questions

What factors prevent or encourage people to take creative risks? (NAEA, 2014)

How does knowing how to use the concepts/tools sighting and relationships help enable one to draw more accurately?

Learning Goals/You will:

VA:Cr1.1.7: Apply methods to overcome creative blocks.

VA:Cr2.3.7: Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

Materials

- Drawing frame (with ground or collage)
- Drawing medium
- Drawing board, if needed
- Erasers, if needed

Action Steps

1. Choose your room corner and sit comfortably. You do not need to be sitting at a table. Your drawing pad or board should be sufficient.
2. Go through the process of sighting and relationships, drawing very lightly what you see in place. Remember to draw light until you get it right.
3. Revise as necessary, but still keep it light.
4. Here's the twist, once you have the structure—we'll call it the bones of the drawing—start redesigning some of the objects you see. This may mean changing the style of legs

of a chair or table; redesigning or changing objects you have drawn. Adding decorative elements and features to furniture. Add fancy trims and woodwork. Be creative and inventive. Once you have the main structure in place, you can modify it to suit your own personality as a young designer. Add things if you like. Keep it light and sketchy; just make it your own.

5. When finished, sign and date your drawing.

Exercise 25

Knee over Foot Adapted from *Drawing on the Right Side of the Brain Workbook* (Edwards, 2012)

Many of the greatest artists of all time developed their drawing skills and a personal style before they ventured beyond into other art mediums. This exercise will combine continued practice using sighting and relationships to proportions/foreshortening (exercise #11), as well as a little research about the kinds of things some art masters were known to draw and sketch. This is a simple exercise you may wish to repeat it a few times for practice or even use as a warm-up when you are getting ready to draw.

Essential Questions

How do artists determine what resources and criteria are needed to formulate artistic investigations? (NAEA, 2014)

How does knowledge of the practices of other artists help in your own artistic development?

Learning Goals/You will:

VA:Cr1.1.7: Apply methods to overcome creative blocks.

VA:Cr2.3.7: Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

VA:Cr2.2.7: Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing images and other materials through the Internet, social media, and other communication formats.

VA:Re8.1.7: Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

Materials

- Your own technology, a computer, an iPad
- Composition book
- Drawing medium
- Your knee and foot

Action Steps

1. Choose five of the following artists Vincent Van Gogh, Leonardo da Vinci, Italian Masters, Dutch Masters, Pablo Picasso, Walt Disney, Shell Silverstein, Rembrandt Van Rijn, Joan Miro, Marc Chagall. Write down the name of each of the five artists on their own page in your composition book.
2. Search for images of drawings by the artists. Your search should be simple, for example: Marc Chagall drawings and sketches.
3. Make a determination, based upon what you see, of what subjects most interested the artists and write some notes about what you discover.
4. Describe the line style, in your own opinion, of the artist. Use whatever descriptive words you can think of to describe the line style
5. Now, sitting upright and away from the table so you can see your foot from under your knee, observe closely the shapes, proportions, and angles of what you are seeing and lightly sketch what you see on a page or two in your composition book. Make at least 2-3 drawings. Start adding a little shading where you perceive it.
6. Sign and date your sketches

Exercise 26

Still Life Drawing

Let's have a little fun with still life drawing. Still life drawing is exactly what it sounds like; drawing still, or inanimate objects. Usually they are grouped together in a visually appealing manner. Often the objects making up a still life arrangement have symbolic meaning to the artist. Still life drawing is a good way to practice your drawing from observation skills.

Concepts used in still life drawing are *sighting* and *relationships, foreground/middle ground/background, balance, overlap*, shadows, and *proportion*.

Essential Questions

How do objects, places, and design shape lives and communicate? (NAEA, 2014)

How do artists and designers create works of art or design that effectively communicate?

(NAEA, 2014)

Learning Goals/You will:

VA:Cr2.2.7: Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing images and other materials through the Internet, social media, and other communication formats.

VA:Cr1.2.7: Develop criteria to guide making a work of art or design to meet an identified goal.

VA:Cr2.1.7: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

Materials

- Computer, iPad, or smart phone
- Drawing frame with ground
- Drawing medium

- Three objects chosen from the still life box (1 small/1 medium/1 tall or large).
- Composition book

Action Steps

1. Using your technology, search “still life drawing.” Look at some images of still life drawings and make a list of at least five common features you notice about how a still life arrangement is composed.
2. On your technology, access <http://www.nga.gov/kids/zone/stilllife.htm>. Compose a still life arrangement for fun.
3. Arrange the objects you have chosen for your still life on your table or on the counter in the room. There are several still life arrangements already set up in the classroom you can use as your drawing model if you wish.
4. Assume proper posture and drawing/sketching grip. Close that one eye!
5. Using all of the drawing strategies we have practiced so far, start drawing your still life composition. Keep the drawing sketchy and light (pressure) at this point. This will not be a fully developed drawing with shading, etc.
6. Refine and revise until your drawing reflects the likeness of the arrangement as much as you can. Check the proportions of the objects to one another to be as accurate as possible
7. Sign and date your drawing.

*****Complete the quiz M4*****

Exercises 21-26 should be complete and stored (torn from pad) in your portfolio.

Exercises in your composition book should stay in your composition book.

Module 5 Exercises 27-30

Levels I & II

Exercise 27

Shading and Value

Shading and value are two very important concepts to understand and master as you develop your drawing skills. *Value* is one of the *Elements of Art*. *Value* is the lightness or the darkness of a color; in other words, degree of gradation in shading from dark to light. Using value effectively can create the illusion of *form*, another important *Element of Art*. Using *value* and shading effectively in a drawing can create the illusion of making an object look 3-D. There are different ways of creating value and shading.

Essential Questions

Why is learning the language of art important when creating or designing works of art?

Why might it be important to be able to create the illusion of 3-Dimension in a drawing?

Learning Goals/You will:

VA:Cr1.1.6: Combine concepts collaboratively to generate innovative ideas for creating art.

VA:Cr1.2.6: Formulate an artistic investigation of personally relevant content for creating art.

VA:Cr1.2.7: Develop criteria to guide making a work of art or design to meet an identified goal.

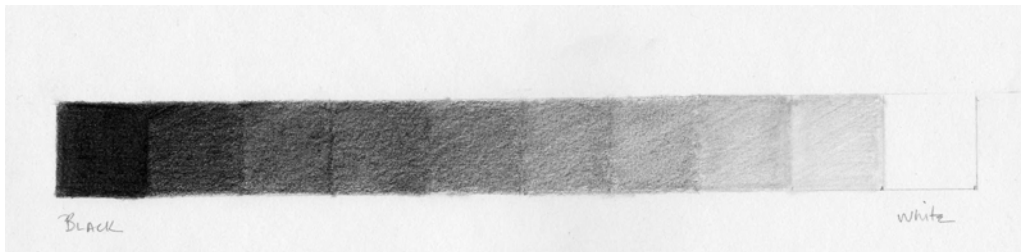
VA:Cr2.3.7: Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

Materials

- Drawing frame (no ground or collage)
- Examples of value scales found on the bulletin board
- Drawing medium (four different types)

Action Steps

1. Arrange your drawing frame so it is in *landscape mode*
2. Divide the drawing frame into 4 rows
3. Divide three of the rows into 8 columns. You should have three rows of eight squares and one whole row with no squares. (see the row in the example below)
4. Using a different drawing medium for each row (4 different grades of pencils would be a good idea), shade in the boxes from left to right dark to light. The box on the left should be the darkest shade you can make with the pencil, the box on the far right should be pretty much white (again, see below). This exercise will have you adjusting your drawing medium based upon the kind of pressure you apply. Control of the drawing medium is essential. Basically, your eight boxes will be 8 different shades the medium you choose (gray if it's some type of pencil).



5. The fourth row has no boxes. Using a drawing medium of choice you will shade the row in from left to right darkest shade to light smoothly and gradually. You want the transition so smooth that you don't even notice where it changes shades. Again, see examples on the bulletin board as you have questions.
6. Control your pressure and the drawing medium. Loose and messy scribbling does not demonstrate that you have maintained control. Building color up in layers is a good strategy you may want to try.
7. Sign and date your exercise when done.

Exercise 28

Shading Style and Preference

All shading is not the same. You may have noticed many different shading styles already as you have looked at drawings of many artists. Shading style and preference is completely up to the artist. How the pencil is held and the natural pressure of the hand holding it are two of many factors that may determine an artist's style. You will develop your own style as you practice your drawing skills.

Essential Questions

How do artists grow and become accomplished in art forms? (NAEA, 2014)

How do artists develop their own style?

How many ways are there to shade?

Learning Goals/You will:

VA:Cr2.1.6: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Cr2.1.7: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

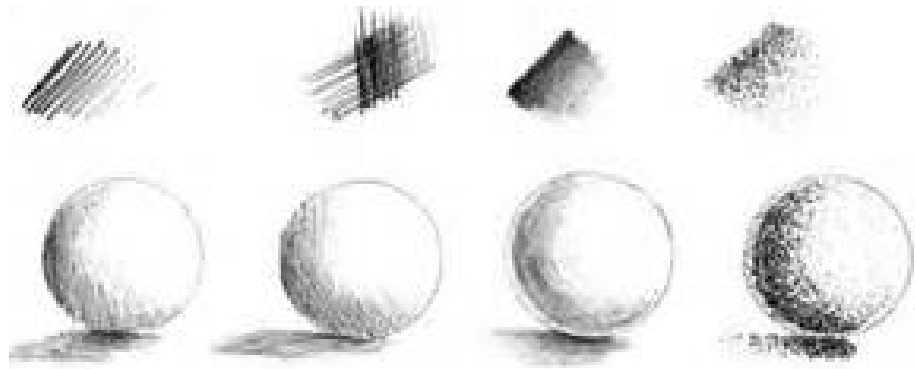
Materials

- Blank drawing frame
- Variety of pencil types
- Smart phone, iPad, or computer (or visual example in the classroom)

Action Steps

1. Look up “*shading example techniques*” on the Internet. Or see examples posted in the classroom.

2. Draw 6 circles on your page about the size of a tangerine.
3. Make the circle look like a sphere using a different shading technique that you discovered. The way to think about it would be to imagine where the light may be coming from and shining on it. The part receiving the most direct light will be lighter. Where the circle curves under and around, away from the light, will be darker. The shading technique should be gradual and smooth as you shade from dark to light. Below is an example of four styles



4. Label each sphere with the style of shading you used (hatch/cross-hatch/smooth/gradation/stippling/squiggly, etc.)
5. Sign and date your exercise when finished.

Exercise 29

Drawing with Value

Up to this point we have created drawings using mainly lines and shapes. We will continue to do this in this exercise, but we want to start to learn how to minimize the lines in our drawings so the objects look realistic. In real life, objects generally do not have an outline; they have an edge, but not an outline. Outlines make drawings look flat and 2-D. Removing the outline by making it go away with shading and value gives the illusion of 3-D.

Essential Questions

How does refining work affect its meaning to the viewer?

Learning Goals/You will:

VA:Cr3.1.6: Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

VA:Cr2.3.7: Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

Materials

- Drawing frame with ground
- Drawing medium of choice
- Erasers
- Copies of images of roman sculpture

Action Steps

1. Choose an image of a Roman sculpture head (I have laminated copies)

2. Make sure you are observing closely and wake up your IP as you start to ask yourself questions about the shapes and spaces you see in the image. Do not call any of the shapes and spaces by their names (eye/nose/mouth, etc.). Put your AP to sleep!
3. Starting from a point inside the image and moving outward is a good strategy, that way if it all does not fit on the page it will simply be cropped out. Lightly, very lightly, sketch the shapes you see paying close attention to shared edges and distances of from one another.
4. Look at the image more than your drawing. Only glance at the drawing to make sure you are placing the shapes where they go in *relationship* to one-another, paying close attention to the negative shapes and spaces between the positive shape areas.
5. When all of the shapes and spaces are in place, start shading lightly in the darker areas, building *value* in layers. Blend the darker shapes into the lighter areas gradually. Use your eraser to remove areas that are more highlighted or lighter. This drawing may take you two class periods. Be patient with yourself.
6. Keep revising and developing your work until you have reached the point you think it's done and looks as though the object is actually 3-D
7. Sign and date your work. Good Job!

Exercise 30 (last formative!)**Light, shadow, Organic Form**

You just finished drawing a head of a Roman sculpture. That was a challenge, I'm sure. Keeping your *AP* quiet is always a challenge. Did it try to trick you into drawing common symbols for the eyes, nose, and mouth? This last lesson may be a little easier as you will be drawing an *organic* form. By *organic*, I mean that there are no geometric characteristics what so ever to it. The shapes that make up the structure of the object are not able to be categorized by your *AP*, so it has no choice but to be quiet and let the *IP* take charge. The famous artist Georgia O'Keefe was known for incorporating organic forms into her paintings and drawings; things she found in the desert of the American Southwest. Common subjects of her work were the bones of large animals she found in the desert. She *juxtaposed* the objects in a variety of settings, often magnifying their scale and making them look much larger than life.

Essential Questions

How does making art attune people to their surroundings? (NAEA, 2014)

How does engaging in creating art enrich people's lives? (NAEA, 2014)

Learning Goals/You will:

VA:Re7.2.6: Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.

VA:Cr2.1.6: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Cr2.3.7: Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

VA:Cr2.1.7: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

VA:Re8.1.7: Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

Materials

- Computer, smartphone, iPad, or books
- Blank drawing frame with ground or collage
- Watercolor pencils (two colors of choice)
- *Bamboo brush*
- Tub of clean water
- Clean blotting cloth
- Bone from the still life box
- Composition book

Action Steps

1. Using your technology, do some brief research about the life and artwork of Georgia O'Keefe. In your composition book, make some notes about:
 - a. Where she lived
 - b. The time she lived
 - c. Her medium of choice
 - d. Subject(s) of her artwork
 - e. Reason she chose particular subjects for her work

- f. What noteworthy events were happening in the United States that may have influenced her as an artist?
 - g. Note anything else you feel is interesting or relevant to her work.
2. Georgia O'Keefe painted the image on the next page. You may recognize it from the little bit of research you conducted. The title is *Pelvis with Distance*. It was painted in 1943. It's currently in the Georgia O'Keefe Museum in Santa Fe, NM. Take a good long look at the image and think about what you see. Why do you think she gave it that title? Particularly notice how she enlarged the main subject to fill the entire frame of space she was working with. Why do you think she did that? What effect did she accomplish by doing that?



3. Place the bone you chose on the table in front of you or off to the side a bit. Examine it closely, noticing light, shadow, cracks, fissures, holes, curves, etc. Think about the

questions and your answers at the end of step 2. As you begin to plan the space for the drawing of your bone, think the *scale* and create the same effect O'Keefe did above.

4. Keep your drawing simple; draw only the shapes, spaces and their relationship to each other.
5. Shade very lightly, smooth and gradually; a little heavier shading on the lines gradually getting lighter as you move away from the lines into the subject, softening the outlines.
6. When you have revised and finished, dip the tiny tip of the bamboo brush in water to create a *water color wash* by blending some of the graphite into the rest of the shape. Ask me and I'll demonstrate. Your light wash on the drawing is a way to create *value*.
7. When finished, sign and date your work. Congratulations, you have completed your required formative exercises!

*****Complete the quiz M5*****

Exercises 27-30 should be complete and stored (torn from pad) in your portfolio.

Exercises in your composition book should stay in your composition book.

If you are in Level I, complete the following:

Post-drawings: remember Exercise #3?

#1 Still Life (same arrangement-very simple, just lines)

#2 Corner of the room and everything in it (same view-very simple, just lines)

#3 Your Hand (the non-drawing hand)

#4 An Interesting Organic Object (same object)

Write a brief reflection of the comparison between pre and post drawings in your composition book. Use the template found in the Appendix.

SUMMATIVE ASSIGNMENTS

Both of the following assignments are required for Level I & Level II

Cross-Class Collaborative Drawing

This summative assignment should be fun! It's designed for you to get your creative juices flowing. Each grade level will participate in one large class drawing. All current art students at any point will create the drawing during the quarter. Here are the rules:

- 1) Everyone must make at least five drawing contributions to the class drawing.
- 2) Drawings must be school appropriate. No firearms/curse words/drug or alcohol inferences/sexually explicit content, etc.
- 3) Words are allowed, but only if the letters are made into closed shapes and are expressed creatively (think graffiti).
- 4) Draw what you are feeling, what you see, what you sense.
- 5) Respect your peers, teachers, and school with your subject matter and content.
- 6) Experiment with a variety of media, but keep it neat (no scribbling).
- 7) You ARE allowed to expand upon the ideas and designs of others.

What else could we add to ensure order and a pleasant shared experience?

20 Illustrated Art Terms

One way some people learn is through visual imagery instead of just words. Often when we learn something in multiple ways, we reinforce our understanding of the concepts. I can have you list and write definitions for art vocabulary terms and give you a test on them. But what if you made a quick sketch of something that would help you remember what it means? Sketches of words don't have to be complicated. Think about familiar *symbols* you see every day. We will cover how to create Doodle Definitions (Zemke, 2011) the first week of class to help spark your creativity. If you remember the first week of class, we watched a TED talk video about the idea of sketch noting (ask to watch it again if you wish). Both of these concepts will help you become better learners.

For this summative assignment, you will choose 20 art terms from the glossary. You will create doodles—small, simple sketches or drawings—that visually express the meaning of each word you have chosen. You will draw four doodle definitions (Zemke, 2011) per page in your composition book.

By developing a library of definitions, you will be on your way to discovering how illustrating thoughts and ideas feed your creative genius. You may find yourself beginning to use the process of sketch noting in your other classes. A few times during the quarter you will have an opportunity to share some of your outstanding doodle definitions with the class.

Essential Questions

What conditions, attitudes, and behaviors support creativity and innovative thinking? (NAEA, 2014)

How does engaging in art enrich people's lives? (NAEA, 2014)

How do artists create works of art or design that effectively communicate? (NAEA, 2014)

Learning Goals/You will:

VA:Cr1.1.6: Combine concepts collaboratively to generate innovative ideas for creating art.

VA:Cr1.2.7: Develop criteria to guide making a work of art or design to meet an identified goal.

VA:Cr2.3.7: Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

Materials

- Composition book
- Drawing medium
- Visual resources such as books, and ideas from Internet research

Action Steps

1. Choose 20 words from the glossary. Try to use words you are unfamiliar with.
2. Use one page in your composition book for four of the 20 words you choose; that means you will divide the pages by crosshairs.
3. Start the doodle with the letter the word begins with. See the examples on the bulletin board.
4. Using only lines and shapes, define the word to the best of your ability as simply as you can.
5. Start this early in the quarter so you will be sure to finish, as this is a summative grade.

3rd Summative Assignment for Level I (choose 1)

1. Organic Form or
2. Close-up

Organic Form or Close-up will basically be the same type of artistic investigation as you have done a couple of times so the materials and instructions are virtually the same; only the subject is different.

Essential Questions

What role does persistence play in revising, refining, and developing work? (NAEA, 2014)

How do artists grow and become accomplished in art forms? (NAEA, 2014)

How does engaging in art enrich people's lives? (NAEA, 2014)

How does making art attune people to their surroundings? (NAEA, 2014)

Why do people value objects, artifacts, and artworks, and select them for presentation? (NAEA, 2014)

Learning Goals/You will:

VA:Cr2.1.6: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Pr5.1.6: Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.

VA:Cr3.1.6: Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

Materials

- Watercolor paper/you choose the size (minimum of 12" x 12") and format (landscape/portrait/rectangle/square)

- Drawing medium (can and should be more than one type)
- Organic object (skull/bone) or magnified/enlarged image of a natural subject (butterfly wing, for instance). National Geographic magazines are great sources of interesting animal/insect images
- Viewfinder for isolating parts of a 2-D magazine image (optional)

Action Steps

1. This project will find you using ALL of the skills you have learned this quarter. You will be creating a fully developed drawing of one a natural subject of choice. The skills you will be demonstrating in this final drawing:
 - a) Observing/looking closely/focusing
 - b) Posture/grip//mechanics
 - c) Line style and line quality
 - d) Accessing your imaginative processing
 - e) Grounding
 - f) Negative/positive space identification
 - g) Shading/value/shadows
2. Choose your project and choose your object/subject to draw
3. Choose your paper size (minimum 9 x 12, max 18 x 24, 12 x 12 recommended)
4. Choose your drawing medium(s)
5. Create a 1” lightly drawn border around the inside edge of your paper as a frame. Your image should be as large as the paper; it can be slightly away from the edges, up to the edges, or even cropped off the page if you wish. (See O’Keeffe painting)

6. Keep all your lines very light until you get them right. Sometimes starting with a gesture drawing can get the object placed well before you commit to definite lines.
7. Draw exactly what you see. Record the light, shadows, and textures you see.
8. Refine and develop the drawing as far as you can take it.
9. Relax and enjoy your drawing experience.

When you are finished:

1. Create a nametag. An example for how the nametag should be made and what is included on it is in the classroom.
2. Frame your finished drawing by cutting a black piece of paper 3" larger all the way around than your finished project (if your project is 12" x 12", the black paper should be 18" x 18"). Staple your drawing onto the framing paper (see examples)
3. Mount your nametag on the bottom part of the frame
4. Complete an Artists Statement using the template provided in the Appendix. There are copies for you to write on in the folder in the classroom. There are examples on the bulletin board. Follow the directions on the template provided.
5. Hang your artwork, complete with your nametag and artist statement in the Connections Gallery.

3rd Summative Assignment for Level II

Mixed Media Still Life

The term *mixed media* refers to artwork created using a variety of different mediums. For instance, when you cover your drawing surface with a variety of different papers of colors and textures or other objects—known as *collage*—as a base before you draw or paint using a drawing medium, the artwork is considered to be *mixed media*. A collaged base adds interest and complexity to your artwork.

This summative assignment requires you to consider using a variety of different art media to complete a still life composition drawing. Your options are limitless, except that the finished artwork must remain 2-D and be able to be displayed on the wall. There are several examples of drawings in the art room on collaged backgrounds, but let your individual creative senses decide how you want to convey your ideas of a still life composition. The finished size must be a minimum of 9” x 12” and a maximum of 18” x 24.” I recommend 12” x 12”.

Essential Questions

What conditions, attitudes, and behaviors support creativity and innovative thinking? (NAEA, 2014)

What factors prevent or encourage people to take creative risks? (NAEA, 2014)

How do artists and designers determine whether a particular direction in their work is effective? (NAEA, 2014)

How do artists and designers create works of art or design that effectively communicate? (NAEA, 2014)

What criteria, methods, and processes are used to select work for preservation or presentation? (NAEA, 2014)

What methods and processes are considered when preparing artwork for presentation or preservation? (NAEA, 2014)

How does knowing and using visual art vocabularies help us understand and interpret works of art? (NAEA, 2014)

Learning Goals/You will:

VA:Cr2.1.7: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

VA:Cr2.3.7: Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

VA:Cr3.1.7: Reflect on and explain important information about personal artwork in an artist statement or another format.

VA:Re7.1.7: Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.

Action Steps

1. Start by making decisions about different medium you will use in your artwork. You are not restricted to drawing media; you may use watercolor, watercolor pencils, etc.
2. Choose a paper type and size. I recommend 140 lb watercolor paper.
3. Decide upon an arrangement of items for your still life composition. Choose items that represent some sort of meaning to you. It can be items found in the classroom, but bringing items of personal meaning from home may suit you better.
4. Apply all of the concepts you have practiced in the formative exercises:
 - a) Observing/looking closely/focusing
 - b) Posture/grip/mechanics

- c) Line style and line quality
 - d) Accessing your imaginative processor (*IP*)
 - e) Grounding
 - f) Negative/positive space identification
 - g) Shading/value/shadows
5. Keep all your lines very light until you get them right. Sometimes starting with a gesture drawing can get the object placed well before you commit to anything definite.
 6. Draw exactly what you see. Record the light, shadows, and textures.
 7. Refine and develop the drawing as far as you can take it.
 8. Enjoy your drawing experience.

When you are finished:

1. Create a name tag. An example for how the nametag should be made and what is included on it is in the classroom.
2. Frame your finished drawing by cutting a black piece of paper 3" larger all the way around than your finished project (if your project is 12" x 12", the black paper should be 18" x 18"). Staple your drawing onto the framing paper (see examples)
3. Mount your nametag on the bottom part of the frame
4. Complete an Artists Statement using the template provided. There is one in the folder in the classroom as well as an example in the Appendix in this booklet. You may read some examples. Follow the directions on the template provided.
5. Hang your artwork, complete with your nametag and artist statement in the Connections Gallery.

STUDENT GLOSSARY

Aesthetic Theories: a set of principles used to help art critics categorize the purpose(s) of art.

There are many Aesthetic Theories. However, we are only utilizing four in our units of study: 1) Emotionalism/Expressionism, 2) Formalism, 3) Functionalism, 4) Mimetic or Representational.

Analytic Processor (AP): This is a metaphorical term devised for this drawing curriculum to help us understand ways to process information we see. The Analytical Processor categorizes objects we are looking at to draw. This categorizing and generalizing of information is good for helping us think more clearly and not get bogged down in minute details. The **AP** wants to name everything we see causing us to combine what we see in front of us with the file cabinet of millions of similar images we have in our head. The result is confusion between what we see and *think* we see.

Background: the part of a drawing or painting that is furthest from the viewer. For example, in a painting of the beach, the sunset and sky may be considered the background, a boat may be considered the middle ground, and the beach may be the fore ground; assuming the viewer is on the beach.

Balance: (a Principle of Design) is the distribution of the visual weight of the Elements of Art. Balance can be symmetrical which means both sides are exactly alike. Balance can be asymmetrical meaning the sides can be different but still look balanced due to weight, volume, color, etc. Balance can be radial where similar elements are arranged around a central point.

Bamboo Brush: a paint brush with a handle made of bamboo and a brush of soft hair taped to a fine point. It is typically used with watercolor painting as the brush tends to hold more water and allows a lighter touch.

Blind Contour Drawing: a method of drawing where the artist draws an object while looking only at the object and not the paper. This method is helpful as one is learning how to look at the object they are drawing with the most focus. The objective is less about accuracy and more about training yourself to pay close attention to your subject.

Chamois: a small piece of soft leather or cloth wrapped around a finger used in drawing to smudge drawing medium.

Character: a drawing term we use to assign or identify unique characteristics or personality to the parts of or a whole drawing.

Collage: a variety of objects glued to a surface chosen by the artist. Objects can be paper, string, found objects, particles, etc. to add texture, color, interest and such. The collage can be used as a background for a work of art or by itself.

Color: (an *Element of Art*) is the result of what we perceive as light reflected off objects.

Another word for color is Hue.

Composition: is how the *Elements of Art* according to the *Principles of Design* are arranged in a work of art.

Contrast: opposite elements in a work of art such as black /white, large/small, etc.

Craftsmanship: the application of great effort and skill when accomplishing a task.

Critical Analysis: the process of responding to, interpreting, analyzing, and evaluating art work in order to better understand and appreciate it.

Elements of Art: the things we use to make art: *Line, Shape, Form, Color, Value, Texture*, and *Space*. We may use one or all in a work of art.

Emphasis: (a *Principle of Design*) the part of the artwork that catches the viewer's attention; the most prominent element in the art work.

Emotionalism: (an Aesthetic Theory) an interpretation of art where the viewer is primarily interested in the emotional or expressive content of the artwork. This kind of artwork typically communicates a strong sense of feelings, moods, or ideas to the viewer

Foreground: the part of the drawing, painting or image closest to the viewer

Foreshortening: is the concept of reducing or shortening an object on a 2-dimensional surface so it looks as though it recedes or project forward or backwards in space, giving it the illusion of being 3-dimensional.

Form: is a 3-dimensional object (or the illusion of an object) that has a length, width, and depth. It can be actual object or one an illusion created using value and space.

Formalism: (an Aesthetic Theory) is an interpretation of art where the viewer is primarily interested in how the Elements of Art are arranged according to the Principle of Design in an artwork. Abstract and non-representational art are often examples of a formalist aesthetic.

Functionalism: (an Aesthetic Theory) an interpretation of art where the viewer is primarily interested in the utilitarian or function of an artwork. The function can be communication, an object that can be used, such as a cup or sword.

Gesture Drawing: drawing made quickly, usually with the whole arm, in order to capture the movement, personality, or position of the subject.

Goldilocks-like: (a metaphorical term) making marks that are not too hard and not too soft, but just right.

Graphite Sticks: graphite powder compressed into sticks with a lacquer coating.

Ground or Grounding: the process of covering a drawing area with a light coat of drawing medium to serve as a layer of shading/value.

Illusion of Space: (in drawing) when an artist makes a 2-dimensional object or scene appear 3-dimensional using drawings concepts such as perspective, overlapping, size, placement, color, value, and detail.

Inference: a reasonable assumption about something based upon evidence

Intuitive Processor (IP): This is a metaphorical term devised for this drawing curriculum to help us understand ways to process information we see. The Intuitive Processor is more of the creative, imaginative daydreamer in our mind. It just hangs out and accepts whatever is in front of us. The IP is non-confrontational and will let the AP take over our thinking and seeing process because the AP is how we understand things. However, in drawing, we don't need to make sense of things; we just need to see them.

Landscape Mode (or landscape): the horizontal, or wider than tall, orientation of artwork.

Line: (an Element of Art) a mark with greater length than width; or a mark made between two or more points.

Line Quality: is the weight, smoothness, roughness, thickness, thinness, darkness, lightness, etc. of any line. The choice of line quality can communicate many different things.

Meditation: extreme focus or concentration in order to think or to empty the mind of thinking distracting thoughts.

Meditative State: a practice where one can train the mind to enter into a state of extreme focus or concentration; in a simpler term, "the zone."

Medium: any substance we use to make artwork visible.

Middle Ground: the part of the drawing, painting or image in between the foreground and the background.

Mimetic (or Representational): (an Aesthetic Theory): a position in where the viewer or critic of art favors, appreciates, and values the realistic qualities of the work.

Mixed Media: an artwork created applying more than one kind of medium.

Movement: (a Principle of Design) an element of art (such as line, color, form, etc.) in an artwork used in a way causing the viewer's eyes to move around the work.

Negative Space: the space around an object or subject.

Organic: in art, an irregular shape or form.

Orientation: the position of the paper; either landscape (horizontal) or portrait (vertical)

Overlap: when one object is in front of or behind another, usually to create an illusion of space.

Pattern: (a Principle of Design) the repetition of Elements of Art in an artwork.

Perceive: to notice or become aware of something

Persist: to continue on, despite difficulty or obstacles.

Plane: a flat, level surface.

Portfolio: a flat, folder-like device artists use to protect, store, or transport artwork.

Portrait Mode: the vertical—taller than wide—orientation of artwork

Principles of Design: the way *Elements of Art* are arranged in a composition. Principles of Design are *Balance, Contrast, Unity, Emphasis, Pattern, Movement, Rhythm*, and some also include *Proportion*.

Proportion: something considered in size, weight, quantity, etc., that stays the same as compared to its relationship to something else.

Relationships: what something directly has to do with something else.

Representational: *see Mimetic*

Rhythm: (a Principle of Design) is created when Elements of Art are arranged to create a pattern of organized movement.

Scale: the size of something in relationship to its specific application.

Shape: (an Element of Art) a flat, two-dimensional closed line. It can be **geometric**, a recognizable shape with a standard measurable formula; or **organic**, a free-form natural or irregular shape.

Shadows: in drawing, the perception of recessed areas receiving less perceived light.

Sighting: a drawing technique referring to a method of measuring of objects visually using anything as a measuring instrument.

Sketch Grip: is a way of holding a drawing implement in order to have a more range, freedom and flexibility of movement of the wrist and arm.

Space: (an Element of Art) is the area between and around objects. The space around objects is often called negative space; negative space has shape. Positive Space is the object itself. Space can also refer to the perception of depth. Real space is 3-dimensional; in visual art, when we create the feeling or illusion of depth of space, we call it space.

Still Life: an arrangement of inanimate objects in a balanced way, often composed of objects with symbolic meaning.

Symbol: a visual element that communicates meaning.

Texture: the way something feels to the touch. Texture can be real, or implied which is the illusion texture created visually.

Toned: (*see grounding*) is a paper produced with a hint of color.

Tooth: the texture of paper used in drawing and painting. Paper with more “tooth” is typically more textured and grabs or holds the medium in its tiny crevices.

Unity: (a *Principle of Design*) a feeling of harmony in a work of art; when everything seems to belong, works together and appears to be complete.

Value: (an *Element of Art*) the lightness or darkness of a color

Viewfinder: a simple tool made from paper or cardboard used by artists that acts as a small picture frame enabling an artist to isolate an area of focus.

Watercolor Wash: a diluted application of watercolor over the surface of a paper.

Writing Grip: a controlled way of holding a pencil or pen enabling one to render details or write.

STUDENT APPENDIX

Edmund Feldman's Model for Art Analysis/Criticism

You will be learning how to “read” a work of art to determine what you think the art is about.

This process is much like detective work.

Record all of your answers in writing in your composition book. Label the steps as you go.

First! Record your initial reaction to the artwork in your composition book in a sentence.

Step 1: Description

What do I see?

Pretend you are describing to someone on the phone.

Use the credit line to gather information such as artist, title, date of creation, size and medium IF it is available.

Go slowly.

Be objective (state only the facts); you will not be making any guesses at this stage or what you think it looks like.

Make a list of all the things you actually see in the work; recognizable images.

What's in the foreground, middle ground, background?

Identify the Elements of Art used: Kinds of line/colors/shapes/forms/textures.

Is it a landscape, portrait, still life, photograph, etc.? Is there a time of day, season, etc.?

Is it abstract, realistic, etc.? Is it old, modern, historic? Is there action going on?

Step 2: Analysis

How are the *Elements of Art* organized according to the *Principles of Design*?

How are the elements (*line, shape, form, space, color, texture, and value*) used to create *emphasis, rhythm/movement, pattern, balance, proportion, and unity*?

How does the artist use the Elements and Principles to get your attention?

Use descriptive words (there are some ideas for words on the bulletin board)

Step Three: Interpretation

Based upon what you discovered in steps 1 & 2, try to determine what the artist is saying?

Make *inferences* (educated guesses) about details that aren't stated or obvious

Explain the mood and feeling

Does there seem to be any symbols, metaphors, or layered meaning? Your interpretation can be based on your feelings, but those feelings must be supported by the more objective details you collected in steps one and two.

Consider the meaning based upon context. Can you defend your theory with evidence?

Are there any relationships between all of the individual parts of the work?

Step 4: Judgment

Is this a successful work of art?

The best part of the work is...

The strengths of the work are...

The weaknesses of the work are...

The artist communicates ideas by....

I learned....

I like because...

I dislike because...

Use these *Aesthetic Theories* for support and to determine why this art may have been created; for what reason?

3. **Mimetic or Representationalism:** Some art critics favor the realistic presentation of the artwork. People with this point of view feel that an artwork should imitate life, that it should appear “real” before it can be considered successful.
4. **Formalism:** Other art critics think that composition is the most important factor in a work of art. This theory stresses the importance of the arrangements of the elements of art.
5. **Emotionalism:** Art critics who support this theory are primarily concerned with the emotional content of the artwork. They require a strong sense of feelings, moods, or ideas to be communicated from the artwork to the viewer.
6. **Functionalism:** Art critics who support this theory are most concerned with how the artist conveys a sense of usefulness. Usefulness can fit into many categories: conveying a message or idea, something used for ceremony/ritual, etc.

Are there other criteria to consider; Craftsmanship, originality, historical importance, comparison to similar work, message of the artwork.

Think about each theory and test all four on the artwork to see which one (or more) applies.

In conclusion, compare your initial reaction to what you determined through your investigation.

Writing Reflection Graphic Organizer/Collaborative Drawing

This worksheet is only a template to assist you in gathering thoughts and ideas. You may write responses here but write your final reflection on a page in your composition book.

Describe the collaborative drawing process:

What was accomplished as group collaboration?

What did I accomplish personally?

What should/could be done with the final project?

Did my participation contribute to the whole project? How?

What skills or techniques did I use?

Did my skills and techniques improve? How do I know?

What did I like most/least about participating in this collaborative project?

What should/could be done with the final project?

Your final reflection does not have to be long. If you address these ideas and compose/organize them in a short essay, it should be long enough.

Writing Reflection Graphic Organizer/Pre-Post Drawing Comparison

This worksheet is only a template. You can write a reflection without using this template; this is to assist you in gathering thoughts or ideas about what to include. You may write responses here but write your final reflection on a page in your composition book.

Describe the pre/post drawing process. What is the purpose?

What was my personal goal?

What did I do well?

What could I improve upon? Why and how?

What skill or technique did I find most useful?

What skills or techniques did I learn about and use?

Did my drawing skill and technique improve? How do I know?

Additional comments or points to add:

Your final reflection does not have to be long. If you address these ideas and compose/organize them in a short essay, it should be long enough.

Artist Statement Graphic Organizer

This is simply a worksheet provided so you can gather your thoughts about your artwork. You will write your final in your sketchbook in essay form. You may write the final in your comp book and cut it out, write it on lined paper, or type on a computer. You may or may not use all of this information, but answering the questions may just give you everything you need to write an essay-style artist statement. Actual examples are available in class for you to read.

Your Name:

Title of Work:

Chose 10 vocabulary words from the lesson and/or the glossary to include in your writing:

1. _____ 2. _____ 3. _____ 4. _____ 5. _____
 6. _____ 7. _____ 8. _____ 9. _____ 10. _____

Introduction

Please keep in mind, your artist statement is sort of like an interview of you, the artist, about your artwork. We write an artist statement as a way to educate a viewer about our work. What do you want the viewer to know about you, your artwork, its purpose, why you did it, what you are trying to communicate? The only difference between an interview and the artist statement is that you have to write the info down for the viewer to read.

- Introduce your artwork to the viewer. Include the title and why or how you chose the title.
- What were your project objectives?
- Can you explain the project objectives to the viewer? (you may use your technology to research historical information about the type of art you created)
- Does your artwork have a theme?

Development

- Describe the visual elements of the artwork. Do any symbols you used or created have any personal meaning to you? Can you explain?
- What medium(s) did you use? How and where did you use them? Why did you choose them?
- What Elements of Art did you use? (Line, Shape, Form, Color, Texture, Value, Space) How did you use them?
- What Principles of Design did you use? (Pattern, Rhythm, Balance, Unity, Emphasis, Movement, Contrast) How did you use them?
- Weave the elements of art and principles of design and your chosen vocabulary words into your statement. The point of using the vocabulary words is to demonstrate that you understand what they mean AND to educate the person viewing your work.

Conclusion

- What did you learn from creating this artwork (skill/technique/persistence/patience)? Please explain.
- How do you feel about your artwork? Did it turn out the way you expected? Would you do anything different if you could? Why or why not?
- Did you enjoy creating this art? Why or why not?
- What do you hope the viewer understands after viewing your artwork?

Remember, this is only an organizer to help you gather your thoughts as you think about what you want to include in your artist statement. Good artist statements are at least one ½ page long (12 point font or writing single spaced). Keep in mind, your statement will hang with your work in the Connections Gallery.

Module Quizzes

MI Quiz (complete and turn in with exercises 1-7)

Name _____ **Qtr** _____ **Grade** _____ **Period** _____

Please use full sentences and correct grammar and spelling to the best of your ability.

1. How are artworks cared for and by whom?

2. How do artists organize, store and care for their work and works in progress?

3. Does paper type matter in drawing; what about pencils?

4. How do artists determine what resources and criteria are needed to formulate artistic investigations?

5. What is the purpose of a pre-drawing exercise?

6. How do artists learn from trial and error?

7. How do posture, grip and movement affect the drawing process and the drawing itself?

8. Why is it important to closely observe an object before drawing it?

9. How does making art attune people to their surroundings?

10. What is meant by “line quality”?

11. What role does line style and quality take in a drawing?

12. How do artists and designers create works of art or design that effectively communicate?

13. What is meant by “meditative” state of mind?

14. How is drawing like meditating?

15. What conditions, attitudes, and behaviors support creativity and innovative thinking?

M2 Quiz (complete and turn in with exercises 8-14)

Name _____ Qtr _____ Grade _____ Period _____

Please use full sentences and correct grammar and spelling to the best of your ability.

1. Why might it seem more difficult to draw faces?
2. What role does persistence play in revising, refining, and developing work?
3. How can a viewer “read” a work of art?
4. Why would a blind contour drawing be a good warm-up before drawing something from observation?
5. What conditions and atmosphere would be best for preparing to draw?
6. Should a blind contour drawing be accurate compared to the drawing subject? Why or why not?

7. What role(s) does grounding play in the drawing process?

8. When you are looking at something to draw and can't see the entire object, but you know it's there, what do you do?

9. What's a simple question your IP should be asking?

10. What factors prevent or encourage people to take creative risks?

11. What purpose does framing an area on paper play when drawing?

12. How do artists become accomplished in art forms?

M3 Quiz (complete and turn in with exercises 15-20)

Name _____ Qtr _____ Grade _____ Period _____

Please use full sentences and correct grammar and spelling to the best of your ability.

1. How does making art attune people to their surroundings?
2. How might focusing on drawing what's not there, the negative space, enable one to draw more accurately?
3. How do artists learn from trial and error?
4. What role does persistence play in revising, refining, and developing work?
5. How does understanding how your brain perceives space help in developing drawing skills?
6. How do images influence our views of the world?

7. How is art used to impact the views of a society?

8. Is advertising art? Why or why not?

9. How does focusing and drawing the negative space of an image help us develop our drawing and observation skills?

10. How does creating artwork from an existing work of art help a student develop his/her skills?

11. How can an artist express emotion in their work?

12. How can the viewer “read” a work of art?

13. How does art preserve aspects of life?

M4 Quiz (complete and turn in with exercises 21-26)

Name _____ Qtr _____ Grade _____ Period _____

Please use full sentences and correct grammar and spelling to the best of your ability.

1. How do artists work?
2. How do artists grow and become accomplished in art forms?
3. What role does persistence play in revising, refining, and developing work?
4. How does collaboratively reflecting on a work help us experience it more fully and develop it more completely?
5. How does art preserve aspects of life?

6. How does art help us understand the lives of people of different times, places, and cultures?
7. What factors prevent or encourage people to take creative risks?
8. How does knowing how to use the concepts/tools sighting and relationships help enable one to draw more accurately?
9. How do artists determine what resources and criteria are needed to formulate artistic investigations?
10. How does knowledge of the practices of other artists help in your own artistic development?
11. How do objects, places, and design shape lives and communicate?
12. How do artists and designers create works of art or design that effectively communicate?

M5 Quiz (complete and turn in with exercises 27-30)

Name _____ Qtr _____ Grade _____ Period _____

Please use full sentences and correct grammar and spelling to the best of your ability.

1. Why is learning the language of art (including Elements of Art/Principles of Design) important when creating or designing works of art?
2. Why might it be important or useful to be able to create the illusion of 3-Dimension in a drawing?
3. How do artists grow and become accomplished in art forms?
4. How do artists develop their own style?
5. How many ways are there to shade?

6. How can or does refining work affect its meaning to the viewer?
7. How does making art attune people to their surroundings?
8. How does engaging in creating art enrich people's lives?

I'm All Done; Now What Do I Do?

You have come to this point because you have completed the exercises and assignments to the best of your ability and personal satisfaction and you have turned everything in and your framed final project, along with your artist statement, is displayed professionally in the hall. Congratulations! You have been developing what we call *Studio Habits of Mind* (Hetland, 2013). This means is that you have:

1. *Developed* your craft of drawing proficiency
2. *Engaged* in the process of developing your skills
3. *Persisted* throughout the process
4. *Envisioned* possibilities, and perhaps eve success!
5. *Expressed* yourself
6. *Observed* very closely
7. *Reflected* on your process
8. *Stretched and explored* your abilities (and are about to do more!)
9. Begun to *understand the art world* just a little bit better

You should be *very* proud of your accomplishments! Now, it's time to experiment with your new skills to grow them more and PLAY!

The first week of the quarter you participated in a scavenger hunt for art materials and tools. By now you should know where everything is that you can use to create what you imagine. With whatever time left in this nine weeks you may use any materials, medium, along with your new mad drawing skills to create anything you wish. You need to consider time available and space. You may wish to keep it simple and access the drawing books or still life objects and work in your composition book. You may wish to make a visual verbal journal or

hand-sewn book. You may wish to sketch an idea and experiment with paint. You may work on a project for another class that requires art materials and skills. As long as what you choose to do is related to working with art materials and further developing your new skills, the choice is yours. The only rules:

- Respect the studio space completely cleaning up after yourself
- Respect your classmates; their time, space, and belongings
- Respect art materials by not being wasteful

Enjoy!

When and if you take art in 8th grade (and have completed both **MSAL I & II**), art will be just like this. You get to decide upon the kind of art project you feel passionate about (given many choices) and want to explore, create a proposal, and apply your skills and knowledge to create what your heart desires. Hopefully, this is something you look forward to. But for now, relax, play, explore, expand and continue to develop your drawing abilities.