

Workbook

One

All Davidson Students

The Nine Week Bridge
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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.

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. 		

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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)

Pre-Post Drawings Reflection Graphic Organizer (formative for Level I)

Artist Statement Graphic Organizer (summative)

Module Quizzes (Google Classroom)

M1 Quiz

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 sketchbook
- 2 different kinds of erasers

Action Steps

1. Seek out at least 10 different types of drawing medium. Make grid/table in your sketchbook 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 medium 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 **persist**s (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

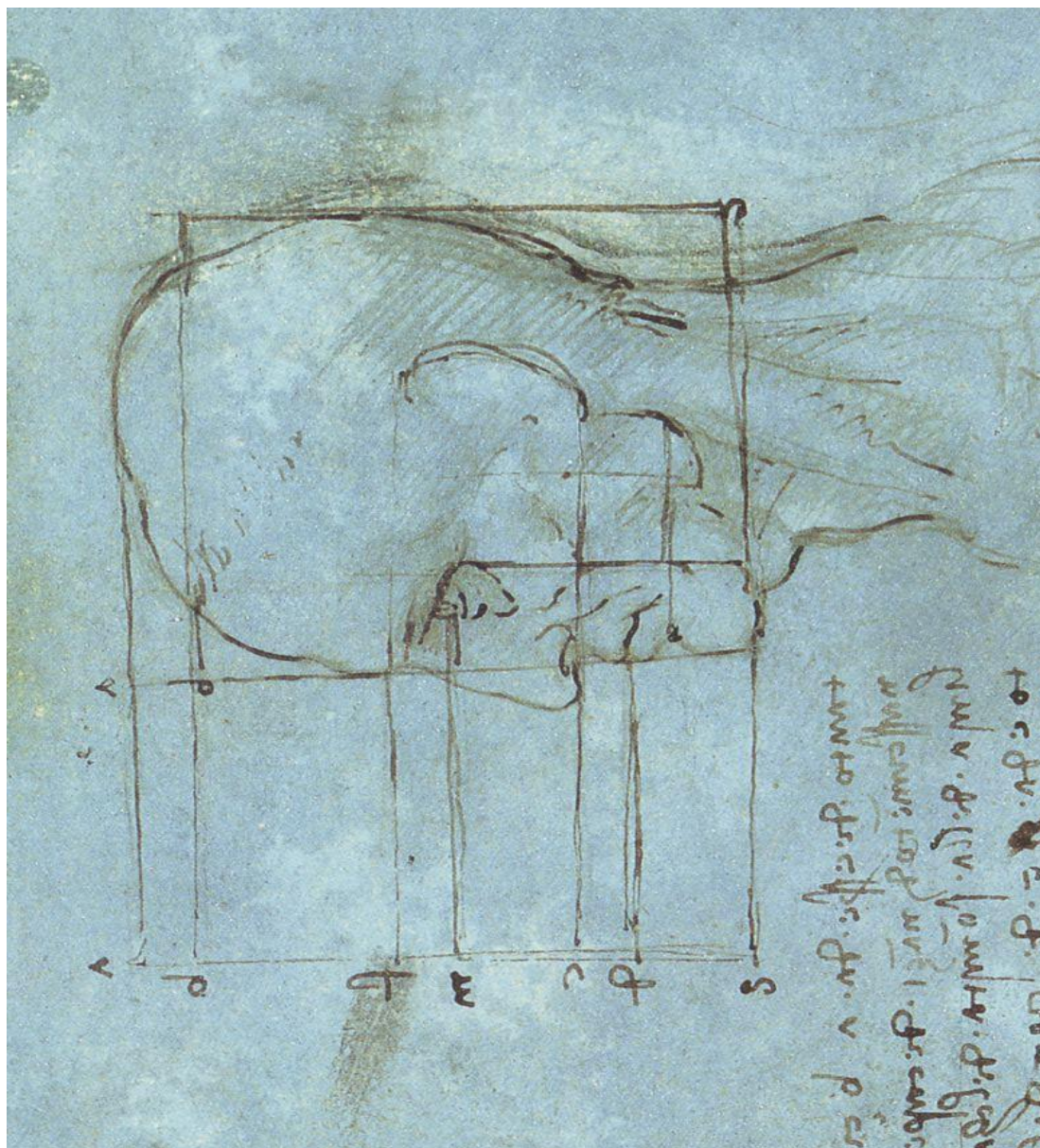
Action Steps

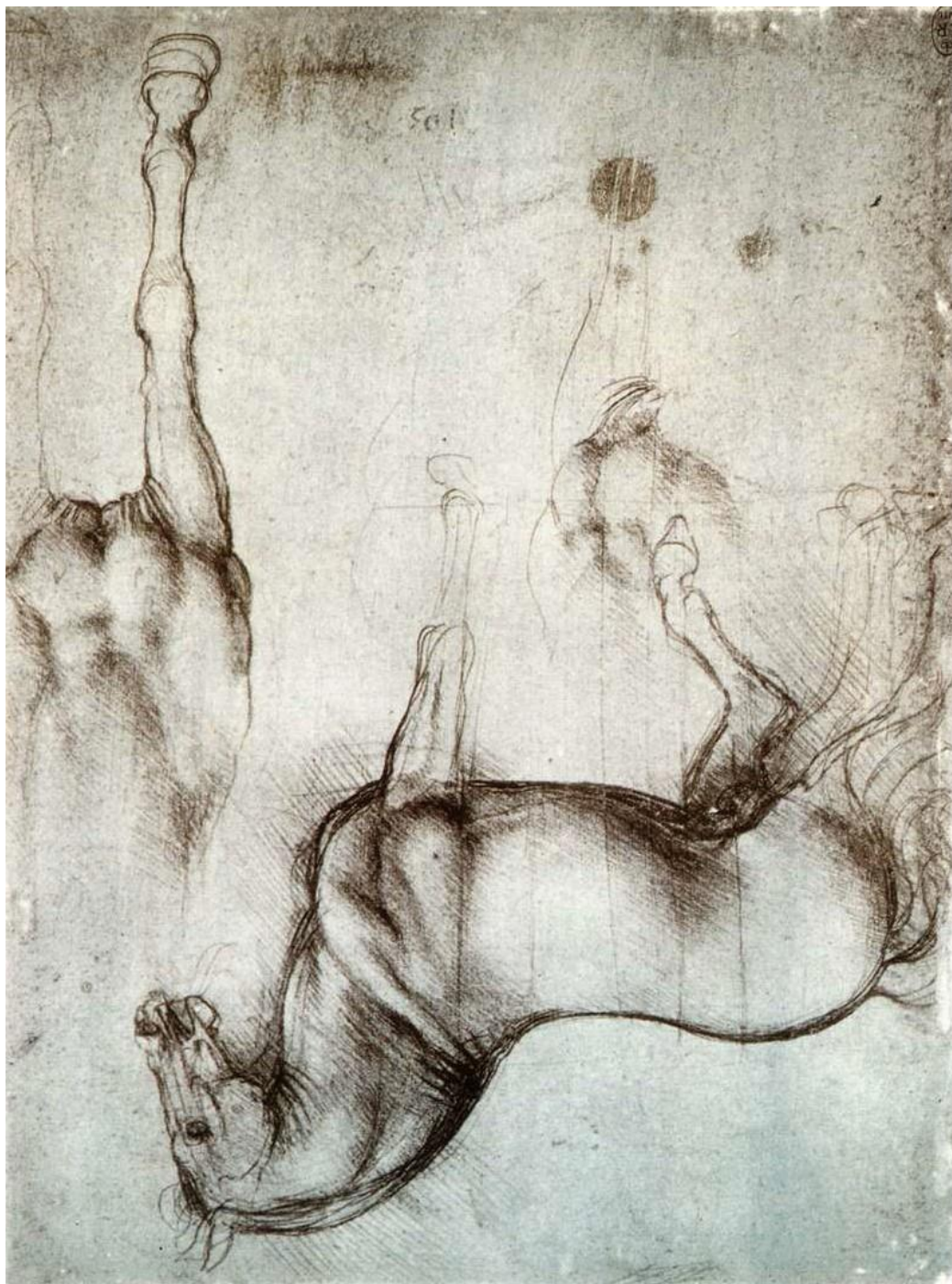
1. Start with the first image. It's upside down in the book and you will draw it upside down. Do not turn it around. Place the upside down copy next to the blank space where you are drawing.
2. Start anywhere *inside* the drawing. Try to avoid an overall outline to start. If you start with the outline 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.

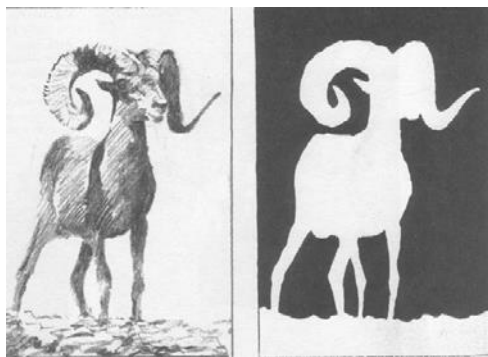
Module 3 Exercises 15-20

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.

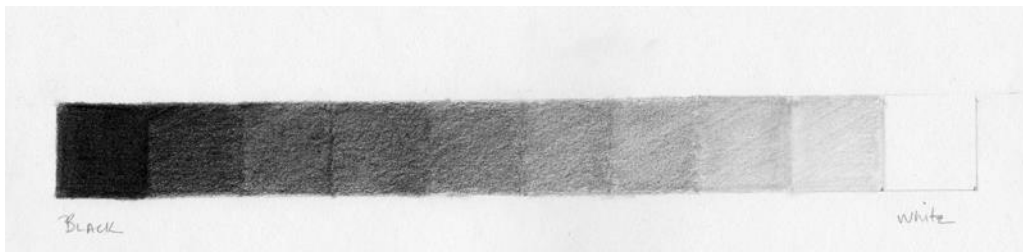
VA:Cr2.3.7: Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

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.

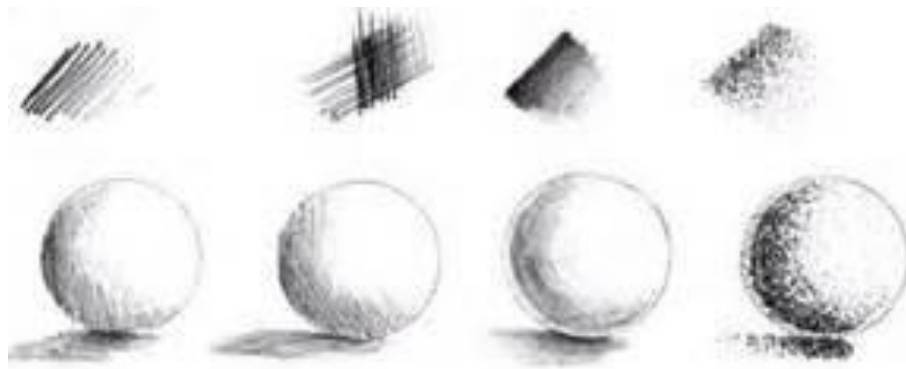
Materials

- 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 did 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:
<p style="text-align: center;">Chose 10 vocabulary words from the lesson and/or the glossary to include in your writing:</p> <p>1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____ 7. _____ 8. _____ 9. _____ 10. _____</p>
<p>Introduction</p> <p><i>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.</i></p> <ul style="list-style-type: none"> ▪ 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

M1 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?

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?

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?

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.