



Learning to Draw

Larger

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Part 1-Topic

1a. Learning Statement

Students at Borah High School in Boise Idaho will learn to draw larger and through experience and mastering the drawing skills, they will learn why it is important and useful in the future.

1b. Audience description

The students are attending Borah High School in Boise Idaho. There are 78 total students in the drawing one classes. The survey was a pool of 23 students where eighteen or 78% of the students are in 10th grade, two or 8% are in 11th grade, and 3 or 13% are in 12th grade. The class meets five days a week for fifty-five minutes for a total of 275 minutes per week. Drawing one is held three times during the day and is an elective class with 96% of the students in the survey stating they like to draw with one student stating “sometimes”. The hypothesis that was originally deduced was that since technology affects our society and culture, for instance, students are utilizing their cell phones and computers more, high school students are drawing smaller artwork.

Part 2-Analysis Report

2a. Needs Assessment Survey

I first audited all three drawing classes. I wanted to see what was being done, and if I noticed any drawing issues with the students. I spoke with the Drawing One instructor, the SME (Subject Matter Expert) on the phone afterwards, and we both agreed that kids were drawing smaller; usually, the item was drawn on half of an 8.5” x 11” piece of paper. The drawing classes are held in two different rooms, one being an art drawing class room, and the other being the ceramic room. The survey was given on another day, a week later, 7th period in the drawing room. Since there are no computers nor tablets in these drawing rooms, a survey handout was passed out to the 23 students.

The survey, comprised of nineteen questions, was designed to gauge basic demographic information of the students, their learning style, their previous experience drawing, how they usually got their ideas to draw, if they had used a drawing software program, what they liked to draw, what they normally looked at when they drew, how many hours they used technology to find ideas to draw, three questions on how many times they draw from phone, computer and actual life-size objects, and another three questions on scaling drawing items.

The survey can be accessed in Appendix A.

2b. Needs Assessment Data

The needs assessment data reflects the demographics, students’ prior knowledge, and their physiological and cognitive abilities, and drawing skills.

Please see results Appendix B.

Assessing Learning to Draw

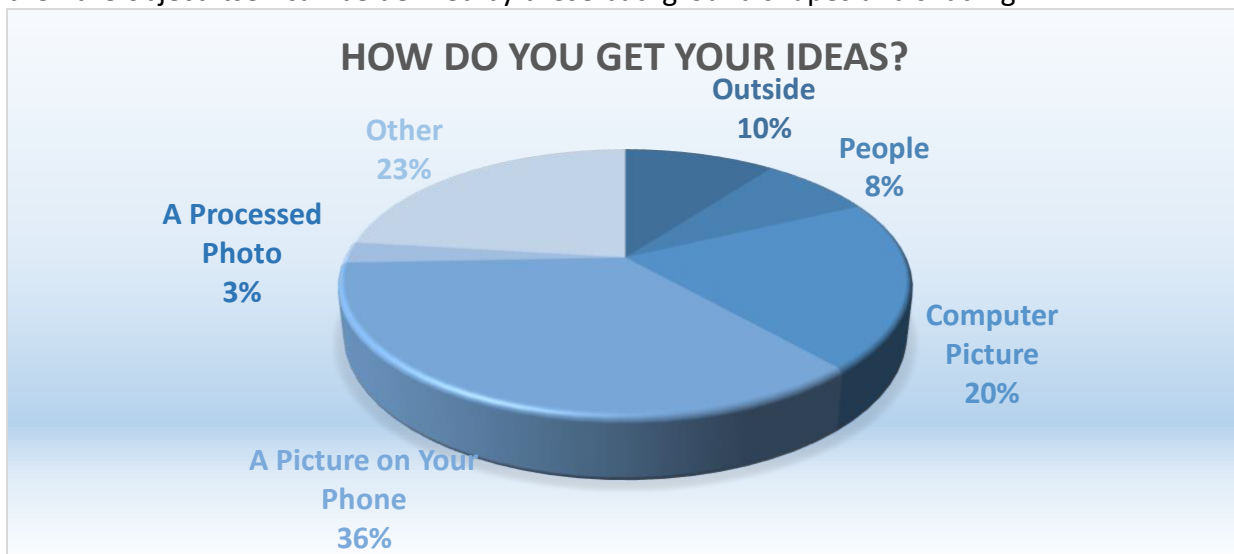
2c. Analysis of the Learners

Learners' Learning Style

In the survey, it was asked “Do you like working with your hands better than your head?” Responses were split 52% to 48% respectively. The survey results signal a wide variety of learning styles for these learners. Yet drawing is as much as a mental game as an observational game. Both the right side and the left side of the brain are needed, but as Will Kemp (2016) stated, in the article, *The 3 reasons why you can't draw (and what to do about it)*, “To see like an artist you have to learn to make a **cognitive shift** from left brain to right brain.” The answers to this question indicated respondents were a mixed group of individuals with diverse learning preferences.

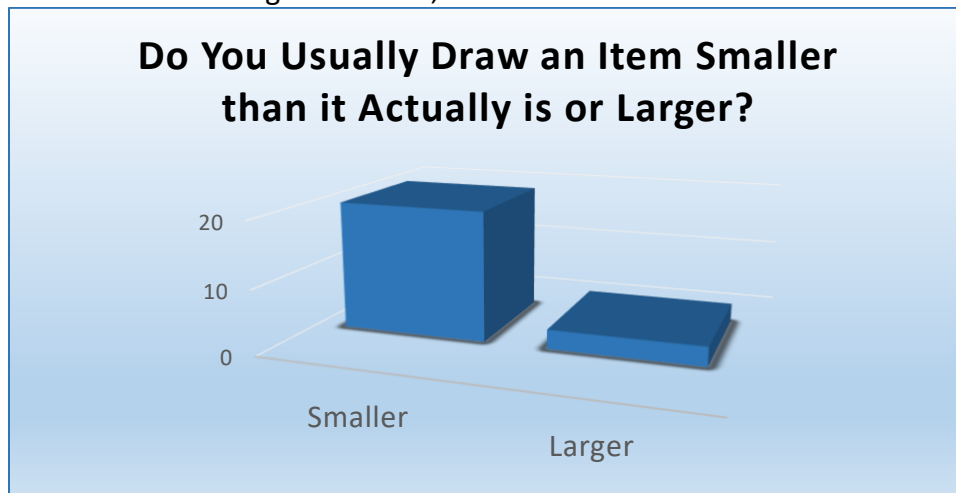
“If you were going to draw, how do you get your ideas; for instance, what do you normally look at when you draw?” This question was designed to evaluate how responders approached drawing, and to see if technology was a big environmental factor. The results from the survey was a picture on your phone came in at 36%, other category at 23% which included meaning images from their mind, a computer picture came in at 20%, outside came in at 10%, people at 8%, and a regular photograph came in at 3%.

It is much easier to try and draw an image the same size as the picture on their phone than to enlarge it. In complex compositions, including the human form, one strategy is to map out the larger shapes of images first and then focus on the details later. If the shape initially is incorrect, it will always be perceived as incorrect or something wrong to the viewer. Getting the series of lines and shapes in the right proportions is critical in seeing the space and the object. Sometimes, the rest of the object is drawn by not drawing it, and the picture on the phone can be a detriment. When the artist sees the shapes around the object and draws these shapes, then the object itself can be defined by these background shapes and shading.

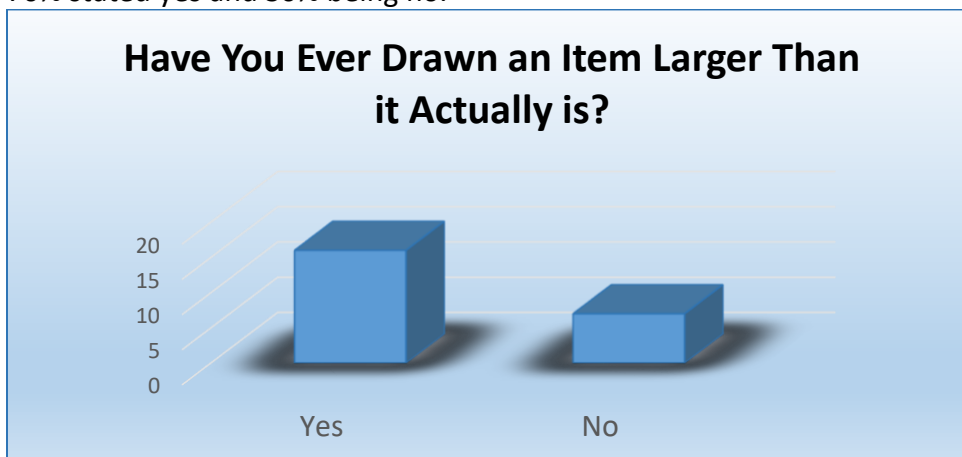


This new generation of learners “thinks and learns differently than previous generations”. (Ertmer & Newby, 2013, pg. 65) By understanding the ARC’s Model of Motivation, perhaps, a higher-order of thinking can be facilitated.

One on the main questions in the survey is how they usually drew items. One question was “Do you usually draw an item smaller than it actually is or larger? Eighty-three percent stated they actually draw it smaller than larger compared to 17% which stated they drew it larger. Some believe there are psychological factors of drawing a small piece of artwork. Some assume when a student draws small it is due to a lack of confidence, yet drawing larger can significantly improve the student’s artist abilities over time. One of the current conventions is a process of simplification by which forms and images are created and manufactured by an artist. The technique relies on seeing the shapes that create the objects. Of course, it is still the manner and method the image is created, and this will be based on that individual’s perceptions.



The next question of “Have you ever drawn an item larger than it actually is? “; the results were 70% stated yes and 30% being no.



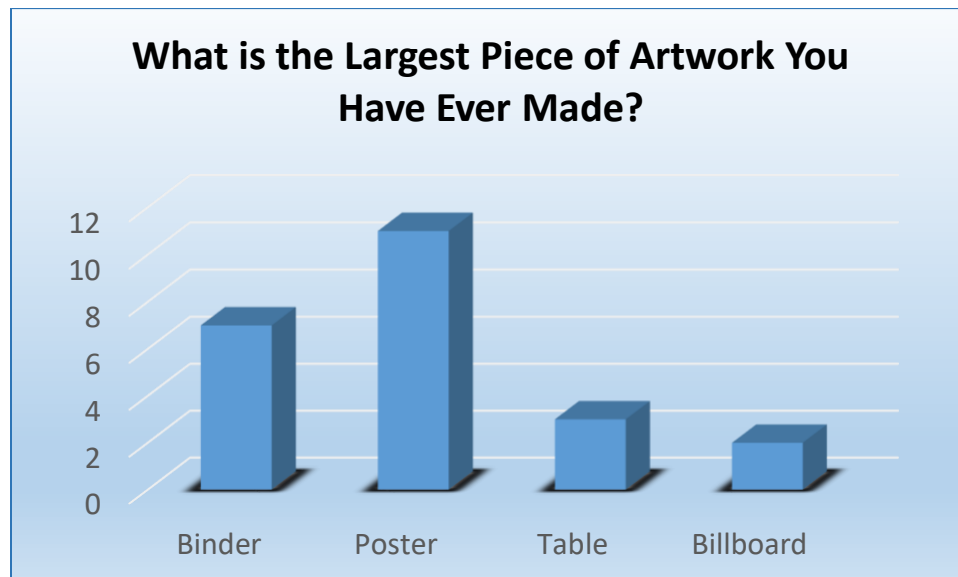
This question still shows the relevancy of the effects of technology on this generation. Remember that 56% of the students draw from a phone or computer which normally cannot represent the actual size since we are limited to the size of the screen. For instance, if you are drawing a body, landscape, dog, house, etc. the computer screen cannot represent their true size. To get an actually representation of a person’s body, the screen would have to be five to six feet tall; only if the object is smaller than the screen can the actual size be represented and

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usually the setting or contextual background is lost. Therefore, it is almost a given that most students would have to draw an item larger than it is since over half of the students state they use digital media to get their ideas.

Students do not always get a lot of practice drawing in large-scale or life-size. When the student needs to map out the large shapes first especially in large dimensions, a new challenge occurs. “This task requires students to plot out where their general, larger shapes are going to go first.” (Christenson, 2017, p. 4) When a student draws small they don’t always grasp the concept of drawing shapes. Moreover, when a student draws small, it is harder to change the part that might be incorrect or the wrong size. One of the fundamentals errors in drawing is “failing to look at what you are drawing... Many students attempt to draw things the way that they think they should look, rather than the way they actually *do* look.” (Amiria, 2017, p. 1)

To further assess students’ abilities and obtain information regarding students’ previous knowledge, the survey contained the question, “What is the largest piece of artwork you have ever made?”



A Poster came in at 48%, a binder came in at 31%, a table came in at 13%, and a billboard at 8%. This inferred that the students could and had the confidence to go large, but perhaps, they did not have the ability or the need to create a larger piece of artwork.

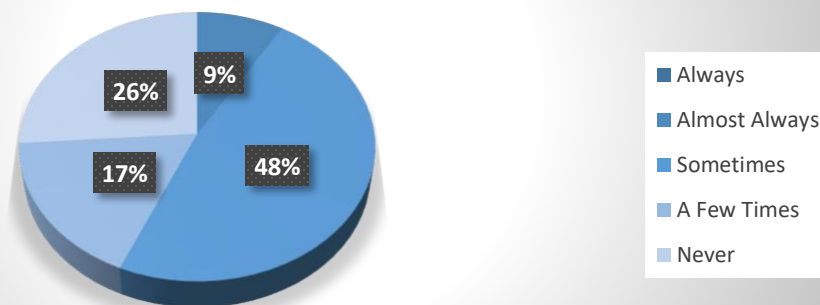
This question “Have you ever drawn something that is scaled to actual size?” gives an insight on the skills that the students have been taught.

Have You Ever Drawn Something that is Scaled to Actual Size?



Sixty-one percent state they have never drawn something to actual size. Therefore, techniques and knowledge first needs to be obtained to acquire a foundation in order to be able analyzing shapes and measuring proportions. A grid or utilizing a technical aid can be useful to draw something actual size.

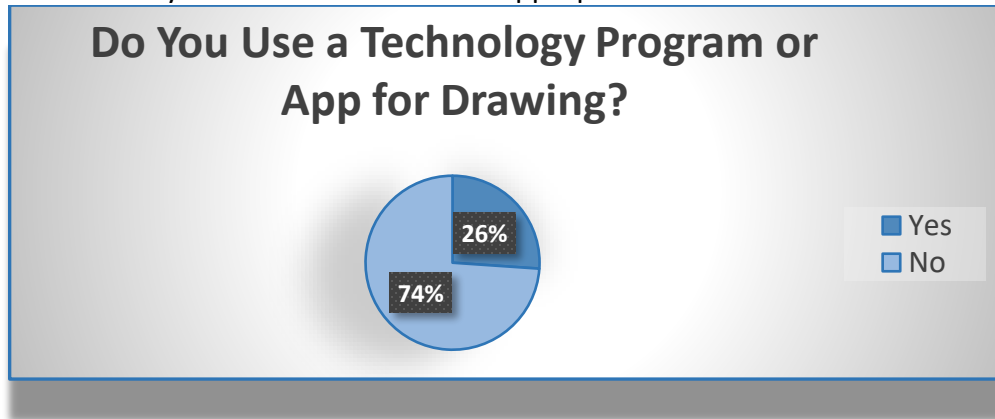
How Many Times Have You Drawn from an Actual Life-Size Object?



When asked this question in the survey “How many times have you drawn from an actual life-size object?” Twenty-six percent said never, 17% state a few times, 48% state sometimes, and 9% say almost always. According to Barber (2008) she states, “One invaluable practice is to draw regularly from life. That is, drawing the objects, people, landscapes and details around you. These have an energy and atmosphere that only personal engagement with them can capture. Photographs or other representations are inadequate substitutes...” (p.12)

Another question was “Do you use a technology program or app for drawing? This gauged the students constructivist skills in combining drawing with technology. Seventy-four percent of the students stated that they had not used an app for drawing compared to 26% stated they had. Implementing strategies of online cognitive presence, social presence, and teaching presence with technology in supporting student learning did not seem like the most viable option at this point in time. The question of “How many hours in the day do you use technology to find ideas, i.e. like your phone?”. The average time spent was two hours a day. As the students’ skills in drawing increases, drawing software perhaps can be utilized in the second or third drawing class, but currently, technology skills and cognitive abilities in a majority of students seemed

low and computers were not located in the two rooms that drawing one is taught. Therefore, the current synchronous instruction is appropriate.



Demographics and Prior Knowledge in Drawing

Determining what the students are likely to know coming into the course and how well they know it is a difficult task since 52% stated this was their first drawing class, and only 52% are born in Idaho which means 48% came from another state or country. Therefore, starting at the beginning or reasonably assuming that they don't have any skills and experience outside the drawing discipline might be a good idea.

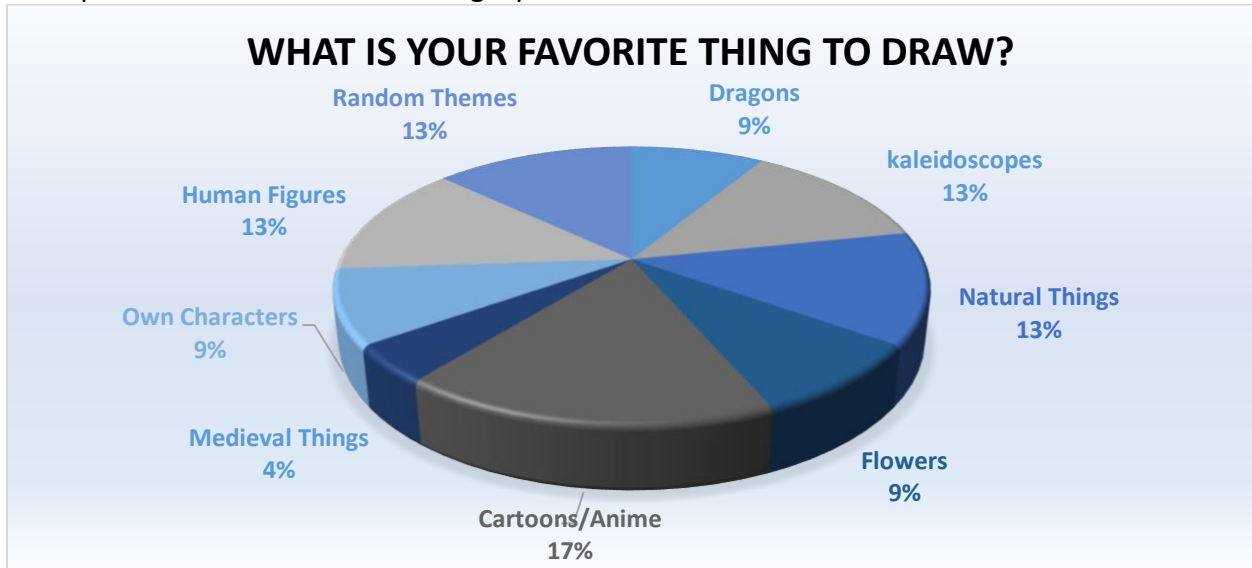
Even though some of the students might have covered some of the drawing topics earlier in their life; hopefully, by designing the courseware constructively and having them apply particular skills and knowledge, these students will be kept engaged. Again, as in most skills, practice is very important. Yet, if some of the students seem they have mastered a core skill, they can perhaps become a mentor to another student. Currently, the instructor does a pretest to establish a base-line of the students existing skills. They are timed 10 minutes to create each of the three drawings, and the teacher lets them draw for one full class; the instructor then puts the drawing away till the end of the semester to compare where the students have started from to where they have improved their drawing abilities at the end of the semester.

Please see Appendix C.

Physiological and Cognitive Abilities

The Physiological and Cognitive Abilities for some of the students is also another challenge when devising or changing the curriculum. I observed a minimum of seven to eight students in each class with physiological and cognitive disabilities. Three or four with mental disabilities with attention and focusing issues; therefore, the instructional material needs to be kept short. Boise has had a large influx of refugees, and a large amount attend Borah High School. Quoting, Mrs. Chojnacky, the SME, "They have difficulties understanding a lot of written instruction, but do understand imagery, demonstration, etc. Many students understand simple step by step directions; however, EL students need more scaffolding. It is sometimes challenging to create, recreate, demonstrate more than once; to grade, and reteach for the lower level learners because they don't understand the English language."

The question of “What is your favorite thing to draw?” was designed to assess what the learners liked to draw as a motivator; the most common was cartoons/anime at 17%. Random themes, human figures, kaleidoscopes, and natural things all were weighted at 13%, and dragons, flowers, own characters, percentages were at 9%. Medieval things weighed in at 4 percent. Three responded with a variation of the response “I think of them” and these answers were put in the random theme category.



2d. Analysis of the Learning Context

The learning context is a large classroom; the classroom uses long tables instead of individual student desks; therefore, if the student sat on one side, the desk could accommodate large sized drawing paper. Newsprint, 24" x 36" could be used on the table for each student. There is a PC for the teacher to use and projector that can be used to deliver instructor material and to display presentations. But, there is not computers for the students. The class is held usually at the same time and the same location every day. It is an instructivist setting, a directed learning environment, where the instructor is present and guides the learners' performance in a practice situation. As I stated before, there are 78 students in the three drawing classes. The drawing class where two of the Drawing One classes are held has two light boxes, a large paper cutter, an art library, and many supplies in the supply cabinet. In the ceramic classroom where the other drawing class is held, the teacher stores large envelopes with information and handouts. In both classrooms, there are many poster ideas or artwork on the walls and a table to demonstrate the techniques.

An outline for Drawing One is provided in Appendix D.

2e. Analysis of the Performance Context

The drawing class is an elective class that fulfills goals and objectives established for the [Visual-Arts-Grade-9-12 grade in Idaho](#) or the URL for the standards <http://tinyurl.com/y85zlvsw> can be used as the link. In a shallow sense of where will the students be able to use these skills in the real world, it could be said the students could use it for science and history projects, in future jobs such as architect, interior and fashion design, and science. But, on a deeper level, drawing requires the ability to switch from left-brain functions like language, counting, logic, etc. to right-brain mode nonverbal, spatially oriented, intuitive skills. It teaches the student to slow down enough to really observe something, focus on something, which is a prerequisite for a kind of “reporting”, for instance, listening to a sonata, smelling a new perfume, or recording a car wreck. To draw is to be observant and be aware, to "draw what you see" you have to see first. Then, the student has to problem solve by recognizing spaces, calculating proportions and angles, and judge light from shadow. Every part of the picture has some relationship to every other part of the picture which is analogous to most things in life. Drawing teaches students the tools of comparing, contrasting, and evaluating parts of the picture with other parts *within* that picture. The student utilizes an unconscious skill. This skill focuses on comparing, contrasting and evaluating images. Then, the student puts together these images and compiles the information to portray an idea or a scene from his imagination.

2f. Analysis of the Content (Flow Diagram)



Part III – Planning

3a. Rationale

Although value, form, line, shape, texture, perspective, positive and negative space, perspective, and composition are taught in Drawing One at Borah High School, the constructivist approach of applying these concepts can be ascertained better by drawing larger. The connectivist approach can be obtained through the relationship of drawing and the student's environment. When the student is able to see the object sitting directly in front of them, there is a plethora of benefits. The wealth of visual information such as changing light conditions, rich textures, views of the subject from alternative angles and information from other sense are incorporated to name a few. This skill is needed to learn to draw realistically. As Barrington Barber states in *The Complete Book of Drawing Skills*, "These have an energy and atmosphere that only personal engagement with them can capture." (p. 12) It is an instructor-led class with a large group of students. The students participate in synchronous discussions, and are assessed on their work.

Drawing can be the easiest way to convey an idea; we are visually wired. As revealed by Merieb and Hoehn in the book *Human Anatomy & Physiology 7th Edition*, "70% of all your sensory receptors are in your eyes" and as Semetko and Scummell, (2012) stated "we can get the sense of a visual scene in less than 1/10 of a second." Moreover, it has been found that by using visual elements, the audience can retain the information more effectively. From a scientific perspective, images are stored into long-term memory whereas words are stored only in short term memory. Besides students learning to use their motor skills that further develop their cognitive development, Drawing One takes a constructivist, synchronous approach of hands on learning and actively participating in class. The student has to apply higher order thinking skills as the learner is an active participant while the instructor guides the course.

After analyzing the students and their behaviors, it was noted that students were drawing smaller in class. The hypothesis was that due to technology, i.e. usage of phones and computers, affecting society and their culture that students are drawing smaller. One of the issues with drawing smaller is that many students start with a tiny detail, for instance, the eye on the face and then gradually add the rest of the image, ending up with a drawing that is badly proportioned, poorly laid out, or the object just doesn't fit on the page. If the student can see the big picture, see the background, and include the composition of the drawing, the larger shapes can be mapped out getting the proportions correct and then focus on the details later. Students don't always grasp this important concept, especially, when they are drawing small. When students are asked to draw something in a larger size, the task requires the learner to plot out where the large shapes are located. In other words, the student needs to approximate the basic forms before adding in details to insure the proportions are correct. As a result, the student needs to use problem solving skills and recognize the negative and positive space, while making sure to check which points line up by calculating the proportions in relation to the things that are beside it.

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One of the fundamental errors that a student makes in drawing is to not really look at what they are drawing. The student draws things the way they think the object should look, rather than how the object actually does look. Consequently, for example, a chair has four legs all the same size, but depending on the angle of that chair the learner might only see three of those four legs, and the closer leg can look longer or shorter depending on the angle. But, in order “to see to draw” the learner has to be a connectivist especially in drawing people, objects, landscapes and details in life that surround the student connecting the surrounding objects to each other.

Besides, the student learning to better use their psychomotor skills that further develop their cognitive development, this Drawing One lesson takes a constructivist, synchronous approach of hands on learning. In general, the student is an active participant in class, and applies higher order thinking skills as the instructor is just the guide.

In the first 15 minutes of the class, the techniques and terms can be explained using a supplantive strategy. For instance, the instructional slides depict a supplantive scaffolding strategy of figuring out the body shapes when discussing the human form or the vocabulary terms described in an instructivist approach at the beginning of class; but, nonetheless, a generative strategy will be applied with a hands-on approach as the value, shape, form and composition knowledge is acquired.

A generative learning strategy will be applied to engage the learner in active participation and process information in a face to face setting in a formal drawing class environment. By roughly sketching outlines of the major forms, a higher probability that students will get the proportions right, before they add the details will most likely occur. Using a generative constructivist approach, problem solving skills have to be used as the size of every object is estimated in relationship to the things that are beside it. By taking advantage of an actual model and drawing large using a 24" x 36" newsprint, the student can create "the material in whatever manner that works best for them"; the student can "control the sequencing and pace of instruction, self-monitor-their own understanding, and transfer the knowledge to new contexts." (Larson & Lockee, 2012, p. 162-163)

3b. Learning Objectives

Grid/Proportional Divider

1. Given the vocabulary at the start of the class, presented in class, students will be able to use the terms in a variety of ways.
 - 1.1: Students will practice and be able to apply the technique to drawing
 - 1.2: Students will be able to identify and explain how the term has been applied to his/her drawing.

2. Given large grid drawing paper, 24" x 36", or a proportional divider with large drawing paper, the student will create a set of guidelines.
 - 2.1: Students will establish guidelines in relationship with the other objects on the page.
 - 2.2: Students will position the elements correctly on the grid paper.

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- 2.3: Students can determine and produce the correct size and proportions on the grid.
- 2.4: Students will be able to see the relationship of the size and shapes of the images within the artwork.
- 2.5: Students will understand the proportions of the objects.
- 2.6: Students from the understanding of proportions will be able to accurately draw the contour lines.

Object in Front of the Student/ Model/Outside Scene

- 3. Through drawing larger on a 24" x 36" piece of paper, the students will compose their drawings.
 - 3.1: Students will learn how to use the right side of the brain by drawing a model or life-size mannequin.
 - 3.2: Students can compose what they see instead of by thinking what it should look like which in turn will show a more realistic drawing.
- 4. By drawing outside subject matter as a tree or buildings, the learner will demonstrate an understanding of perspective.
 - 4.1: Students effectively conveying perspective showing objects are further away they appear smaller.
- 5. Given a life-size model in front of them and a 24" x 36" piece of paper, students will be able to demonstrate the use of shading, shapes, and forms.
 - 5.1: Students will analyze and design the composition of the drawing utilizing the whole 24" x 36" piece of paper.
 - 5.2: Students will be able to evaluate dark and light tonalities demonstrating value in the drawing.
 - 5.3: Students will identify, recognize, and illustrate proportion, forms, negative & positive space, and composition.
 - 5.4: Students will arrange and compose the objects on the page.
 - 5.5: Students will demonstrate that all edges in a drawing are shared edges.
 - 5.6: Students will recognize the shapes within the objects.
 - 5.7: Students illustrate and interpret the edge of the subject by utilizing different tonal values instead of lines.
- 6. Given a human form and a large drawing paper, students will examine the drawing utilizing problem-solving skills when composing the human form.
 - 6.1: Students will have knowledge and an understanding of the construction and structure of the human form.
 - 6.2: Students will practice problem solving skills to transcribe three -dimensional information into two dimensions.

Note: The school standards that are applied are Reference 9-12 v 3.1.1, the performance objective of creating drawings using a variety of black and white drawing media, and drawing techniques will be achieved. Additionally, this change in curriculum will fulfill performance objective of using a variety of images and subjects in the creation of finished drawings utilizing the standard reference 9-12 V 3.3.2.

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3c. Matrix of Objectives, Bloom's Taxonomy, and Assessments

The Knowledge Dimension	Objective Number	Bloom's Taxonomy	Scaffolding Strategy Used	Type of Assessment
Factual Knowledge	1	Remember	Supplative	Formative Assessment
Factual Knowledge	1.1	Recall	Supplative	Self-Assessment
Procedural Knowledge	1.2	Apply	Generative	Self-Assessment
Procedural Knowledge	2	Create	Generative	Self-Assessment
Procedural Knowledge	2.1	Produce	Generative	Summative Evaluation
Procedural Knowledge	2.2	Construct	Generative	Self-Assessment
Meta-Cognitive Knowledge	2.3	Compose	Generative	Self-Assessment
Factual Knowledge	2.4	Interpret	Generative	Self-Assessment
Procedural Knowledge	2.5	Illustrate	Generative	Self-Assessment
Conceptual knowledge	2.6	Identify	Generative	Self-Assessment
Procedural Knowledge	2.6	Demonstrate	Generative	Self-Assessment
Procedural Knowledge	3	Compose	Generative	Self-Assessment
Procedural Knowledge	3.1	Evaluate	Generative	Self-Assessment
Conceptual knowledge	3.2	Compose	Generative	Self-Assessment
Conceptual Knowledge	4	Comprehend	Generative	Self-Assessment
Procedural Knowledge	4.1	Demonstrate	Generative	Self-Assessment
Procedural Knowledge	5	Demonstrate	Generative	Self-Assessment
Conceptual knowledge	5.1	Analyze	Generative	Self-Assessment
Conceptual knowledge	5.2	Evaluate	Generative	Self-Assessment

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Conceptual knowledge	5.3	Recognize	Generative	Self-Assessment
Procedural Knowledge	5.4	Design	Generative	Summative Evaluation
Meta-Cognitive Knowledge	5.5	Arrange	Generative	Self-Assessment
Factual Knowledge	5.5	Identify	Generative	Self-Assessment
Procedural Knowledge	5.5	Illustrate	Generative	Self-Assessment
Factual Knowledge	5.6	Recognize	Generative	Self-Assessment
Conceptual knowledge	5.7	Interpret	Generative	Self-Assessment
Procedural Knowledge	5.7	Illustrate	Generative	Self-Assessment
Conceptual knowledge	6	Examine	Generative	Self-Assessment
Procedural Knowledge	6.1	Create	Generative	Self-Assessment
Conceptual knowledge	6.2	Solve	Generative	Summative Evaluation
Meta-Cognitive Knowledge	6.2	Assess	Generative	Self-Assessment

3d. Arcs Table

ARCS Motivational Strategies Plan	
Attention	
A1. Perceptual arousal	
The instructor will show works of older artists and how shapes, gestures, shading were utilized.	
A2. Inquiry arousal	
The instructor can stimulate an attitude of inquiry by letting them in a large format draw and apply the concepts to what the	
the learner likes to draw	
A2. Variability	
The instructor can maintain their attention of drawing larger by alternating the subject matter from a model, an outside source, an animal, etc. The learner is encouraged to express him/herself.	
Relevance	
R1. Goal Orientation	
The instructor will define the goals of training to the learners, and use analogies and examples of other pictures to establish relevance.	

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<p>The learner will have already covered the concepts of composition, form, shapes, perspective, right vs left side of the brain,</p>
<p>proportions, tonalities, problem solving, textures, and positive and negative space which will allow the learner to establish a connection with this information, expanding their knowledge base and practice and create using this information.</p>
<p>The learner will see the generative strategy and self-assess when they apply the concepts in drawing larger.</p>
<p>R2. Motive Matching</p>
<p>The instructor will define the goals of training to the learners and provide motivational open questions that can focus, enrich, personalize, and focus the learner's ideas</p>
<p>The learner will have already covered the concepts of composition, form, shapes, perspective, right vs left side of the brain, proportions, tonalities, and textures.</p>
<p>The learner will be able to pick their animal to draw and outside stimuli.</p>
<p>The learner will practice, hands-on, a generative strategy, when they apply the concepts in drawing larger.</p>
<p>R3. Familiarity</p>
<p>The instructor can show how by drawing larger and being able to edit the learner's mistakes and utilizing composition, form, shapes, perspective, right vs left side of the brain, proportions, tonalities, problem solving, textures, and positive and negative space the student can apply the concepts to anything they want to draw, including conceptual plans for a job, an artistic drawing or to convey an idea.</p>
<p>Confidence</p>
<p>C1. Learning requirements</p>
<p>The instructor will have the student keep their drawings in order for the learner to see the progression of their drawings</p>
<p>C2. Success opportunities</p>
<p>The learner will be able to experience what some call the "flow", when you are in a mental state and are fully immersed in an activity. The learner will be able to see the difference when they apply the concepts to their drawings, and the learner knows in advance what exactly they are to achieve.</p>
<p>C3. Personal control</p>
<p>The learner will have control based on their efforts and abilities through hands-on practice.</p>
<p>Satisfaction</p>
<p>S1. Natural consequences</p>
<p>The learner sees the progression of their drawings and a sense of achievement is acquired.</p>
<p>S2. Positive consequences</p>
<p>The learner can have satisfaction both intrinsically or extrinsically, and the learner will be able to see the progress in their drawings, mastering the skills while being engaged creating their own master piece.</p>
<p>S3. Equity</p>
<p>The instructor will review with the learner what was learned and how it was applied. The instructor will utilize questions and critique affirmatively the skills and discovery which should encourage learning without discouraging the participant.</p>
<p></p>

3e. Instructor Guide

Introduction

1. To gain attention the instructor will inspire the students with drawings from some of the master artists such as Leonardo da Vinci, M.C. Escher, Michelangelo, Rembrandt, and Carl Rungus. The instructor can utilize [slides 1, 2, 3, and 4](#).
2. The instructor explains the issues with drawing smaller. The instructor will demonstrate that students usually start with a tiny detail, for instance, the eye on the face and then gradually add the rest of the image, ending up with a drawing that is badly proportioned, poorly laid out, or the object just doesn't fit on the page. The instructor can use the white board to demonstrate this concept. By utilizing a grid or proportional divider, a set of guidelines can be established on how the objects should be positioned with a layout. The grid helps determine and define the proportions. The instructor needs to explain why the proportions are critical for the object to visually look correct. The composition and the objects within the environment, negative and positive space, and how the edges of one object can define the object of the next. The instructor will explain how the edges of the subject can be define by the intersection of two different areas of tonal values instead of lines. By drawing larger, proportion, shading, negative & positive space, and composition is brought to the forefront and can't be ignored.
3. The instructor needs to explain that at first the learner might be frustrated as they learn to utilize their right brain instead of their left. The student should recall the instructor already talking about this fact. But, as the student learns to "see", their skills will increase. By drawing larger, the instructor needs to reiterate that there is no judgement only guided support as the student's errors might seem to be more pronounced at first.
4. The instructor will explain that from this point on the student will be utilizing grid paper that is 32" x 24" or 32" x 24" newsprint or 18" x 24" drawing paper. The instructor will provide an overview of the learning activity, reviewing gestures, the quick energetic sketch, and the fact that the student will be drawing them large. The instructor will explain and demonstrate the grid method or proportional divider, state how drawing large or actual-size, the concepts such as shading, form, proportions, perspective, and shapes will be applied to drawing an animal and then applying their skills to drawing the human figure. The last activity, will be to be drawing outside in the environment practicing perspective, composition, and negative and positive space.

Body

1. To stimulate recall of prior knowledge, the instructor will utilize the Vocabulary Words and concepts used prior in the course. A link to the Vocabulary Words can be found at <http://tinyurl.com/yasf3l3n> . The instructor can give a quiz on the concepts and have the students study the above document for a formative assessment.
2. Have students start drawing gestures on large newsprint paper; [slide 5](#) in the learning materials can be used if subject matter can't be placed in front of the students.

3. The instructor will illustrate and explain grid drawing. The teacher can project the grid on the white board or smart board for the students. The instructor will take the drawings of hands and the students will grid the hand drawing out on a piece of paper.
4. While applying a grid method, each student will transpose the [hand drawing](#) up on to the Smart Board or white board; each filling in a large grid square. If they are having trouble, they can call up another student for two minutes to help them.
5. The instructor will pass out proportional dividers and have the student watch the [video on proportional divider](#) by Jason Morgan in order to teach landmark points in the drawing.
6. The instructor will explain and demonstrate how the students are to draw an animal of their choice on a large 32" x 24" grid sheet.
7. Have students compose their own drawing of an animal on a grid sheet promoting active mental processing.
8. The instructor will then direct the students to the learning material [slides 8-15](#). Discussing how form, shape, shading, proportions, composition etc. apply to drawing the human figure from a mannequin or model.
9. Have students apply the concepts; the instructor will support the students as needed on creating the human form on a large 24" X 36" paper.
10. The instructor will leave the [slide up on proportions](#).
11. The instructor will review perspective with the students, drawing balls on the white board smaller as if they are farther away towards the horizon and larger when they are close up.
12. The instructor will have the students draw outside objects where they can apply composition and perspective on a slightly smaller 18" by 24" piece of paper.

Conclusion

1. The instructor can do a formative evaluation on the [Vocabulary Words](#).
2. The instructor will grade students on their individual progress from their initial drawing to applying the concepts and composing and designing their end drawings.
3. The instructor will use a [summative evaluation using the grading rubric](#) in deciding how each student did when apply the drawing to the grid on the Smart Board or WhiteBoard.
4. The instructor will have students self-assess their own work, and number them in a large folder on which drawing they think is best.

5. Towards the end of the course, the instructor will have students discuss and critique a large drawing of their choosing with each other in a constructivist environment, and write a short paragraph on a separate piece of paper regarding the drawing they assessed. The students will review their colleagues work, answering the questions of what they did well and what they could improve on. Afterwards, students will turn the paper in at the front of the class.
6. The instructor motivates and inspire students by displaying the drawings in the hallway.

3f. Learner Content

3f.1 Learning Materials (see Appendix F)

After defining, analyzing, and demonstrating the concepts to the students, the learning material can be recalled further by drawing larger, utilizing drawing concepts and by being illustrated in the learning materials in the slides. The URL to the slides is <https://tinyurl.com/y8tk9kgy>. In order to utilize a proportional divider to create accurate proportions, the URL to the YouTube video on proportional divider is <https://youtu.be/IV7lbMghrs0> called *How to Draw Anything-Drawing Accurately-Proportional Dividers-Jason Morgan*. The Vocabulary Words are also provided in Google Docs, URL <http://tinyurl.com/yasf3l3n> , and the rubrics on grading the drawings is in Google Sheets, URL <https://tinyurl.com/yczew5vn> .

The Slides	Learning Material Provided
1-4	This slide is the introduction and is to inspire and motivate the students.
5	This slide is to get the students to explore drawing larger utilizing the concept of gestures. The instructor can use the skeleton gestures presented on the screen if a model is not present.
6-7	Slides three and four are Vocabulary Words that the instructor can review with the students having them recall and recite the concepts for drawing.
8-9	Slides five and six can be used for the grid method to have students construct and interpret the drawing into a large form. The hands are a good subject to have them construct on the SmartBoard or White board.
10	This is a picture of a lion done by Rembrandt. It is to encourage and reinforce the learners to apply the grid method to an animal of their choosing.
11	A slide on how to draw people by Robert Barrett exemplify how to manage the composition and figure.
12	This slide show how the grid method and by practicing measuring, applying landmarks, and proportions can help the learner draw the human form.
13	This slide shows how defining angles and shapes while utilizing grids and landmarks can help the learner to assess the relative distances between points.
14	This slide shows the learner how to clarify and define the subject matter.
15	This slide illustrates to the learner to check vertical and horizontal plumb lines on the subject.
16	This slide demonstrates the learner needs to connect the points in the drawing.
17	This slide reminds the learner to map the structure underneath to identify important landmarks in the figure.
18	This slide teaches the learner to analyze the edges and shadows that define the figure.

3f.2 Formative or Summative Assessment materials

As stated previous, generative strategies are fundamentally used in evaluating Drawing One courses. A formative assessment on the definitions of the concepts utilizing the Vocabulary Words provided, <http://tinyurl.com/yasf3l3n>, can done, but actually, learning how to apply, analyze, evaluate and create with those ideologies is a meta-cognitive process and is the ultimate goal. The learner utilizes an instructivist, connectivist, and constructivist approach in order to compose their drawing. A supplantive strategy, assessing the learner's performance by the instructor can be applied as students participate into drawing the object utilizing the grid method at the front of the room. [A supplantive rubric](#) can be found here. Nonetheless, a generative scaffolding approach needs to be utilized as students learn to utilize the concepts and self-assess their own work; the instructor grades with a summative assessment on the learner's individual progress from their initial drawing to applying the concepts and composing their end drawings.

3f.3 Technology Tools

There is only one computer in each classroom that Drawing One is taught. The technology is very limited, and students are from a diverse background. It can be said that there is definitely a problem with the "Digital Divide", and requesting students to utilize a computer would not be *fair* nor promote them to draw better. Thus, the instructor projecting slides and utilizing a computer and projector is the technology tools that are going to be used. I noticed some white boards in the supply room that can probably be put up to project onto in order to have the students draw larger using the grid method with the class, but otherwise, the technology in the class is very limited.

Part IV

4a. Evaluation Plan

The evaluation plan can be described by Donald Kirkpatrick's four-level system of evaluation, Level 1-Reaction, Level II-Learning, Level III-Behavior, and Level IV- Results.

I -Reaction

How did the learners react to the learning experience? Although slides were created to increase engagement of the students, students' reactions were also tested in the class by coming into the class and discussing composition and proportions. By explaining the importance of getting proportions correct in the drawing is critical as no amounts of detail or shading will make the subject matter look correct if the proportions are not correct. When the subject matter was presented, the students were already involved in their projects. Over half of the students stopped working on their projects and started working on drawing proportions of the small wooden human models once concept (2), explaining the issues with drawing smaller and starting with a tiny detail(s) causes with composition and (3), explaining the concept of using the right side of the brain was also discussed. After the relevancy of why drawing larger was explained, the attitude and motivation in the students changed; the students attempting to draw larger on the newsprint.

II -Learning

Did the participants acquire the intended knowledge and skills? The student's drawing is assessed utilizing the summative rubrics that is built to measure the intended drawing knowledge and skills. A formative assessment of the vocabulary words can be given from the vocabulary list documentation.

III -Behavior

To what degree the learner applies what was learned in his/her drawings?

Students drawing are kept in their folder and compared, tracking the students' progress. Students' performance is rewarded by having the drawings published in the hallway and viewed by their peers. Although deep learning or meta-cognitive skills will be harder to measure, the problem-solving skills that are gained can be transferred to many facets of life. Nonetheless, since the students are High School students, the information that is taught can be applied to the new course. By putting their work in a folder, the performance throughout the class can be monitored and through their drawings, it can be apparent if the students are actually using what they learn.

IV -Results

Did the results from the lessons in learning the concepts affect the student's drawings to be more realistic and accurate? Did drawing larger increase and impact student's performance on drawing? The teacher does a pretest of having the students draw in 10-minute increments at the very beginning of the first class. (Appendix C) This is used as a benchmark to measure the students' progress. All the student's drawings are stored in a large folder. After these lessons, the results should be clearly apparent when comparing the first drawing with the last drawing in the student's folder. By holding onto the drawings, and the student's practicing the new skills and knowledge, the progress can be monitored in the drawings.

4b. SME Description

Mrs. Chojnacky holds a B.F.A., K-12 Secondary Art certification from Boise State, MEd with Technology from Lesley University, and an Advanced Occupational Specialist CTE Certification with Photography. She has taught since 1997, and she has been given many awards including Idaho Art Education Teacher of the year. The materials were discussed on Friday, December 1st. The materials were sent to the Subject Matter Expert (SME) via email Tuesday, December 5th.

4c. Evaluation Rubric

	Advanced (17-20 pts.)	Proficient (13-16 pts.)	Apprentice (12-6 pts.)	Novice (0-6 pts.)	Score
Determined the Need-Analysis of Audience and Integration of Knowledge	The paper demonstrates that the author fully understands the need, clearly, and has applied concepts of learning theories. The author has analyzed the audience and technology used.	The paper demonstrates that the author for the most part understands the need and has applied some concepts learning. The author somewhat analyzed the audience and technology used.	The paper demonstrates that the author, to a certain extent, determined a need and analyzed the audience and applied some learning theories. The author has somewhat analyzed the audience and technology used.	The paper demonstrates that the author did not understand the need, an analysis of audience needs to be performed, and somewhat integrated learning theories.	
The Design and Development of Information is in a usable format, information is used effectively, and learning materials are provided.	Author implements a clear and focused strategy in regard to the need, uses tools effectively, and finds information that directly fulfills the need. Author provides learning materials.	Author executes an appropriate strategy in regard to the need. Author solves problem by finding a variety of relevant information resources, but lacks learning materials.	Author executes an appropriate strategy in regard to the need, uses adequate information tools, but some information lacks relevance. Learning materials not provided.	Author uses information poorly and gathers information that lacks relevance, quality, and balance. The paper lacks learning materials.	
Use Information Effectively to Accomplish a Specific Purpose-Summative/Formative Assessments Provided	Author effectively creates and synthesizes information from a variety of sources, draws appropriate conclusions, and clearly communicates in detailed, designed, lesson plans to accomplish specific purposes. Author includes will designed Summative and Formative Assessments.	Author often uses appropriate information and evidence to support lesson plans to accomplish specific purposes. Author includes Summative and Formative Assessments.	Author often uses appropriate information and evidence to support lesson plans to accomplish specific purposes, lesson plans are broad. Author includes some assessments.	Author doesn't use appropriate information and evidence to support lesson plans to accomplish specific purposes, lesson plans are incomplete. Author did not include assessments.	

4d. Report of SME-

I've read through the entire paper since yesterday. You've put so much work into it. Great work! I would like to say that your learning statement is short and specific, your evidence is superb. You might want to 'bullet' your conclusions at the end for easier understanding.

I would like to add the new statement on page 8 - that suggests how visual the EL students learn. See your paper re-attached and go to page 8.

I would also like to restate that students will eventually feel more comfortable to draw using the grid method and/or basically practice until they are confident (see attached students and their portrait drawings [call them susie and jane - not their real names] of their portraits, drawn larger using a grid method.

I like your slides but don't know what part they refer to? Some of the Historically famous artwork shown in many slides (leonardo's and escher's) are drawn very small to fit into journals and portfolios. Check the artwork size when looking for ones to insert into your sides. Use Call-outs or Bold/bulleted points in your slides.

Hope my feedback helps. This paper is amazing! Good luck and best wishes.

Change made to slide 8:

“They have difficulties understanding a lot of written instruction, but do understand imagery, demonstration, etc. Many students understand simple step by step directions; however EL students need more scaffolding. It is sometimes challenging to create, recreate, demonstrate more than once; to grade, and reteach for the lower level learners because they don't understand the English language.”

4e. Response to Review

In response to Mrs. Chojnacky's review, I am glad she liked the paper, but I am not sure why the size of drawings should matter in the slides as a grid or a proportional divider could make the drawing any size to fit into journals and portfolios, smaller or larger. The slides I assuming she is referring to which she is not sure “what part they refer to?” are demonstrations of creating correct proportions, using a grid and plumb lines, shading, and form. Perhaps, using more call-outs or bold points in the slides would be a good idea; yet, an instructor should be able to explain and utilize the slides that are given, and should be able to speak on each slide presented. The conclusion could be bulleted instead of numbered; I will work on not being to *wordy* in the future, and adding clear bullet points to the slides.

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Appendix

Appendix-Drawing Grading Rubric

Graded Skills	3-4 pts.	2 pts.	1 pts.	0 pts.	Score
Following Directions & Technique	Met all the requirements showing understanding of technique. Composing well laid out. Grid is utilized if a requirement. Used texture and color to enhance the design. Worked independently. Used required knowledge and skill based on established criteria.	Drawing shows adequate understanding of technique. Project shows evidence of some planning. Worked independently most of the time and showed some initiative.	Drawing shows little understanding of technique. Project shows little evidence of planning and composition.	Made little effort to meet goals. Accomplished very little. Drawing incomplete or shows no evidence of understanding technique. No planning and lacks composition.	
Craftsmanship & Skill	Artwork is neat, clean and easy to understand. Drawing and composition works well. Technique is applied. Edges are smooth and refined and tones/shading is utilized.	Drawing is finished with most of the detail. Drawing shows minor flaws. Drawing was somewhat planned. Most edges use shading/tones. Composition with background was utilized.	Drawing finished with most detail. Drawing shows somewhat of an understanding of technique. Shading was applied in some areas. Shows evidence of copying other's ideas.	Drawing completed but does not show evidence of understanding technique. No attention to detail. No tonality or shading is applied.	
Creativity & Originality	Drawing was something of interest to the student and an original idea. Drawing was completely done by me. Technique understood. Evidence of detail and shading preformed. Composition well done.	Drawing was not completely original. Drawing was expressive and understanding technique is evident. Shading and detail was applied, but perhaps not fully understood.	Drawing was done quickly with little evidence of originality. Drawing technique seems to be followed, but shading and tonalities not added. Drawing shows evidence that technique is not fully mastered.	Drawing is incomplete or doesn't show that technique is understood. Drawing shows no evidence of originality. Design lacks many design elements. Drawing has minimal additional features and no attempt at originality.	

Appendix A

Survey---anonymous

Do you like to draw?

What is your favorite thing to draw?

If you were going to draw, how do you get your ideas; for instance, what do you normally look at when you draw?

a picture on your phone outside people computer picture a processed photo other:

Do you use a technology program or app for drawing?

How many times have you drawn from your phone? Always Almost Always Sometimes A few Times Never

How many times have you drawn from your computer? Always Almost Always Sometimes A few Times Never

How many times have you drawn from an actual life-size object? Always Almost Always Sometimes A few Times Never

Have you ever drawn something that is scaled to actual size? Yes No

Have you ever drawn an item larger than it actually is? Yes No

Do you usually draw an item smaller than it actually is or larger? *Circle one* smaller larger

How many hours in the day do you use technology to use for finding ideas, i.e. like your phone?

What is the largest piece of artwork you have ever made? *binder poster table a billboard*

Do you like working with your hands better than your head? *Circle one* hands head other:

What is your grade level?

Were you born in Idaho? If not, where?

How long have you been drawing, on your own, at home or in other classes?

Is this your first drawing class or previous experience? *Circle one* First one previous experience

Have you taken any other drawing classes?

Would you pursue a job where you could utilize your drawing skills?

Appendix B

Do you like to draw? 22 yes 1 sometimes

What is your favorite thing to draw?

Dragons	kaleidoscope	Natural Things	Flowers	Cartoons/Anime	Medieval Things	Own Characters	Human Figure	Random Themes
2	3	3	2	4	1	2	3	3

If you were going to draw, how do you get your ideas; for instance, what do you normally look at when you draw?

Outside	People	Computer Picture	A Picture on Your Phone	A Processed Photo	Other
4	3	8	14	1	9

Do you use a technology program or app for drawing? 20 Smaller 3 Larger

How many times have you drawn from your phone?

Always	Almost Always	Sometimes	A Few Times	Never
0	4	3	2	14

How many times have you drawn from an actual life-size object?

Always	Almost Always	Sometimes	A Few Times	Never
0	2	11	4	6

Have you ever drawn something that is scaled to actual size? 9 Yes 14 No

Have you ever drawn an item larger than it actually is? 16 Yes 7 No

Do you usually draw an item smaller than it actually is or larger? 20 smaller 3 larger

How many hours in the day do you use technology to use for finding ideas, i.e. like your phone? Average is 2 hours

What is the largest piece of artwork you have ever made?

Binder	Poster	Table	A billboard
7	11	3	2

Do you like working with your hands better than your head? 12 hands 11 head

What is your grade level? 18 10th grade, 2 11th grade, and 3 12th grade

Were you born in Idaho? 12 Yes 11 No

How long have you been drawing, on your own, at home or in other classes? From 2 years to never (random)

Is this your first drawing class or previous experience? 12 First one 11 previous experience

Have you taken any other drawing classes? 10 Yes 13 No

Would you pursue a job where you could utilize your drawing skills? 13 Yes 10 No

Appendix C

Pre-Instruction Drawings... *Creating a base-line...for your existing skills!*

Part I: On a 9"x12" drawing paper create the following drawings. You choose the format, compositional strategies, layout, details, etc. The first three must be done realistically but you may choose how to illustrate the last one.

1. Something in your pocket
2. Shoe (off or on)
3. Hand
4. Something you believe you're good at drawing

You will be timed for each one, having **10** minutes per drawing and may not move on to the next drawing until instructed to do so. You must work on each drawing for the entirety of time.

Part II: Choose the drawing you believe to be the best and write about it, this must be written in complete sentences.

1. Two things that make great
2. One thing that you would do differently

Give to Teacher

10 possible pts.

Pre-Instruction Drawings... *Creating a base-line...for your existing skills!*

Part I: On a 9"x12" drawing paper create the following drawings. You choose the format, compositional strategies, layout, details, etc. The first three must be done realistically but you may choose how to illustrate the last one.

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1. Two things that make great
2. One thing that you would do differently

Give to Teacher

10 possible pts.

Appendix D

Drawing 1

Mrs. Chojnacky 'Mrs. Cho'

This class will cover a variety of basic drawing techniques and styles. The materials that we will be using are: pencil, ink, colored pencil, sketchbooks, and charcoal. Most of which will be provided for you with your class fee of \$15.00, which will be paid by the state after the second week of school. You will be required to store and use your assigned supplies on a daily basis.

Grading/ Evaluation

Grades will be determined by participation, originality, effort and craftsmanship.

Expectations:

- *Respectful behavior towards the instructor, fellow students, materials, equipment, and class rules.*
- *Consistent work habits.*
- *Completion of all assignments.*
- *Good attendance.*
- *Responsible attitude towards clean-up.*
- *Selecting appropriate subject matter that reflects the standards of Borah High.*
- *Expected to follow procedures and rules of Mrs. Chojnacky's classroom.*
- *Expect to apply the Borah High Academic Lion Code daily.*

Overview of the Class

Introduction

- Zentangle name plate
- Hall Pass & Portfolio (first design)
- Sketchbook Introduction
- Right Vs. Left Brain
- Materials

Value, Form & Value

- Shading Techniques
- Basic Shapes

Line, Shape, Texture

- Blind Contour
- Contour Line
- Shading Textures

Grid Drawing

- Animal rendering

Positive & Negative Space

- Scratch Board if time

Human Form

- Portrait (large unit)
- Figure

Perspective

- Linear
- Aerial

Composition

- Repetition
- Overlap
- Size variation
- Symmetry

Sketchbooks

- Weekly assignments
- Vocabulary
- Notes/ Exercises
- Thumbnails
- Art write-ups/ reflections
- ***Portfolios*** (original)

Slides are referenced below. In Google, the slides can be accessed by this link:

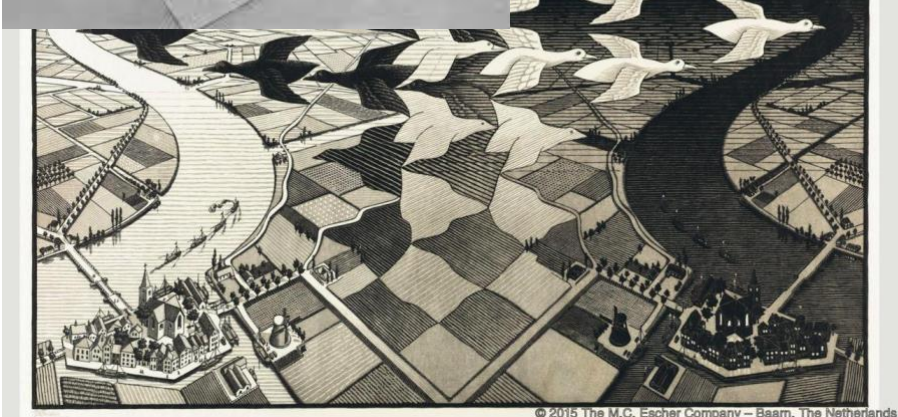
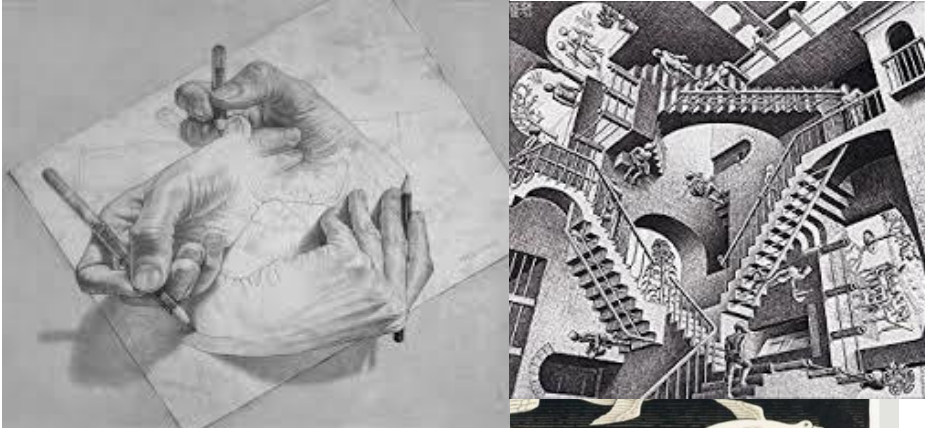
<https://docs.google.com/presentation/d/1voWmzPKII4IKHTkyumtDv6kXZGwXfh2cGlwKBgC9Cds/edit?usp=sharing>

Drawing Large-by Suzi Allred
Appendix E



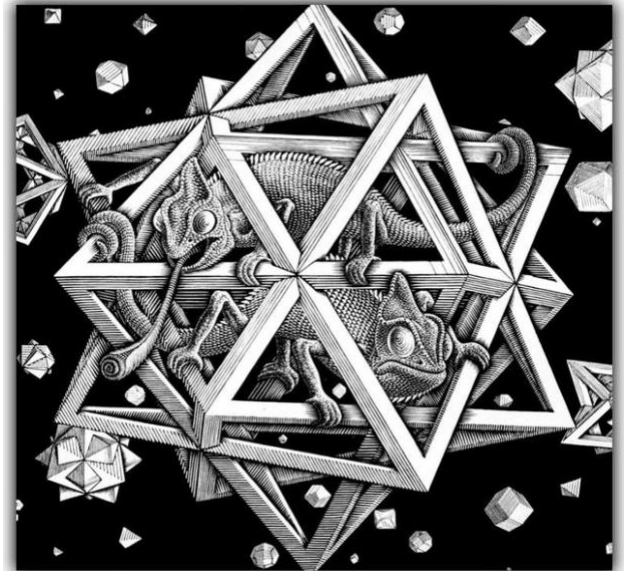
**Drawings/Paintings
by
Leonardo da Vinci**





© 2015 The M.C. Escher Company – Baarn, The Netherlands

Drawings by M.C. Escher





**Paintings by
Carl Rungus
& Rembrandt
Harmenszoon Van**

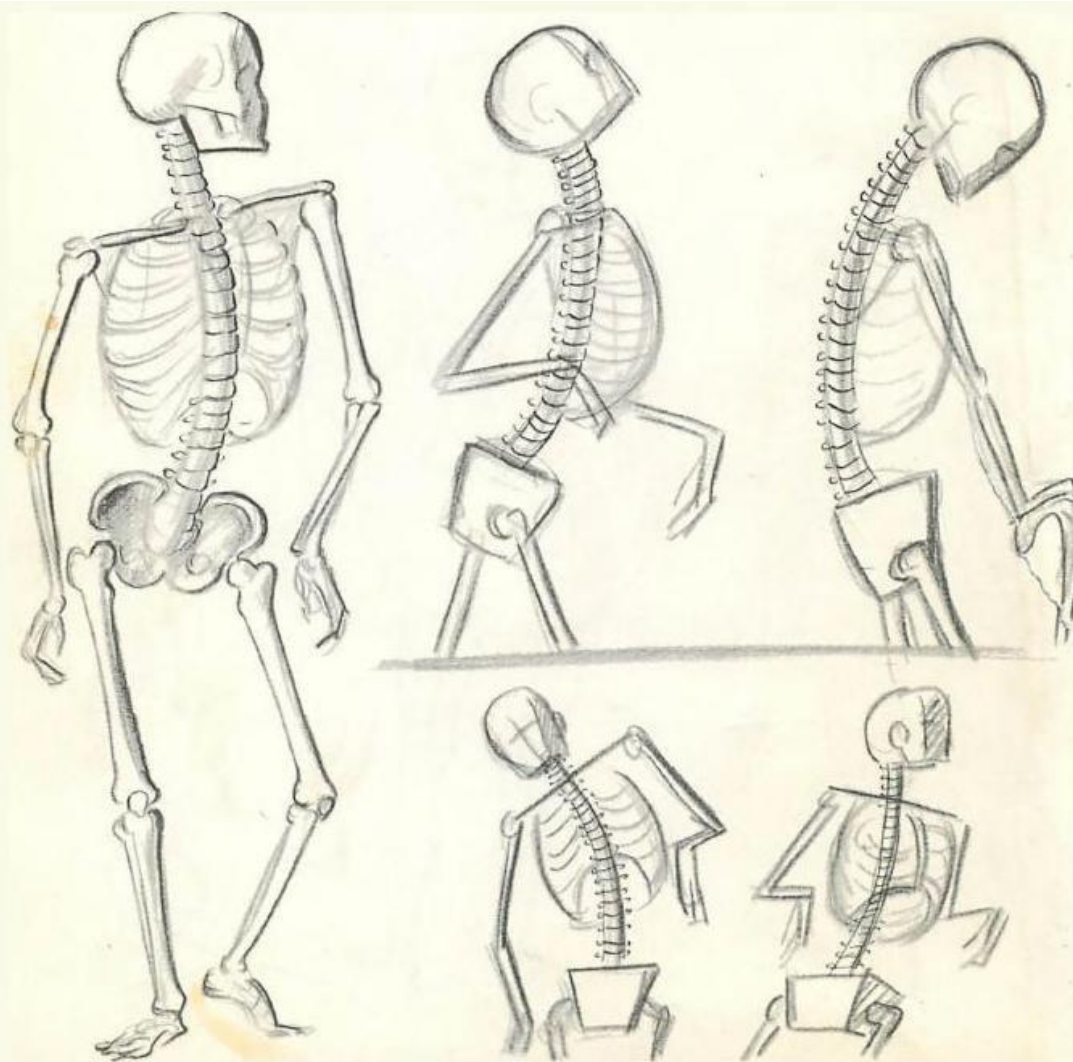




Drawing Large

Gestures, Vocabulary Words, Grids, and Drawing the Human Form

D



A

Practice Gestures

A form of expression mark-making that emphasize a quick, energetic and tactile approach to creating drawings (on large paper)

In 5 -5 minute increments
Drawing a live model or
the picture on the screen

Vocabulary Words

Composition- The plan, placement or arrangement of the elements of art in a work. The design of a composition should either be pleasing or it should be in some other way *expressive*. Artists 'design' their works to varying degrees by controlling and ordering the elements and shapes and positions of art.

Position - includes perspective, or the placing of objects different distances away, and composition, or the arrangement of objects in a pleasing group.

Direction- includes the different lines used in drawing, and how to represent surfaces with them. It relates to the expression of lines used in the action of growth, the action of inanimate form, the action of animate form, and the action of rhythm.

Proportion - relates to size. It shows how large and how small objects or parts of objects should be when compared together, in relationship with one another.

Perspective- As objects get further away they appear smaller. The art of drawing solid objects on a two-dimensional surface so as to give the right impression of their height, width, depth, and position in relation to each other when viewed from a particular point.

Vocabulary Words

Form - includes the triangles, the rectangles, the circles, the ovals, as measures of form in drawing and designing, i.e. the shapes that make up an arm.

Positive Space - Space that is filled with an object or a design; the opposite of negative space.

Negative Space - The empty space around and between objects and/or designs: a void.

Gesture Drawing - A form of expression mark-making that emphasizes a quick, energetic, and tactile approach for creating drawings of objects/people.

Contour Drawing - A simple line drawing that follows the visible edges of a shape.

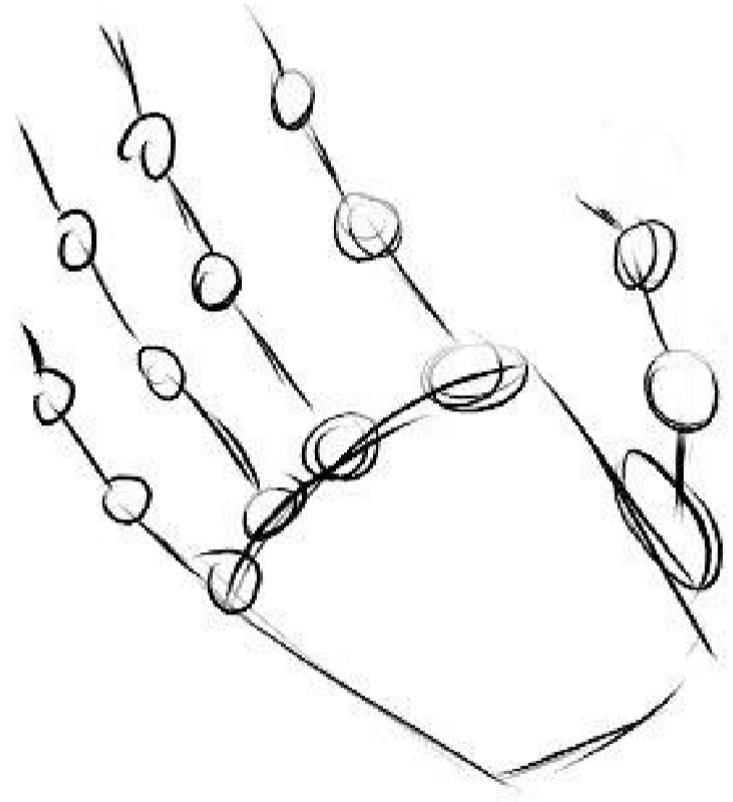
Shading - Showing changes from light to dark or dark to light in a picture by darkening areas that would be shadowed and leaving other areas light. Shading is often used to produce illusions of dimension and depth.

Value - An element of art that refers to the lightness or darkness of a color.

Practice Grid on Whiteboard

Project a Grid on the Whiteboard

The Skeleton Hand is a good place to start- the next slide has more hands -Call up students to complete each grid square



Drawing Large-by Suzi Allred

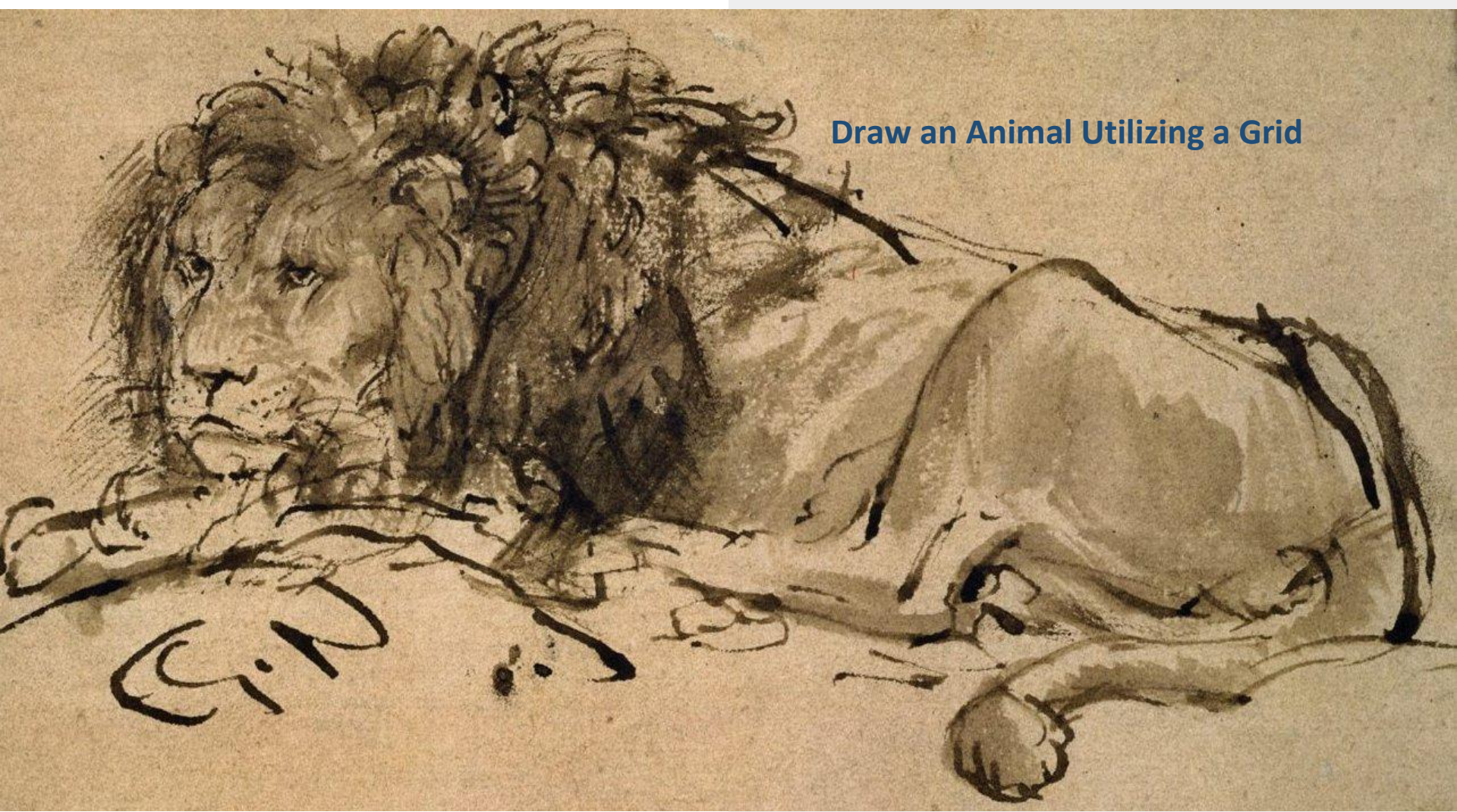


Find ways to unify disparate parts into a more coherent whole - in this case arcs that move across the hands



Note the formal use of straight lines to add strength and directionality

Draw an Animal Utilizing a Grid



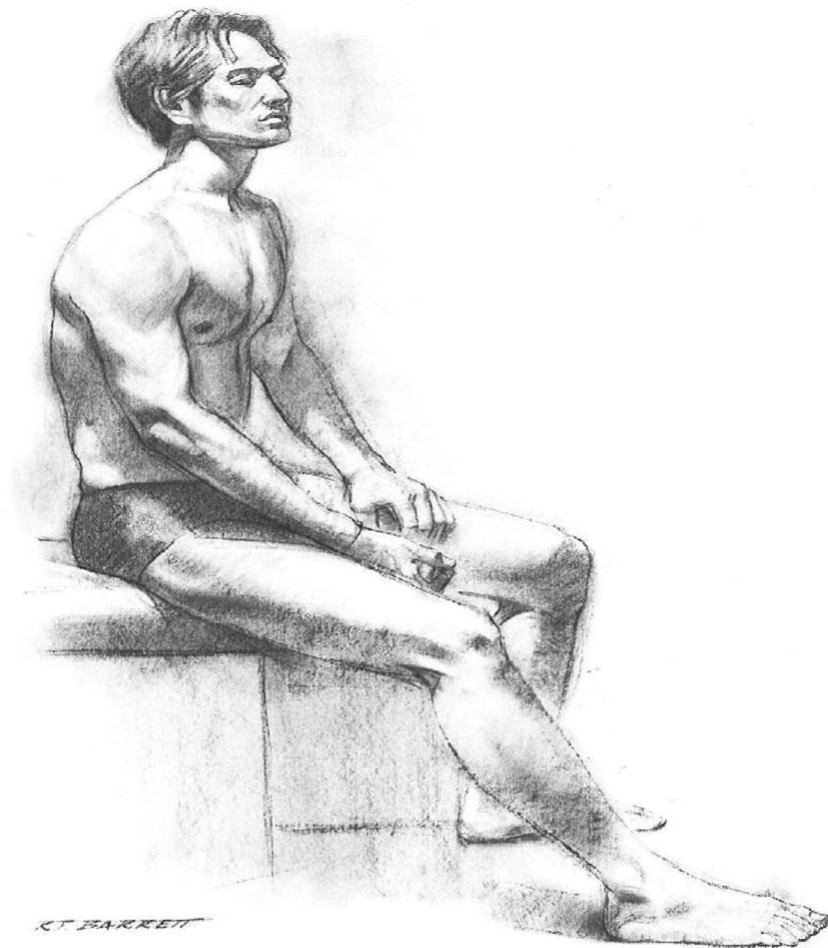
Drawing Large-by Suzi Allred

How to Draw People

*The Following Slides are created from A
Free Excerpt from Life Drawing: How to
Portray the Figure with Accuracy and
Expression*

By Robert Barrett

Assessing Learning to Draw



Mapping the Figure

This model had great anatomical definition, which made mapping his figure easier. He also had lots of energy and found it difficult to sit still. Consequently, I gave him frequent breaks.

SEATED MALE FIGURE

Nupastel on paper
30" x 22" (76cm x 56cm)
Collection of the artist.

Using a Grid

Practice Measuring

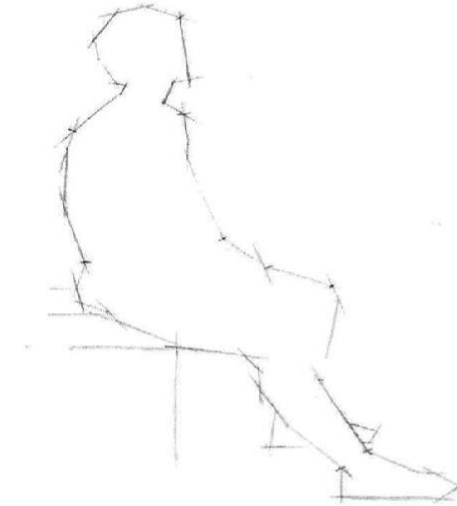
From A Free Excerpt from Life Drawing: How to Portray the Figure with Accuracy and Expression by Robert Barrett

Assessing Learning to Draw

Using a grid to measure and map the figure is not a new process; in fact, there are many historical examples of gridding. Renaissance artists Leonardo da Vinci and Albrecht Dürer used the device extensively. Though some examples of gridding may seem complicated or complex, this measuring process is, nonetheless, a useful tool for adding objectivity to a drawing. Other tools used to eliminate unwanted subjectivity include mirrors, compasses and framing devices such as a viewfinder. I suggest using a simple form of gridding to plot points and angles when completing a traditional drawing because it will help you establish the correct position and dimension of proportional relationships.

Through my years of teaching, I have concluded that the practice of measuring establishes accuracy in a drawing and instills both confidence and conviction in the artist. If you know that a certain point in your drawing is accurate and that other points are correct in their relationship to that point, you're well on your way to adding conviction to the drawing process.

Using a Grid



Create an "Envelope" Around the Figure

A first step in gridding the subject is placing an "envelope" around the outside edges of the figure. It's helpful to use only straight lines during this process because landmarks will occur at intersections where the angle of each line changes direction.



Plot the Inside Landmarks

After you establish the envelope and create the outside angles and proportions, look for inner landmarks. These are often located at points where two angles intersect or at "hard places" where the skeleton is close to the surface.

Using a Grid and Landmarks for Accuracy Look at the Composition of the Model

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Using a grid and landmarks for accuracy

MATERIALS LIST

Kneaded eraser
Nupastel stick
Paper towels
Sanding block
Sketch paper

After setting up an initial gesture drawing, use a grid to help establish relationships and proportions. This process includes using landmarks and either lines or angles. As you begin, look for the strongest angles or lines on the outside of the model. Then try to duplicate those general angles as closely as possible with lines. Simultaneously, note the points where lines change direction. It's helpful to hold your charcoal or pastel up to the model to assess the exact angle of an outside surface, then transfer it directly to your drawing surface. Assess the length of the line as much as possible. Lines don't actually exist in space but are a contrivance to help separate spaces and boundaries between objects and values.



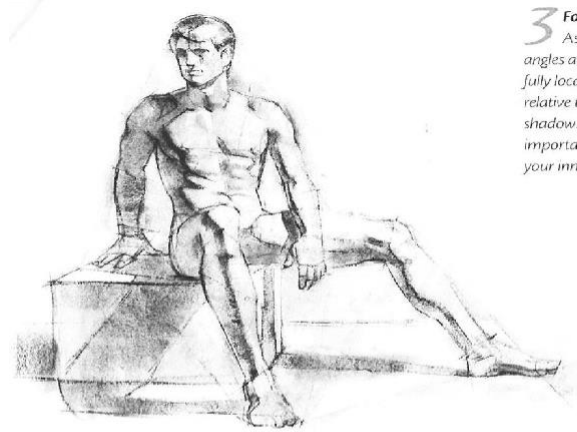
1 Start with the Angles and Big Shapes
As you begin drawing, place large areas of value lightly on your paper. Look for the big shapes and the overall silhouette of the figure. Pay particular attention to the angles of the shapes.



2 Define the Angles and Shapes
After you've ghosted in the figure in Step 1, begin to define the specific angles and shapes. At this point, look mainly at the outside contours and assess the relative distances between your points.

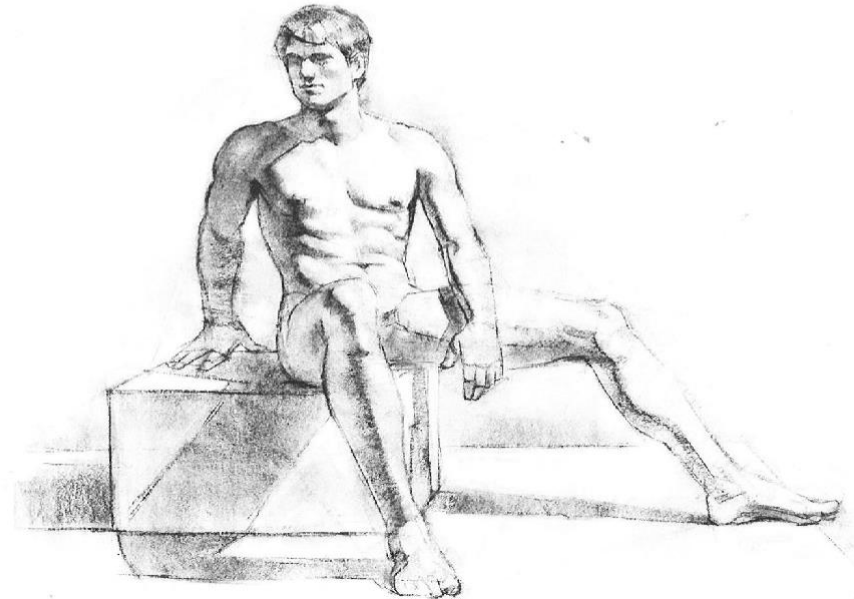
Landmarks

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3 Focus on the Inner Landmarks
As you move from the outside angles and shapes to the inner ones, carefully locate and place these landmarks relative to the outside ones. The form shadows on the inside of the figure are important to consider as you connect your inner landmarks to each other.

4 Strengthen and Adjust ▼
Continue to strengthen and clarify your drawing as you define each shape and contour line. Look closely at the negative shapes or "windows" between the arms and the torso, for example, and make sure these are correct. As you work from larger units to smaller ones, add more detail.



Vertical and Horizontal Plumb Lines

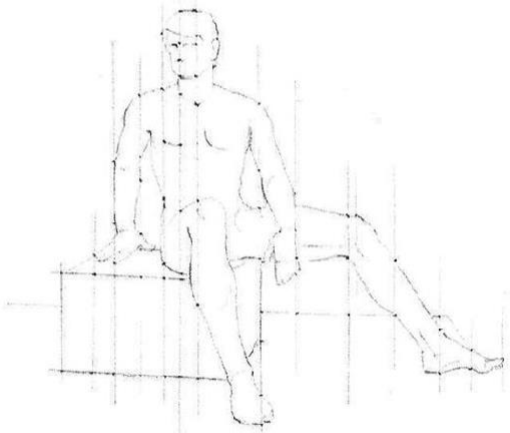
Check Your Points

When you've completed the lines around the figure, you'll have an envelope from which to make other measurements. It's also useful to check your landmarks (where the angles change directions), by using vertical and horizontal *plumb lines*. Plumb lines are vertical or horizontal lines that remain constant and are another objective device that will help you determine if your proportions and relationships are correct.

Don't hesitate to locate the same point by using more than one angle or measurement to assess its placement; the old adage, "measure twice, cut once" holds true here. Sometimes the technique of locating the same point with more than one angle is known as triangulation, where three lines intersect at a common location. This might be the point where a vertical, a horizontal and a diagonal line intersect, or it may be where three separate diagonals intersect. This principle could be utilized in determining landmarks where as few as two lines intersect or where many intersect, as with the center of a wagon wheel.

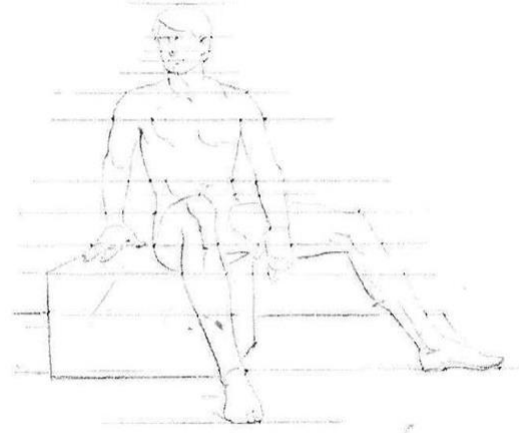
Vertical and Horizontal Plumb Lines

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Vertical Plumb Lines

As you check the relationship of one form to another, it's helpful to use a series of vertical plumb lines.



Horizontal Plumb Lines

Notice how different landmarks appear along the same line.

The care you give to the measuring process is critical as it will influence each decision that follows. Moving from one correct area (landmark or angle) to another helps ensure that all parts are related in their accuracy or correctness. The envelope you've created implicitly contains the ratios and proportions of your model. The specific subdivisions of the model can, in turn, be determined as they relate to the envelope and to your initial lay in.

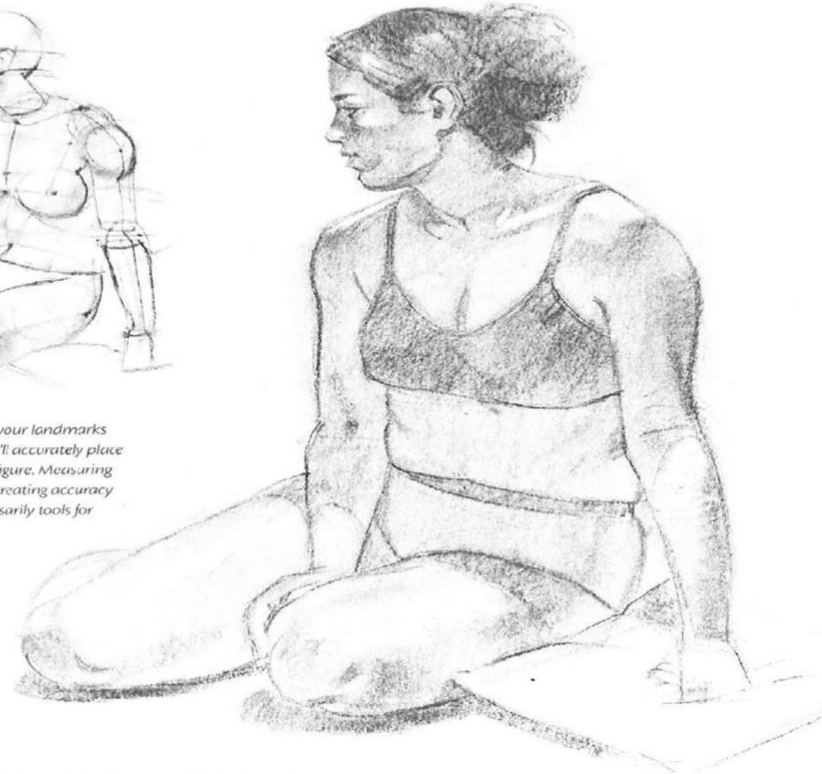
Precision Counts

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Connecting the Points

As you identify and connect your landmarks through the use of a grid, you'll accurately place the component parts of the figure. Measuring and gridding are devices for creating accuracy in your drawings—not necessarily tools for creating art.



Using What You Know

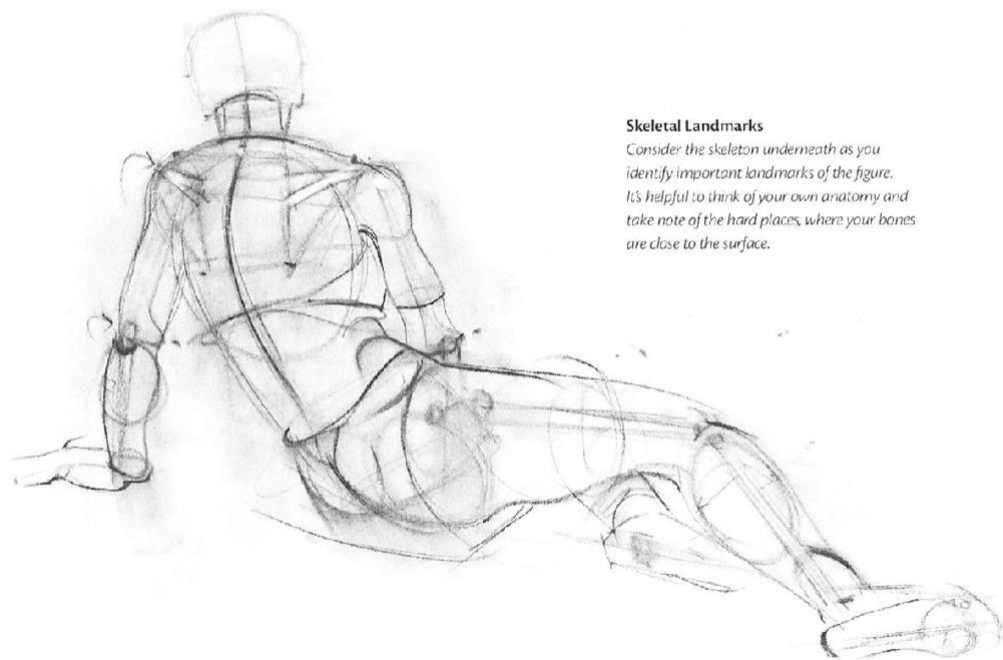
All the angles and landmarks you identify in the process of drawing may not be apparent in your finished work. They will, however, be sensed by the viewer. Good drawing is a combination of what you know and what you see.

Map the Structure Underneath

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Map the Structure Underneath

Now that you've located the outside landmarks and angles and checked that they're correct, it's time to work on those inside. In the case of the human figure, the landmarks are often designated as points on the skeleton. Simply put, these are points where the skeleton is close to the surface. Some knowledge of simple anatomy and an understanding of the skeletal structure underneath is helpful in knowing which landmarks to look for and in assessing whether or not they are in the right locations. These landmarks or *hard places*—where the bone is close to the surface—are excellent points from which to make measurements. Again, you'll determine the precise angles, and check the vertical and horizontal plumb lines to articulate these locations. These points can then work as the hub of a wheel from which other landmarks can be determined.



Skeletal Landmarks

Consider the skeleton underneath as you identify important landmarks of the figure. It's helpful to think of your own anatomy and take note of the hard places, where your bones are close to the surface.

Drawing Large-by Suzi Allred

Measure and Map Shadow Edges

Another obvious place inside the figure from which to make measurements is the edge of the core shadows that run between the light and shadow side of the model. Sometimes this edge is called a *form shadow*. The edge of the cast shadow is likewise a helpful place to continue mapping. Notice that the edges of the core shadows are much softer than those of the cast shadows.

Measure and Map Shadow Edges

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Draped Figure