MADISON PUBLIC SCHOOLS

Drawing

Authored by:  Kathryn Cimis-DeBiasse

Reviewed by: Lee Nittel,
Director of Curriculum and Instruction
Stacy Snider,
Supervisor of Visual and Performing Arts

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Madison Public Schools
359 Woodland Road, Madison, NJ  07940
www.madisonpublicschools.org
I. OVERVIEW

Drawing is the second course in the five-part Fine Art curriculum sequence. Students who enroll in this semester class have typically taken Art Studio in their freshman year. This prerequisite may be waived pending a portfolio review, if the student has attended a pre-college summer art program or has received high-school level private art instruction. Drawing is predominantly studio (production) oriented and is recommended for students who exhibit an interest and/or aptitude in this area and wish to continue to develop their artistic and design abilities for personal enrichment. This course will emphasize and assist students in developing the skills and techniques required when creating drawings with a high degree of “likeness” to the observed subject. Emphasis is placed on learning techniques to create the illusion of three-dimensional space in a two-dimensional format. The students will learn to work directly from observation and how to utilize photographic references and lighting. In addition to exploring the use of elements and principles of design to represent their environment objectively, students will also learn how to incorporate subjective elements such as “mood” or self-expression in their drawings.

II. RATIONALE

Drawing provides students the opportunity to grow and learn in a studio environment surrounded with peers who are interested in further exploration in the fine arts. This course allows students to broaden their understanding of art from other cultures, refine their ability to communicate in a variety of drawing media, think and express themselves critically, strategize creative and novel solutions to problems, and understand that a given objective can have more than one solution. Finally, colleges and universities offering programs in art and design related fields of study such as architecture, industrial design, graphic design, and interior design require a portfolio review as part of their admissions procedure. This course provides students with an opportunity to develop the most foundational skill in the fine arts, that of drawing, while at the same time preparing them for the process of developing their portfolio for admission to college.

III. STUDENT OUTCOMES (Linked to New Jersey Core Curriculum Standards)

1. The students will gain knowledge and proficiency in intermediate-level drawing techniques as they demonstrate their competent use of contour line drawing, analytical drawing, expressive line quality, gray values and/or a limited color palette in their drawing compositions. (Standards 1.1, 1.2, 1.3)

2. The students will demonstrate intermediate-level proficiency with several techniques utilized to objectively render a 3-Dimensional environment in a 2-dimensional composition such as linear perspective, sighting, gridding, isometric projection, and/or axonometric projection. (Standards 1.1, 1.2, 1.3)

3. The students will demonstrate intermediate-level proficiency with techniques utilized in several of the following drawing mediums: graphite, carbon, charcoal, conte crayon, and/or pen/ink. (Standards 1.1, 1.2, 1.3)

4. The students will demonstrate the ability to utilize the elements and principles of design to create successful drawing compositions. (Standards 1.1, 1.2, 1.3)

5. The student will demonstrate intermediate-level proficiency with techniques utilized in the creation of “objective” and/or “subjective” drawing compositions. (Standards 1.1, 1.2, 1.3)

6. The students will demonstrate intermediate-level proficiency in the methods of art criticism and aesthetic judgment as the discuss, analyze and evaluate their own work, the work of the peers and/or
the work of professional artists. (Standards 1.1, 1.3, 1.4)

7. The students will demonstrate intermediate-level proficiency and understanding of Art History and other cultures of the world as they explore and master various methods and techniques utilized in the making of their own art. (Standards 1.2)

8. The students will demonstrate intermediate-level proficiency in other modes of self expression as they master new media and thus new modes of communication. (Standards 1.1, 1.2, 1.3, 1.4)

New Jersey Department Core Curriculum Content Standards for Visual and Performing Arts

1.1 Creative Process
1.2 History of Arts and Culture
1.3 Performance
1.4 Aesthetic Response and Critique Methodologies

IV. ESSENTIAL QUESTIONS AND CONTENT

Unit 1: Object Drawing and Still Life Compositions Using Line. (4 -5 weeks)

Obj. 1: SWBAT Demonstrate the ability to render a variety 3-demensional forms in proportion to one another to create a line drawing composition. (Standards 1.1, 1.2. 1.3)

QUESTION: How does an artist render accurate (objective) proportional relationships of 3-demensional subject matter?

Suggested Activities:

A. Using a still-life setup the students will employ perspective and siting techniques to render their subject matter. (Standards 1.1, 1.2. 1.3)

B. Students may use references such as photographs to render an object from an unusual point of view. (Standards 1.1, 1.2. 1.3)

Materials: Graphite, rulers, compasses, french curves, templates, still-life objects, paper, photographs

Obj. 2: SWBAT Utilize varied line weight to convey a sense of space in their rendering of a still life. (Standards 1.1, 1.2. 1.3)

QUESTION: Why is varying the line weight in still-life drawing important?

Suggested Activities:

A. Students will use tracing paper over part of their completed drawing to experiment with using varied line weight to enhance the sense of depth in the drawing. (Standards 1.1, 1.2. 1.3)
B. Using a digital camera, students can photograph their still-life drawing with a unified line weight. Then the can apply a heavier line weight to the objects or parts of the object that are closer to the viewer after photographing the drawing they can compare/contrast the results. (Standards 1.1, 1.2, 1.3)

Materials: Pencils, charcoal, paper, marker, tracing paper, light boxes

Obj. 3: SWBAT incorporate the the use of narrative in their composition . (Standard 1.4)

QUESTION: How is an artist a visual story teller?

Suggested Activities:

A. Students will utilize techniques used by illustrators who combine compositional elements that could not exist in the same space by incorporating the use of photo references into their drawing composition. (Standards 1.1, 1.2, 1.3 1.4.

B. Brainstorm story possibilities with classmates to use as possible visual references & create a composition. (Standards 1.1, 1.2. 1.3 1.4)

Materials: Pencils, charcoal, pastels, colored pencils, conte crayon, paper

Obj. 4: SWBAT Plan and create a balanced still-life composition. (Standards 1.1, 1.2, 1.3)

QUESTION: How does an artist create a visually balanced composition?

Suggested Activities:

A. Students will utilize a view finder to establish their composition. (Standards 1.1, 1.2, 1.3)
B. Students will create “thumbnail” sketches to plan their compositions and experiment with either symmetrical and asymmetrical balance. (Standards 1.1, 1.2, 1.3)
C. Students will utilize the “cropping” tool to improve the final composition of existing drawings. (Standards 1.1, 1.2, 1.3)

Materials:Pencils, paper, viewfinders

Unit 2: Using Value to Create the Illusion of Depth & Render Surface Quality in a Still-Life. (4-5 weeks)

Obj. 1: SWBAT Create and apply grayscale values to a line drawing composition of a still life to create an objective rendering depicting the highlights, shadows, and surface characteristics of these objects. (Standards 1.1, 1.2, 1.3)

QUESTION: How does an artist use value and texture to create the illusion of 3-dimensionality and surface quality in a 2-dimensional drawing of a still life?

Suggested Activities:
A. Create 10 step value scale using different blend-able media such as graphite, charcoal, and/or conte crayon. Students will then select one medium to use to render the surface quality of the objects in their still life. (Standards 1.1, 1.2, 1.3)

B. After creating a 10-step value scale in a blend-able medium, isolate a rectangular area of previously created contour-line drawing of this still life and now render the light and shadow on the objects within this area only. (Standards 1.1, 1.2, 1.3)

C. After experimenting with the medium, students will render a still life composition using this grayscale or a monochromatic palette to render light, shadow, and surface quality of each of the forms. (Standards 1.1, 1.2, 1.3)

Materials: Pencils, charcoal, pastels, colored pencils, conte crayon, paper

Obj. 2: SWBAT Utilize the Elements & Principles of Design as they apply to creating a still life composition. (Standards 1.1, 1.2, 1.3)

QUESTION: How might an artist use the Elements and Principles of Design to when rendering a still life composition?

Suggested Activities:

A. Assessment activities designed to evaluate students utilization and implementation of the elements of design; line, shape, form, space, color, value and texture as they apply to their still life compositions. (Standards 1.1, 1.3, 1.4)

B. Assessment activities designed to evaluate students utilization and implementation of the principles of design; rhythm, movement, balance, proportion, variety, emphasis, harmony, and unity as they apply to their still life compositions. (Standards 1.1, 1.3, 1.4)

Materials: Assessment activity worksheet, completed student work, pencil

Obj. 3: SWBAT Gain an understanding of a given period of art history, a movement in art, and/or the work of a particular artist as it relates to still life compositions. (Standard 1.4)

QUESTION: How will analyzing the various developments in still life compositions or the still life work of a particular artist impact or improve my still life compositions?

Suggested Activities:

A. Analysis of the still life paintings of the Dutch artist Jan Van Huysum or the Spanish artist Zurbaran. (Standard 1.4)

Materials: Powerpoint presentation, LCD projector

Obj. 4: SWBAT Apply the methods of art criticism and aesthetic judgment as they assess their still life compositions, the work of their peers, and the work of professional artists. (Standard 1.4)

QUESTION: How will the students assess their still life compositions during peer critiques and
critiques of professional artists?

Suggested Activities:

A. Students will apply the 4-step method for art criticism and aesthetic judgment to the still life compositions of various artists. (Standard 1.4)

B. Apply this method for art criticism and aesthetic judgment to the students’ still life compositions during a formal critique. (Standard 1.4)

Materials: Activity Worksheet on 4-Step Method for Art Criticism and Aesthetic Judgment, completed student work, powerpoint presentation of famous artists’ still life compositions.

Unit 3: Using Line to Render the Human Face and/or Figure in Objectively (4 - 5 weeks)

Obj. 1: SWBAT Use photo references and techniques such as sighting to objectively draw the proportions of the face and/or body using line. (Standards 1.1, 1.2, 1.3)

QUESTION: What methods does an artist use to create a line drawing that contains accurate proportions of face or figure?

Suggested Activities:

A. Using a mirror & siting, students will draw themselves from direct observation. (Standards 1.1, 1.2, 1.3)

B. Students may use a variety of references such as photographs, digital images, and gridding to render the face or figure in proportion. (Standards 1.1, 1.2, 1.3)

Materials: Pencils, charcoal, paper, mirrors, photographs, digitally manipulated images

Obj. 2: SWBAT Plan and create a balanced line drawing of the face and/or figure utilizing additional imagery in the foreground, middle ground, and/or background. (Standards 1.1, 1.2, 1.3)

QUESTION: How do I give the face and/or figure drawing I am creating a sense of “place” so it is more than a face or figure “floating” in the picture plane?

Suggested Activities:

A. Create a surrealist drawing render the face and/or figure in an “unreal” environment through the use of the juxtaposition of scale within the composition. (Standards 1.1, 1.2, 1.3)

B. Create a drawing of a face and/or figure and include objects and elements that are “biographical” revealing the subject’s interests or personality traits. (Standards 1.1, 1.2, 1.3, 1.4)

Materials: Pencils, paper, viewfinders

Unit 4: Rendering a Full-Value Expressionistic Composition Containing Face and/or Figure in a
**Context. (4 - 6 weeks)**

Obj. 1: SWBAT Create and apply grayscale values and/or monochromatic color to a line drawing to create a volumetric rendering of the human face and/or figure in a context. (Standards 1.1, 1.2, 1.3)

**QUESTION:** How do artists create the illusion of lifelike 3-dimensionality in a 2-dimensional drawing of the face?

Suggested Activities:

A. Create 10 step value scale using different blend-able media such as graphite, charcoal, and/or conte crayon. Then select one medium to use to render either a self portrait or a portrait of someone else. (Standards 1.1, 1.2, 1.3)

B. After creating a 10-step value scale in a blend-able medium, create a self-portrait by rendering only the shadows you see when holding a flashlight under your chin. (Standards 1.1, 1.2, 1.3)

C. Students will create a 10-step scale of tints and shades of one color in conte crayon. Students will then apply this limited, monochromatic color scheme to a self-portrait. (Standards 1.1, 1.2, 1.3)

**Materials:** Pencils, charcoal, pastels, colored pencils, conte crayon, paper

Obj. 2: SWBAT To use value communicate personal expression within their drawing of the face and/or figure. (Standards 1.1, 1.2, 1.3, 1.4)

**QUESTION:** How does and artist move beyond objectively rendering the face or figure and communicate something about how they feel about their subject matter?

Suggested Activities:

A. Students will use a light source communicate mood in their full-value drawing of the face and or figure. How does one light a person to make them seem “mysterious”. (Standards 1.1, 1.2, 1.3, 1.4)

B. The artist will use “mark-making” to express mood. How does an artist create the strokes when applying values so that the overall impression seems “energetic” vs “calm”. (Standards 1.1, 1.2, 1.3, 1.4)

C. Students will create a full-value drawing of the face or figure that incorporates aesthetic choices from a movement such as surrealism. (Standards 1.1, 1.2, 1.3, 1.4)

**Materials:** Pencils, charcoal, paper, marker, tracing paper, light boxes

Obj. 3: SWBAT Utilize the Elements & Principles of Design as they apply to drawing the face and/or figure. (Standards 1.1, 1.2, 1.3)

**QUESTION:** How might an artist use the Elements and Principles of Design when rendering the face/figure Subjectively?
Suggested Activities:

A. Assessment activities designed to evaluate students utilization and implementation of the elements of design; line, shape, form, space, color, value and texture as they apply to their drawings of the face/figure in a complex composition. (Standards 1.1, 1.2, 1.3, 1.4)

B. Assessment activities designed to evaluate students utilization and implementation of the principles of design; rhythm, movement, balance, proportion, variety, emphasis, harmony, and unity as they apply to their drawings of the face/figure. (Standards 1.1, 1.2, 1.3, 1.4)

Materials: Assessment activity worksheet, completed student work, pencil

Obj. 4: SWBAT Gain an understanding of a given period of art history, a movement in art, and/or the work of a particular artist as it relates to portraits and drawing the face. (Standard 1.4)

QUESTION: Why will studying the development of portraiture or a particular portrait artist impact or improve one’s drawings drawing?

Suggested Activities:

A. Students will analyze the portrait drawings & etchings of northern renaissance artist Albrecht Durer. (Standards 1.4)
B. Students will analyze the portrait drawings contemporary photo-realist artist Chuck Close. (Standards 1.4)

Materials: Powerpoint presentation, LCD projector

Obj. 5: SWBAT Apply the methods of art criticism and aesthetic judgment as they assess their renderings of the face/figure, the work of their peers, and the work of professional artists. (Standard 1.4)

QUESTION: How will the students assess their face drawings during peer critiques and critiques of professional artists?

Suggested Activities:

A. Students will apply the 4-step method for art criticism and aesthetic judgment to the portrait drawings of various artists. (Standard 1.4)
B. Apply this method for art criticism and aesthetic judgment to the students' drawings during a formal critique. (Standard 1.4)

Materials: Activity Worksheet on 4-Step Method for Art Criticism and Aesthetic Judgment, completed student work, powerpoint presentation of famous artists drawings.

Unit 5: Art/Design Related Careers (2 - 5 days interspersed throughout the semester)

Obj. 1: SWBAT Identify many art/design related careers. (Standard 1.4)
QUESTION: What are some of the various careers opportunities in art?

Suggested Activities:

A. Invite guest speakers who work in various art-related fields such as, architecture, industrial design, fashion design, etc. to make a presentation to the class. (Standards 1.1, 1.4)
B. Students can research various job titles and research the detailed description of these positions and report back to the class their findings. (Standards 1.1, 1.2)

Materials: Worksheet, pencil, paper, computer, LCD projector, guest speaker

Obj. 2: SWBAT Identify the some of the skills or aptitudes artists or designers need for various career paths. (Standard 1.4)

QUESTION: How do I know I have the qualities and skills necessary to be a successful automobile designer, photographer, interior designer, etc.?

Suggested Activities:

A. Visit the Association of Independent Colleges of Art and Design web site, research various colleges and universities that offer certain areas of concentration within art and design. (Standards 1.1, 1.2)
B. Students can research members of the community who work in various art/design related fields such as graphic design, photography, and film and interview them about how they prepared themselves for their career path. (Standards 1.4)

Materials: Worksheet, pencil, paper, computer, LCD projector, guest speaker

Obj. 3: SWBAT Make an educated decision about their own interest in possibly pursuing an art/design related field. (Standard 1.4)

QUESTION: I love art and design as a class, but, how do I determine if this is my “calling”?

Suggested Activities:

A. Students are encouraged to attend presentations at MHS by college of art & design to better understand what these programs entail and determine if they might be interested in pursuing this course of study. (Standards 1.1, 1.4)

Materials: Worksheet, pencil, paper, computer with internet access, LCD projector

Obj. 4: SWBAT Identify the steps necessary to build a portfolio if their goal is to apply to an art/design program at a college or university. (Standard 1.2)

QUESTION: Now that I have researched this particular career path and I feel inspired, how do I make this dream a reality?

Suggested Activities:

A. Students can review their body of work at the end of this course and establish goals for the summer regarding building their personal portfolio, such as attending a pre-college program and scheduling the necessary art course for next year. (Standards 1.2, 1.4)
V. STRATEGIES

1. Teacher demonstrations
2. Guided practice
3. Independent studio projects
4. Class discussions & critiques
5. Guest speakers
6. Reading/researching artists & movements in art history
7. Multimedia presentations
8. Collaborative projects

VI. EVALUATION

Diagnostic, formative, and summative assessments will be used throughout the semester to allow the teacher and students to analyze and reflect upon student levels of knowledge, skill and understanding of the visual arts as well as it’s content, processes, techniques and meanings. Assessments and grades are a means of increasing student growth as artists by helping them recognize areas of proficiency and areas in need of improvement. Throughout the semester, students are encouraged to develop their creativity through problem-solving and experimentation. Emphasis is placed on developing habits of mind that nurture internal motivation and a love of learning. Evaluations are used to reveal progress to encourage the students’ active participation with the teacher in the learning process guiding them to further growth. Art is a fluid and ever changing activity with different types of objectives and outcomes, it demands different evaluative techniques or combinations of techniques. The following areas are all to be considered when engaging in the process of evaluation or assessment:

- **Knowledge**: Can students articulate in writing or verbally concepts or facts using the correct visual arts terminology?

- **Skill**: Do the students demonstrate their mastery of the various drawing media and techniques in the way they create their artworks? Are students able to employ certain effects in a new and novel way?

- **Work Habits/Attitude**: Is the student committed to their work? Do they work diligently? Does the student contribute to a positive classroom environment? Does the student create artwork that represents their best effort?

- **Growth**: Has the student grown as an artist in the course? Does the student internalize and implement revisions based on constructive criticism from both the instructor and their peers?

METHODS OF EVALUATION & ASSESSMENT

Observation - The instructor can observe the student at work to assess his/her confidence, self-reliance, ability to work collaboratively, attitude, application of knowledge, commitment to the task, skill, and work habits.

Individual Critiques - This kind of dialogue between the instructor and the student allows the instructor to assess the student’s intentions and compare it with the possible results. This process allows
the instructor to give the student feedback before the project is completed allowing the student the opportunity to make changes. Through one-on-one discussion, the instructor can assess the student’s ability to verbally communicate information about their artwork in a coherent and logical manner. This process is important as it allows the teacher to have a clear idea of the student’s needs, strengths and weaknesses.

Portfolio Assessment - This can be a series of reflective activities that encourage students and teachers to compare and contrast a sequence of works. This encourages recognition of the evaluation of a student’s work over time. Whenever possible this type of review is recommended.

Written Evaluations - Students will have the opportunity to write critiques of their own work and the work of their peers using the appropriate visual arts terminology. Students will also have the opportunity to write critiques of works generated by professional artists.

Group Critiques - This involves a class discussion of an assignment or project upon its completion. This process is invaluable because it allows the student to see their work in the context of the entire class. An important goal in this process is to build a sense of community and build collaborative relationships between student artists. The students will review the problem (assignment), discuss possible solutions (brainstorming), discuss why a particular solution was chosen (intention), discuss if design decisions were successful (achievement of objectives), discuss any revisions that could be made (improvement), discuss what each student would do differently (reflect on lessons learned).

Behavior Assessment - This involves both the instructor and the students identifying and demonstrating behaviors that reflect a feeling for the dignity and worth of other people, including those of other ethnic, cultural, linguistic and economic groups.

Self/Peer Evaluation - Rubrics will be used to enable students to evaluate themselves and others during the process of completing a project. Rubrics will also provide students with an understanding of their strengths and weaknesses.

VII. INSTRUCTIONAL RESOURCES

**Art Talk**, Rosalind Ragans, Ph. D. Glencoe Publishers

**Discovering Drawing**, Ted Rose, Sallye Mahan-Cox, Davis Publications, Inc.

**Discovering Art History**, Gerald F. Brommer, Helen Ronan, Virginia L. Fitzpatrick, Davis Publicatons, Inc.

**Drawing the Head & Figure**, Jack Hamm, The Berkley Publishing Group

**Drawing the Human Head**, Burne Hogarth, Watson-Guptill Publications

**Experiencing Art Around Us 2nd Edition**: Thomas Buser, Thompson Wadsworth

**From Ordinary to Extraordinary: Art and Design Problem Solving**, Ken Vieth, Davis Publications


**Heads And Portraits**, Barron’s Educational Series, Inc.
**VIII. SCOPE AND SEQUENCE:**

The Units and Objectives are intended to provide the instructor with guidelines and parameters as they deliver the curriculum for this course. The units may be delivered sequentially 1 – 5 or beginning with Unit 3 in the following sequence: 3, 4, 1, 2, & 5. In addition, the time allocated for each Unit of Study is expressed as a variable: (4 - 5 weeks) or (5 – 6 weeks). This flexibility has been designed into this course to allow each instructor to adapt the curriculum to the needs of the learners. It is also intended to allow the instructor to adjust for varying time needed for certain studio projects. The “Suggested Activities” listed under each Unit of Study are intended inspirational examples that demonstrate how an instructor might accomplish a given objective. The “Suggested Activities” are not intended to be a limiting framework. Each instructor is encouraged to use their creativity to develop projects that accomplish the objectives for each Unit of Study.

**Unit 1:** Object Drawing and Still Life Compositions Using Line. (4 - 5 weeks)

**Unit 2:** Using Value to Create the Illusion of Depth & Render Surface Quality in a Still-Life. (5 - 6 weeks)

**Unit 3:** Using Line to Render the Human Face and/or Figure in Objectively (4 - 5 weeks)

**Unit 4:** Rendering a Full-Value Expressionistic Composition Containing Face and/or Figure in a Context. (5 - 6 weeks)

**Unit 5:** Art/Design Related Careers (2 - 5 days interspersed throughout the semester)