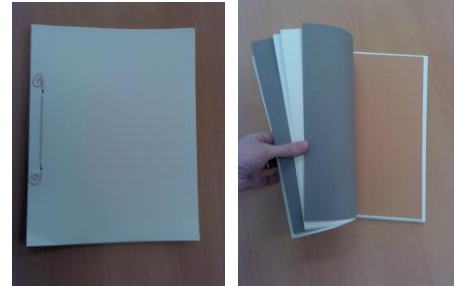


LESSON PLAN: Exploring Drawing

By Amy Wunsch, October 2011

Learn about different styles of drawing and create a still life rendering of natural objects OR create a sketchbook with your own designs.



Key Ideas:

People have been fascinated with drawing since prehistoric times.

Drawing may record actual people, places, or objects, or something from the artist's imagination.

Contemporary artists who are inspired by natural objects may use a variety of drawing techniques and media. They might show lifelike or illusionistic space on a two-dimensional surface, and may combine realism with personal symbols or imaginative elements.

Objectives:

Students will have a brief dialogue about drawing, including personal experiences of the students, historical information about drawing, and introductory ideas for the tour component. The class will be looking at ways several artists show nature and natural objects and we'll think about how we might use some of these ideas and techniques in our own drawings.

Pre-tour discussion questions include:

- What kinds of things do you like to draw? How did you become interested in drawing?
- Why would someone make a drawing of something or someone when they could easily take a photograph?
- How do you use drawing – as the plan to begin an artwork (like a watercolor painting, etc.) or just as a finished artwork?
- Why do you think artists like to draw or paint things they see in nature?

As the students view artworks on the tour, discuss the artists' use of visual elements:

Line: What different kinds of lines did the artist use? How can lines show emotion, movement, or energy?

Shapes: How are natural objects shown? How are organic or geometric shapes used? Which shapes look 3-dimensional? Which shapes are flattened or cartoon-like (stylized)?

Texture and patterns: How did the artist show what the natural objects feel like to the touch? How might textures and patterns give us clues as to what the object is OR what the artist imagined it to be?

Space: How did the artist show that a one object is in front of another? Which artists seem concerned with showing deep space? Shallow space?

After returning from the tour, students will review two drawing techniques that they will use in their natural still life drawing: contour line drawing, and stippling. The instructor will demonstrate these techniques and allow students some practice time. The instructor will have simple still lifes composed of natural objects set up at two tables for students to observe. After students have completed a graphite pencil contour line drawing of a still life, they will complete the drawing guided by the instructor:

1. Add one "natural" object to your still life that is from your imagination using the graphite pencil. PLACE THIS OBJECT BEHIND AN OBJECT YOU HAVE ALREADY DRAWN.

2. Outline any green and growing plant you have drawn with shades of green marker and a dark shade of blue marker; show veins and lines on the leaves with the black marker.
3. For the round object in your still life, using colored pencil, choose three shades of one color to complete values on the circle shape to make it appear 3-dimensional (instructor will demonstrate chiaroscuro).
4. Find the smallest object you have drawn, outline it in thin black marker, and then stipple on the surface to create dark values (shading).
5. There should be one last "object" left on your page (besides the imaginary natural object you drew). Using your graphite pencil, use patterns and textures to give the surface variety. Be creative, and use your imagination to repeat patterns that will transform the surface of the object. Use a variety of line (thick and thin, dark and light, swirly and geometric, etc.). Try to make the pattern flow across the surface of the object so it gives us some description of its form.
6. You may use any media out on your table to complete your imaginary object.
7. The instructor will show students how to place shadows under the objects and include a table line.

Materials Needed:

Newsprint to cover the surface of each table	Hand-held pencil sharpeners
8" x 10" textured, white drawing paper	Thin, colorful markers
Still life objects from nature (fruit, shells, leaves, branches, etc)	Thin black markers
Graphite drawing pencils	Colored pencils
Erasers	2" x 2" pieces of felt
	Black mat frames

OPTION: Sketchbook lesson

Students will use their sketchbooks to explore mark-making at several stops during the tour: armed with a pencil, their sketchbooks, and an eraser, we will draw static lines, lines that show movement, shading and highlight lines, etc. If weather permits, we will stop outdoors and sketch *plein-air*. Several pages of the sketchbook will be used for mark-making in preparation for a still life drawing to be completed in the classroom: pressure on/pressure off lines, subtractive drawing, overlapping and shading to create space, sharp vs. fuzzy lines/shapes for contrast, etc. Students will leave several pages blank and continue to use the sketchbook after class.

III. After returning from the tour, students will review two drawing techniques that they will use in a final still life drawing in their sketchbook: contour line drawing and stippling. The instructor will demonstrate these techniques and allow students some practice time. They may then complete their drawings using markers and colored pencils.

Materials Needed:

- 8 x 11" white foam core for backing, 1 per student
- 8 x 11" textured pastel drawing paper (several sheets per student)
- 8 x 11" white drawing paper (several sheets per student)
- 8 x 11" white poster board for cover, 1 per student
- Copper jewelry wire for fastening sheets to backing (20" per student)
- Needle for poking holes through sheets and backing (adult use only)
- Butcher paper to cover the surface of each table

Still life objects (fruit, shells, leaves, branches, etc.)

Graphite drawing pencils

Erasers

Hand-held pencil sharpeners

Thin, colorful markers

Thin black markers

Colored pencils

2" x 2" pieces of felt

Assessment:

Students will stand in a circle around one of the tables, and with sketchbooks held open to display completed drawings, ask students to choose 1 artwork that is NOT their own about which to answer the following questions out loud to the entire group:

1. What was the most successful drawing technique in this artwork? Why do you think so?
2. How does this artwork give an illusion of space? Is it deep or shallow space?
3. What artwork that we saw today would be most like this artwork in terms of its use of techniques?

Tour artwork images:



Amy Myers (American, b. 1965)

Chroma Zoma Bubble Chamber, 2006

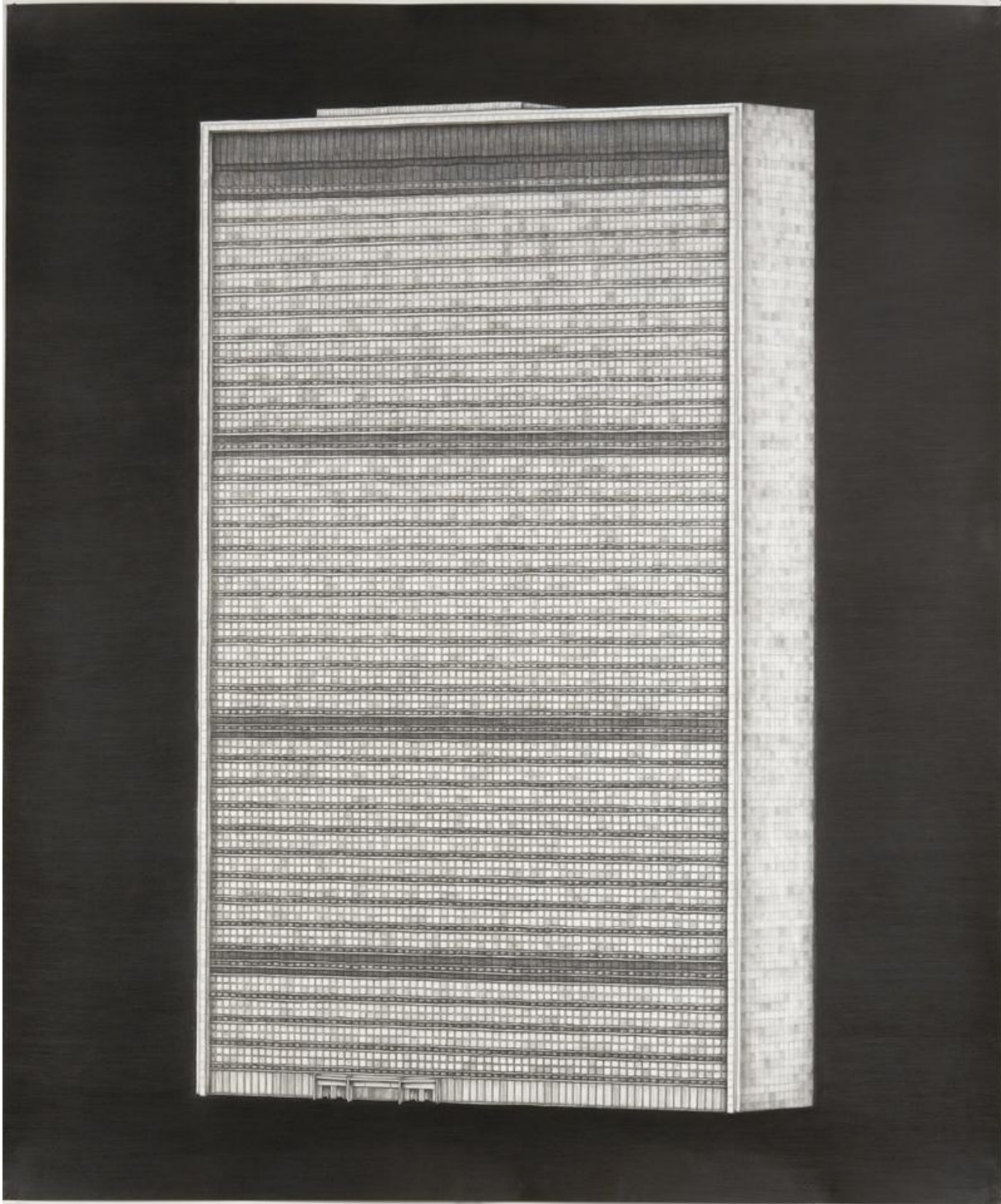
Graphite, colored pencil, pastel on paper

Collection Nerman Museum of Contemporary Art, 2006.43

Acquired with funds provided by JCCC and Marti and Tony Oppenheimer and the Oppenheimer Brothers Foundation



Warren Isensee (American, b. 1956)
Untitled, 2007
Colored pencil on paper
Collection Nerman Museum of Contemporary Art, 2008.18



Frank Magnotta (American, b. 1970)

UN, 2007

Graphite on paper

Collection Nerman Museum of Contemporary Art, 2007.99



Howard Hodgkin (British, b. 1932 - d. 2017)
Early Evening in the Museum of Modern Art, 1979
Etching
Collection Nerman Museum of Contemporary Art, 1999.14
Gift of Jan Weiner, Kansas City, MO



Rodolfo Marron III (American, b. 1989)

Tearz Tearz Tearz, 2014

Pokeberries, cochineal, nightshade berries, purple corn, ink and pressed flower on paper

Collection Nerman Museum of Contemporary Art, 2015.69