

**APPROACHES TO DRAWING: A TRANSFORMATIVE EXPERIENCE**

by

**MELISSA DYAR**

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APPROACHES TO DRAWING: IMPLICATIONS FOR TEACHING

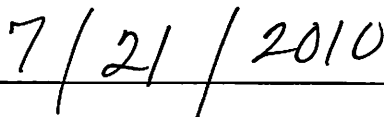
by

MELISSA DYAR

Approved:

A handwritten signature in cursive script, reading "Carole Henry", written over a horizontal line.

Dr. Carole Henry, Major Professor

A handwritten date "7/21/2010" written over a horizontal line.

Date

# APPROACHES TO DRAWING: IMPLICATIONS FOR TEACHING

by

MELISSA DYAR

(Under the Direction of Dr. Carole Henry)

## ABSTRACT

This Applied Project discusses drawing instruction and drawing methods. A review of literature presents analysis of developmental processes in conjunction with drawing instruction and its relation to drawing methods. Finding little current research on the effects of instruction for drawing, I focused on the artists' teaching methods within a traditional and non-traditional school setting. Through observation, personal participation, reflection, and interviews, teachers were examined for how their instruction of drawing and personal drawing methods affected the drawing processes of others and myself. Information was collected and analyzed for naturalistic generalizations, so that this project could address the value of drawing instruction and knowledge of drawing methods. This Applied Project provides implications for the instruction of drawing through the application of researching drawing and drawing instruction.



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## TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS .....	iv
LIST OF FIGURES .....	vii
CHAPTER	
1 INTRODUCTION .....	1
Statement of Purpose .....	3
Outline of the Applied Project .....	4
2 REVIEW OF THE LITERATURE .....	6
Drawing History in the United State .....	7
Developmental Theories in Drawing .....	10
Research in Drawing Instruction and Drawing Methods .....	15
Summary .....	23
3 RESEARCH DESIGN .....	24
Research Questions and Methodology .....	24
Research Participants .....	25
Research Locations .....	28
Methodology .....	30
Interview Questions .....	31
Data Analysis .....	32
4 OBSERVATIONAL LEARNING .....	34
1050 Beginning Drawing Class .....	34
Zen Adult Drawing Class .....	51

	Children’s Drawing Class .....	57
	Summary .....	64
5	PARTICIPATORY LEARNING .....	67
	Traditional Educational Setting .....	67
	1050 Beginning Drawing Class Assignments and Exercises .....	69
	Non-Traditional Educational Setting .....	86
	Adult Zen Drawing Class Exercises .....	88
	Summary .....	94
6	REFLECTIVE LEARNING .....	96
	1050 Beginning Drawing Class .....	96
	Margaret Morrison-Interview .....	103
	Zen Adult Drawing Class.....	111
	Children’s Drawing Class.....	111
	Toni Carlucci-Interview .....	112
	Summary .....	122
7	CONCLUSION .....	123
	Summary.....	123
	Implications for Teaching .....	125
	Closing Comments .....	126
	REFERENCES .....	128
	APPENDICES.....	131
	A    INSTITUTIONAL REVIEW BOARD APPLICATION	
	B    CONSENT FORM	

## LIST OF FIGURES

	Page
Figure 1: Margaret Morrison, <i>Gummy Worms</i> , 2007 .....	25
Figure 2: Toni Carlucci, Drawing .....	27
Figure 3: The Lamar Dodd School of Art, University of Athens.....	28
Figure 4: Lyndon House Arts Center .....	29
Figure 5: Drawing Horse .....	37
Figure 6: 1050 Beginning Drawing Classroom .....	68
Figure 7: 1050- Exploration of Line Quality, Sighting Accuracy, Proportion, Triangulation ...	69
Figure 8: 1050- Positive-Negative Assignment .....	70
Figure 9: 1050- One-Point-Perspective Assignment .....	71
Figure 10: 1050- Two-Point-Perspective Practice .....	72
Figure 11: 1050- Two-Point Perspective Assignment, “My Corner” .....	73
Figure 12: 1050- Ellipse Theory .....	74
Figure 13: 1050- Ellipse, Cylinder, and Sphere Exercise .....	75
Figure 14: 1050- Ellipse Assignment, “Save a Place at the Table for Me” .....	76
Figure 15: 1050- High-Contrast Theory, “Gourd” .....	77
Figure 16: 1050- High-Contrast Assignment, “Draw” .....	78
Figure 17: 1050- Light Logic Assignment, “Eggs” .....	79
Figure 18: 1050- Still Life Assignment .....	80
Figure 19: 1050- Replica of a Master Drawing, Raphael’s <i>The Muse</i> .....	81
Figure 20: 1050- Self Portrait Assignment .....	82
Figure 21: 1050- Exploded Scale Assignment, “Bees” .....	83

Figure 22: 1050- Progression Assignment, “Oranges” .....	84
Figure 23: 1050- Triptych Series Assignment, “Heart Necklace” .....	85
Figure 24: Lyndon House Drawing and Painting Studio .....	87
Figure 25: ZEN – Contour Line Leaves .....	88
Figure 26: Leaves .....	89
Figure 27: ZEN- Contour/Value Peppers .....	90
Figure 28: ZEN- Side View Portrait .....	91
Figure 29: ZEN- Ink Pen Exploration 1 .....	92
Figure 30: ZEN- Ink Pen Exploration 2 .....	93
Figure 31: <i>Portrait of Paganini</i> - Delacroix .....	110
Figure 32: <i>The Violinist Niccolò Paganini</i> - Ingres .....	110
Figure 33: Instructors Example-Mouse Drawing .....	118
Figure 34: Child 1- Mouse Drawing .....	119
Figure 35: Child 2- Mouse Drawing .....	119
Figure 36: Child 3- Mouse Drawing .....	120

## CHAPTER ONE

### INTRODUCTION

The ability to draw is a skill that not many individuals feel they possess. Generally, when asked to draw an object or symbol, the general consensus of adults is “I can barely draw a stick figure!” and then the hunt for an “artist” begins. While the term “artist” has many definitions, adults tend to think that only formally trained or highly skilled artisans have the ability to draw. For children and adolescents, drawing is present in either varying degrees in the art classroom or the general classroom. Drawing is often encouraged, because it is the basis and starting point for many assignments, art related and not. After students complete their high school diploma, drawing, and art in general, is typically not practiced unless a student chooses to pursue an art degree or take additional art classes. This could possibly explain why adults and perhaps many children are uncomfortable drawing. To be comfortable using and demonstrating a skill, one usually has to practice that skill quite frequently. While children are encouraged to draw, the skill of drawing is often overlooked. Children and adolescents may practice drawing more frequently, but drawing is not a skill that is mandatory in order to progress with general education. From my experiences student teaching, it seems as if many art teachers do not emphasize drawing because students tend to struggle with the skill, and it is not mandatory. This brought the role of drawing in the art classroom to my attention, and I became aware of the possibilities that many children, adolescents, and adults are unaware and uneducated in drawing knowledge.

While teaching art in a student teaching environment at Georgia Southern University in 2008, I followed the guidelines and lesson plans of my supervising teachers. When my

supervising teachers' lesson plans did not include many drawing instructions, I was relieved because my own drawing skills were weak. When teaching, I encouraged my students to make rough drafts, or preliminary sketches, of their final drafts. I realized they were not thrilled about drawing, and would quickly sketch just to appease me so they could continue on with the assignment.

Davis' (1997) article, "Drawings Demise: U-Shaped Development in Graphic Symbolization" helps explain why most of my middle childhood students did not want to create extensive drawings. Children's graphic symbolization declines during middle childhood (ages 8-11). The child wants to create images with "photographic likeness," (Davis, 1997, p. 132) and artistic exploration is minimal or nonexistent. The U-shaped Development can be described by considering the work of young children, adolescents, and adults. The high two peaks of the "U" can be considered the highly expressive drawings of young children, and adult artists' work. The middle childhood drawings are considered to be on the bottom curve of the "U". By considering that the middle childhood students are at the bottom of the "U", highly expressive drawings are not to be expected. My students' drawings made me aware of children's perceptions of graphic symbolizations and their interests in creating visually realistic drawings.

Beyond graphic symbolization and ages of my students, I realized students were rushing through the preliminary sketches because I had not given instruction on how to draw the images they were trying to convey. I did not give instruction because I did not know how to instruct drawing. I knew immediately that this was an issue, because a majority of the art assignments I was teaching had some elements of drawing in them.

In my first semester of graduate school, I recognized that not only does drawing assist and direct students in their artwork, it also can be used as a form of communication. In

Malchiodi's (2001) article, *Using Drawing as Intervention with Traumatized Children*, the importance of encouraging a child to draw is stressed. Drawings have been proven to provide information on a child's developmental, emotional, and cognitive functioning. While Malchiodi stresses the importance of drawing to discover traumatic experiences and analyze how to address these situations, I believe drawing can be used also to express positive aspects of a student's life. While student teaching in an Italian elementary school in 2009, I assigned my students an activity in which they were to draw a crest that represented their family, social life, personal life, and involvement with the community. The students spoke Italian, and through translation and a lot of "hands-on" explaining, the students conveyed their lives on a sheet of paper. Even though the students spoke a different language than I did, they still showed the ability to communicate their lives through drawing. It was an enlightening experience to see first-hand the expressive and communicative content that could be conveyed through drawing.

Through experience and basic observation, I have come to understand how important drawing skills are to have, regardless of whether one is an art teacher or not. Drawing is a skill that can benefit those of all ages. Beyond drawing's communicative intent, it is a form of knowledge that can be related to many educational fields. As I comprehended the importance of drawing, I began to think about my knowledge and understanding of drawing. I began to think about the role of drawing in my future classroom, and how I would teach drawing to my students.

### Statement of Purpose

While my previous studio art courses had prepared me to teach a variety of medias and skills, I was only required to take one drawing class. When I began student teaching, my drawing knowledge was five years old. I was required to draw in other studio classes, but at a minimal



amount. After graduating from Georgia Southern, I went on to graduate school and recognized how my lack of drawing skills and knowledge was going to affect my students' artwork and myself when I began to teach.

Beyond my teaching experience within Georgia Southern University and the University of Georgia, I also interned at the Lyndon House Arts Center. I served as an assistant to the director of art education, Ms. Caroline Self, and as an assistant to an art instructor, Ms. Toni Carlucci. By assisting and teaching with these instructors, I began to notice the presence of drawing in every single class.

How drawing knowledge and drawing instruction occurs in traditional and non-traditional classrooms is important to drawing education. With the influence and presence of the subject in many areas, it is important especially for art teachers to be fluent in the language of drawing and be fluent with drawing skills. Drawing was a skill that I needed to know. I chose to explore drawing instruction and drawing methods in order to be a better artist and, most importantly, to be a better art teacher. I believe that in order to teach a subject properly, I should be knowledgeable in the subject myself.

#### Outline of the Applied Project

In this chapter, I discussed my personal interest in studying drawing instruction and drawing methods, which stem from my questions as an art educator with little experience in drawing. This knowledge is valuable to all educators since we must have an understanding of the role of drawing in our classrooms. This knowledge is valuable to me, and I now know that it is essential to an understanding of methods, and how to teach drawing in my own classroom. I discussed my personal interest in gaining drawing skills, in relation to how my own knowledge will affect my students' drawing education and knowledge.

In Chapter Two, I will begin with a literature review detailing drawing history and its relation to drawing education. The literature explores the roots of drawing instruction. I will review and discuss relevant literature pertaining to drawing, including the work of researchers who concentrated on drawing instruction and drawing methods, Jean Piaget, Barbel Inhelder, Victor Lowenfeld, Claire Golomb, and Brent and Marjorie Wilson. I will discuss how their theories and studies of drawing composition and development have influenced drawing instruction.

In Chapter Three, I will discuss the research design of my Applied Project. I will discuss where my research took place, the subjects of my research, and the three different research methods I practiced. Chapter Four will begin with my first research method, Observational Learning. In this chapter, I will discuss my reflections upon observing in both a traditional and non-traditional school setting.

In Chapter Five, I will discuss my research method of Participatory Learning. I will discuss my personal experiences learning how to draw, and provide images of my artwork. Chapter Six includes the final research method, Reflective Learning. In this chapter I will discuss reflections of assignments and activities, and how I can apply the experiences and activities in a K-12 setting. I have summarized my interviews with each of the two instructors I interviewed. Finally, in Chapter Seven, I will describe implications for teaching drawing and recommendations for educators about successful strategies for the instruction of drawing.

## CHAPTER 2

### REVIEW OF THE LITERATURE

When I began researching articles, books, and journals that related to drawing instruction and drawing methods, I came across familiar trends. My goals and intentions were to use data from current research, however many of the articles were at least 20 years or older. I chose current and past articles because they have provided me with information about actual drawing instruction and how I can apply these ideas in my own classroom one day. Although many of the articles are from older studies, the concepts applied are similar to studies conducted today. Ultimately, a general consensus can be made that students, regardless of their age, are affected by the type and content of drawing instruction. This chapter provides information about the role of drawing instruction and drawing methods in educational settings in the United States.

In this literature review, I will first present the history of drawing in a relevant context to this Applied Project. I will describe historical information leading to the importance of the role of drawing in general as well as in an art classroom. I will then describe Jean Piaget and Barbel Inhelder's (1967) and Viktor Lowenfeld's (1947) insights on developmental theories in relation to drawing. I will present current and past research related to developmental theories and drawing instruction. This will be followed by a discussion about research conducted by Claire Golomb and Gordon Dunnington (1985), influences of Piaget's work, and the focus on compositional development of drawing. Finally, I will present the research of Brent and Marjorie Wilson (1977, 1979, 1981) and their approach to the instruction of drawing. I will discuss how the data collected affected my personal drawing knowledge and drawing methods.

## Drawing History in the United States

One significant development in drawing education occurred in 1870. This legislation was titled, “An Act Relating to Free Instruction in Drawing”. Bolin (2004) discusses the significance of the law, and how it paved a way for drawing and art education in America. It is important to consider the tradition of drawing. How was something like drawing made mandatory in school systems? How was art, specifically drawing, introduced into an education department’s curriculum? What standards were set for drawing instruction?

Bolin shed light on the situation when he discussed the law that made drawing instruction mandatory in Massachusetts public schools. The first section of the law includes drawing in education and its requirement to be taught in the public schools. The second section gave the opportunity for free instruction in industrial or mechanical drawing to students over 15 years of age in a day or evening school under the direction of the school committee, as long as that person lived in a town or city having more than ten thousand residents. The third section made the law effective upon its passage. Pasto (1967, A & B) gives insight as to why this law may have been encouraged to be drafted. Henry Barnard, United States Commissioner of Education at the time, stated in a letter that for 30 years he was an advocate of drawing as a regular and indispensable branch of study. Training of the eye and hand, development of the conceptive faculty, and appreciation of nature and art were advantages that Barnard believed came from drawing. The letter was believed to answer any questions raised by the Board of Education for the effectiveness of drawing and drawing instruction in curriculum and education systems.

The drawing law was passed shortly after Mr. Barnard’s letter. Maine, in 1871, New York, in 1875, and Vermont, in 1876, passed drawing education laws influenced by that of Massachusetts (Bolin, 2004). Drawing was beginning to be an important factor leading to

success in many professions. Massachusetts legislators felt that beyond drawing education in the school systems, adults should have drawing education to keep up in a competitive job market. Massachusetts, Maine, New York, and Vermont were abundant in textile mills, and it was important to keep drawing education available for the draftsmen working in these mills (Bolin, 2004). Drawing was taught to train individuals how to use and perform technical skills. Drawing education was beneficial to mill workers and owners, because production and skill were advanced. While it is important to remember that drawing education was not only important in the northern states, the textile industry influenced the understanding and importance of drawing to all individuals.

In 1876, evidence of the spread of elaboration of the drawing method was introduced by Walter Smith. Walter Smith believed that drawing could and should be learned by any person and should be taught by artists (Plummer, 1977). His vision of art education for public schools promoted visual literacy, while in turn promoted art education in schools. C.B. Stetson of Massachusetts stated that the demand of industrial education would continue to grow and that we would find drawing to be the most important element of instruction. He divided drawing into general classes: “1) two-dimensional, plane-geometric construction, design, decoration; 2) three-dimensional drawing from objects” (Pasto, 1967, A, p. 4). Stetson believed that drawing from solid objects had educational advantages of disciplining the eye and hand, training the imagination to realize solid forms in space, and increasing sensitivity for gradations of light and shade. Drawing at this point was recognized as a necessary industrial element, and an essential element in artistic and technical education.

The Industrial Revolution also played a large role in the necessity of drawing education. Following 1900, industrial education took the place of art education (Pasto, 1967, B). The use of

practical art (drawing) became necessary for the ability of workers to provide for their family. Beyond the use of practicality for drawing, art was noticed as a therapeutic element during World War I. Art and art departments were essential “because art is an important subject necessary to the development and culture of the childhood of America and because this is a particularly important period in life” (Pasto, 1967, B, p. 21).

Duncum (1985) conducted a study where he researched 35 visual artists’ learning methods for drawing in-between the years of 1724 and 1900, in turn giving insight on the way children learn how to draw. This is significant to drawing history because the information gained from the past can help educate students now and in the future. While new drawing techniques are presently encouraged in drawing and art education, it is beneficial to consider past successful artists’ drawing education. Duncum stated that copying, referencing to popular sources, referencing to art sources, using prints and engravings, tracing, studying pictures, referencing art images, observing others, verbal instruction, self instruction, and using resources directly from life were elements used to test the artist’s drawing education development. Copying another artist’s work, observing others produce artwork, and verbal instruction were the most widely used methods for drawing education among the 35 artists. While copying presently is not strongly encouraged in the school systems, it is important to have students look at successful artwork to understand the basics and methods that an artist used to make the artwork successful. Duncum’s research has provided important information about the history of drawing education while creating helpful insights for current and future teachers.

Drawing education is constantly evolving, providing new information and teaching techniques for educators. Reflecting upon and utilizing historical information concentrating on the history of drawing can provide educators with the ability to structure their curriculum around

applicable drawing techniques. Art Education theories are constantly being introduced into educational settings, providing opportunities for educators to use past and present theories in their curriculum.

### Developmental Theories in Drawing

Understanding the history of drawing can help educators appreciate the importance of drawing in the classroom. However, it is important to understand how the cognitive development of students affects drawing education. Jean Piaget's and Barbel Inhelder's (1967) analysis of Perceptual Space provides insight on perception and on the development of children's perception. Perceptual Space goes beyond the human's eye, or set limits. The psychological process of spatial relations occurs on a perceptual level and on an imaginal level. This is important to consider when instructing children on the fundamental aspects of drawing. Piaget and Inhelder stated that when drawing from a model or object, there needs to be an understanding that half of the image is being drawn from how one perceives the image and the other half is how one imagines that image. While teaching children how to draw, spatial elements and comprehension of space is a skill that is learned, and not inborn (Eng, 1954). Piaget and Inhelder believe that comprehension of space includes the representation of space and the recognition of shapes. Pictorial space allows for children's drawings to be constant and in one setting, allowing for comprehension of the space around the object (Piaget & Inhelder, 1967).

Once a drawing student understands the dimensions of space around the image, the more realistic the image will appear. This goes along with Piaget's (1954) theory of construction of reality. Judging the greater or lesser distance of an object is a gradually acquired skill (Eng, 1954). While one can understand the spatial elements of an image, it still takes practice to gauge the space and portray it realistically.

Piaget's Intellectual Development theory involves four periods: Sensorimotor (birth to 2 years); Preoperational (2 years to 7 years); Concrete Operational (7 years to 11 years); and Formal Operational (11 years and above) (Piaget, 1969). Piaget believed that every child would naturally move through these stages. The four periods of Intellectual Development provide insight as to how to relate object content and perceptual space to the Sensorimotor, Preoperational, and Concrete Operational age brackets.

Piaget and Inhelder's (1967) theory provided information on the spatial elements of children's drawings still very relevant today. How a child perceives an image and how a child perceives space are important to teaching drawing. I believe these elements directly affect how a drawing is composed. While it is understood that children will go through Piaget's stages of Intellectual Development, no mention is made to how the stages affect adult drawing development. I firmly believe that adult mental developmental skills are constantly occurring and changing. Although adults presumably have already gone through the Intellectual Development stages, I believe it would be beneficial to learn how adults perceive spatial relations because that would provide further information to the formal operational stage.

Viktor Lowenfeld's (1947) theories on development can give insight to drawing development in children. The five stages of Lowenfeld's (1947) artistic development include 1) Scribbling: 2) Preschematic: 3) Schematic: 4) Dawning Realism and 5) The Pseudorealistic Stage. These stages explain Lowenfeld's beliefs regarding the growth and development a child goes through while developing artistic skills including drawing.

Each will be discussed:

1) Scribble Stage- two to four years old. The Scribble Stage has four stages. 1) Disordered- uncontrolled markings: 2) Longitudinal- controlled repetitions of motions: 3)



Circular- further exploration of controlled motions and 4) Naming- stories are constructed about the scribbling. Kinesthetic thinking in terms of motion to imaginative thinking in terms of pictures takes place, and children develop the ability to visualize in pictures (Lowenfeld, 1947).

2) Preschematic Stage- four to six years old. The Preschematic stage consists of circular images with lines that may be representing people or animals. During this stage the schema, the visual idea, is developed (Lowenfeld, 1947). In this stage, the child is trying to portray what he/she views most important in subjects being drawn. Logical use of color and the understanding of space is not present.

3) Schematic Stage- seven to nine years old. Awareness of space is present and children begin to portray images with exaggeration to express strong feelings about the subject. While the composition does not show accurate spatial relations, it is obvious that the child is making decisions about image sizes and relation to other images within the composition.

4) Dawning Realism- nine to eleven years old. This is a period of self awareness to the point of being extremely self critical (Lowenfeld, 1947). The child is trying to depict realism in the experience of a particular object. The lack of ability to depict objects the way they appear in the surrounding environment makes the drawings stiff and less spontaneous. The child becomes aware of his or her abilities, and the need for perspective and visually realistic images becomes present in compositions.

5) The Pseudorealistic Stage- eleven to thirteen years old. This stage is represented by two psychological differences, visual and subjective experiences. Visual experiences have the appearance of looking at a presentation, while subjective experiences are based on subjective interpretations emphasizing emotional relationships to relationships in the external world (Lowenfeld, 1947).

Lowenfeld's stages give insight as to why and how children create and depict images in their world. Once again, while the information gained is insightful and proves beneficial to teaching strategies, developmental skills of older teenagers and adults are not present. Perhaps it is believed that all children follow the developmental theories of Piaget (1969) and Lowenfeld (1947), but data and research providing information how these stages affect how individuals of all ages learn would be helpful. Piaget and Lowenfeld's developmental stage theories provide insight on what is presumably to be the average stage levels of students at that specific age group. It is important to consider that students may be at different levels. Different talents and experiences may affect a student's developmental level. While a student may be the same age as his or her peers inside of a classroom, it is possible that the student may be at a lower or higher stage level.

Ultimately, the goal of education is to provide students with knowledge and help them constantly advance and master the skills and concepts being taught. Lev Vygotsky (1978) theorized children's learning patterns concerning the relationship of the adult educator. Vygotsky stated that a child will follow by an adult's example, and will gradually be able to do the tasks or concepts taught by the adult without assistance. Vygotsky describes this concept as the Zone of Proximal Development, or ZPD. When considering Piaget and Lowenfeld's developmental stage theories, Vygotsky provides developmental progress in-between stages. As discussed earlier, children can be at different stages while at the same age. By following Vygotsky's ZPD, children can be encouraged to move up in developmental stages with the help of an educator and on their own.

Edwards' (1979) work provides insight regarding development factors that may not include developmental stage theories. To understand "knowing and seeing", the terms L-Mode

and R-Mode are used to understand verbal, analytic modes and visual, perceptual modes.

Edwards considered processes inside the brain affect the way one learns and creates drawing.

L-mode is a step-by-step style of thinking, using words, numbers and other symbols (Edwards, 1979). L-Mode can be similarly compared to using the left side of the brain. R-Mode uses visual information and processes all at once, like recognizing the face of a friend (Edwards, 1979).

Edwards has claimed that her book, *Drawing on the Right Side of the Brain* can train an individual to make a mental shift from the L-Mode into the R-Mode, the mode that Edwards believes that drawing requires.

Jones (1997) also has contended that drawing development is formed based on the idea of when using the right side of the brain. Jones believed that by modeling drawing instruction from Edwards' theories built upon encouragement for self-confidence, she would be able to teach her students how to be more confident using the R-Mode type of thinking, or using the right sides of their brains. Principles used for building a student's self-confidence and motivation include having personal long and short range goals, paying attention to negative self-talk, exerting effort, and evaluating artwork frequently have shown how to gradually teach students to think with the right side of the brain (Jones, 1997).

It is nearly impossible to say which methods of drawing development are most effective when used because students cannot choose the way their brains work. Theories of left side/right side of the brain are considered somewhat outdated views of the brain. Recent studies prove more crossover, but knowledge of how the two sides perform is important to consider when looking at development of brain and its relation to artistic creation. It is important to consider the students' histories and individual learning styles. The developmental theories in drawing have provided me with insight as to how children develop skills to learn to draw and how

students of all ages may or may not use certain skills which are believed to be influenced by specific areas of their brains for composition development.

### Research in Drawing Instruction and Drawing Methods

Claire Golomb has constructed many studies dedicated to gaining more knowledge of children's drawings. In *The Child's Creation of a Pictorial World* (1992), Golomb explained how drawing creates pictorial space. Golomb explains that every drawn shape can be seen as a figure that is different from its background. Golomb was influenced by Piaget and Inhelder's (1967) conception of space theory. Golomb was concerned with how space interacted with the compositional development of a drawing. Size, proportion, and orientation all connect to the composition of a drawing. Coordination of pictorial space depends on "1) the relations among the parts of a single figure or object; 2) the relations among several figures; and 3) the relation of groups and figures to the superordinate structure that unites the different components into a coherent pictorial statement" (Golomb, 1992, p. 165).

Golomb and Dunnington (1985) conducted an experimental study to determine the impact of figural differentiation and spatial differentiation of objects being asked to be drawn by children. One hundred and sixty-one children aged from three to thirteen-years-old were asked to make drawings. Four drawing themes were specified by the examiner, and their order of presentation was randomized: Draw a family, a birthday party, children playing, and a garden with trees, flowers, and a pond. The main goal of the experiment was to examine the compositional development of a drawing, and how figures in the drawing relate to each other and to the rest of the page. The researchers wanted to see depictions from the children and the relation of those depictions to the children's environment. "The Revised Compositional Scale created" by Golomb in 1983 was used to assess the spatial characteristics of each drawing, i.e. its

degree of spatial differentiation in terms of up-down and near-far relations and to identify compositional grouping principles, for example, proximity, alignment, and symmetry that portray spatial relations. The results varied among age groups, but (Golomb & Dunnington, 1985) “compositional strategies are very much a function of the nature of the task”. Spatial relations play a definite role in the instruction in drawing.

Golomb and Dunnington (1985) concentrated on the framework of Piaget’s theories to test and examine their own theories. They focused on Piaget’s two major approaches to child and adolescent art. Spatial relations play a large role in Piaget’s analysis of drawings as well that of Golomb and Dunnington. Golomb and Dunnington stated that Piaget predicted that there would be transformation in the perspective drawings, but the drawings showed specific aspects of figural differentiation. “Compositional strategies were found to be very much a function of the nature of the task and remained fairly simple for all ages and/or all tasks” (Golomb & Dunnington, 1985, p.1).

I believe the information in Golomb and Dunnington’s study brings light to how children construct a drawing composition. After reading these experimental research studies, I now find it difficult to not relate their findings to Piaget’s theories. Space is related to composition, composition is related to objects and object placement, and the decisions made by those drawing the images is a component of the composition. Realism also plays a large role in Piaget’s theories. The longer I have spent observing children’s drawing lessons, I have realized that perfection in the eyes of children means the images they create must look “real”. This goal influences the children’s compositional makeup of their drawings. The study conducted by Golomb and Dunnington explains study and information explains how children depict their world and how children feel the need to show examples (images) of what surrounds their lives.

The examples must be drawn well (“perfect”) in order for another person to see inside of their world and understand it. By depicting images, children are engaged in various stage levels of Piaget’s Intellectual Development theory (Piaget, 1969).

Many of the studies I have found in the field of children’s drawing focus on the instruction given to students and how that instruction affects the students’ artwork. Barrett, Sutherland, and Lee (1987) exemplify this in one of their quantitative drawing studies, “Visual Realism in Children’s Drawings: The Effect of Instruction”. Barrett, Sutherland, and Lee conducted a series of experiments to gain further knowledge of how differing instructions affected children’s drawings. They conducted two experimental studies to determine if visually realistic drawings were produced from administering explicit instructions. The first experiment consisted of participants five to six years of age, where the second consisted of participants seven to eight years old. The researchers looked at the participants’ drawings after asking the children to draw a model using explicit or implicit instructions. The second experiment involved asking the children to draw the model by using explicit long, explicit short, implicit short, and implicit long instructions. All of the drawings were classified as visually realistic or not visually realistic. The findings concluded that the content rather than the length of explicit instruction induces children to produce visually realistic drawings, especially in older students (Barrett, Sutherland, & Lee, 1987). The researchers suggested that the visually realistic drawings may relate to the nature of the model being drawn.

Eng (1954) explained why an eight-year-old would produce more visually realistic images. Eng observed her niece, Margaret, develop artistic skills in drawing from the ages of one to eight years old. Margaret’s drawings progressed at a level as expected. Eng recognized that Margaret enjoyed drawing specific images, fruit, flowers, and trees. She theorized that

children draw in a formalized manner. She explained, “Children cannot reproduce any model naturalistically, neither the model which is placed in front of their eyes nor the mental pictures of the objects which we must assume to be present in their consciousness” (p. 127). According to Eng, as a child gets older, the familiarity of particular objects, trees, flowers, fruits, become more present in his or her consciousness. Because the objects are more present in consciousness, more realistic images may be drawn by the child.

I plan to incorporate these findings in my own approach to drawing and in my classroom eventually. I do not believe that only children need to have a familiarity with objects. The more familiar I become with objects the more I am to remember about that object, in turn being able to produce it more realistically. I am able to understand now how explicit instruction works, and how to address students when I want particular results. These findings have also helped me understand how my professors address my classmates and myself. Content rather than the length of the instruction helps provide more successful instruction, but it is important to consider how explicit instructions are (Barrett, Sutherland, & Lee, 1987).

“When Is a Mug Not a Mug? Effects of Content, Naming, and Instructions on Children’s Drawings” by Lewis, Russell, and Berridge (1993) was an experimental study conducted to determine the effects of content, naming, and instructions on children’s drawings. “The main question to be addressed concerns whether the three ways of encouraging young children to draw “view specific” (p. 293) pictures of objects work independently of one another or combine to reduce canonical (drawings of the “mug” with the handle at the side) drawings completely”(Lewis, Russell & Berridge, 1993, p. 293). The children were randomly categorized into twenty-seven groups of ten. The researchers collected data by using three elements. Children were either asked to draw a mug (content) with the handle at the back, with the mug either

empty, filled with milk, or with a piece of sponge. The object the children were drawing was referred to as a mug, glass, or simply as “this”. The instruction given to the children was either general, intermediate, or specific. The findings of the research concluded that the more specific the instructions, the more chance there was of a child producing a view specific drawing (Lewis, Russell & Berridge, 1993). This information closely relates to Barrett, Sutherland, and Lee’s findings that explicit instruction induces children to produce visually realistic images. While view specific images and visually realistic images are not the same concept, the two relate in that the researchers wanted to know how to induce children to produce images that closely resembled the object at hand. The findings of “When is a Mug Not a Mug” also included that of the labels used, glass is most likely to produce a view specific image where a mug is not. For example, a child is more likely to produce a view specific drawing when given specific instructions labeled as a glass and presented full. An element that needs to be discussed is the culture the children are from. Children and their families may use different terms for different objects. What is a cup to one family may be a glass to another family. This study may have different results if conducted in another place in the world.

From the experiments, it is clear that instruction affects how children portray images, whether they be view specific or visually realistic. It is also clear that the content of what is being drawn and how that content is labeled affects the results and images drawn by children. I believe this is an important factor to consider when teaching drawing. An element that I believe both studies could benefit from is to re-test the questions.

Beyond content and instruction, observation and visual attention to specific objects need to be considered when analyzing children’s drawings and children’s drawing methods. Smith (1983) researched students drawing behaviors, and came to the conclusion from the research



collected, that children prefer to draw from images from observation. When a child can physically see the image that they are trying to draw, it is easier to depict the image more realistically. This relates to Lowenfeld's (1947) stages of artistic development. The child, depending on age, may feel the need to depict the image's content with correct spacial features. Children prefer to see the image for self satisfaction, and for self confidence in their drawings. When children drew images of objects that were in front of them, considerable detail was portrayed in the image, much more so than an image drawn from memory (Smith, 1983). Rose and Sutton (1998) found that the visual models used in instruction affected the children's abilities to create visually realistic images. Examples can be crucial to a student's understanding of instruction. The emphasis on the model during instruction was found to accompany intellectual and visual realism in drawings that children created.

Brewer (1998) discusses the development of thematic and observational drawings among students given formal art instruction and those who were not. The re-occurring element that has been present in the majority of the studies I have researched continues to be the type of instruction presented. The elements of the instruction have to be considered, and Brewer conducted research on how thematic and observational factors influenced students drawing compositions. The grade level of the students tested, third and seventh, and gender played roles in the findings of the research. Thematic instruction was given to both grades and genders, as well as an observational instruction assignment. I believe this study relates to the issue of using the whole brain for drawing development. By thematic assignments, students were to use mental processes (left side) to make decisions about creating a composition. By observational instruction assignments, students were presumed to be using their both sides of the brain to compose a drawing. I believe that further experiments need to be conducted, but results from the

study have proven that instruction plays a significant role in drawing education, no matter what aspect it is looked from.

Brent and Marjorie Wilson (1981) explored elements within developmental stages, and their relation to drawing. If children's drawings are examined through developmental stage theories, for example, that of Lowenfeld (1947), it may be easy to classify the information found in the composition as a specific stage. What Wilson and Wilson discussed was the possibility of a drawing falling in middle of the stages. How is the drawing classified, and is it fair for the drawing to even be classified at that point? "We must state flatly that the most widely used accounts of development are not only inadequate and incomplete but they seriously misinform; indeed, they tend to obscure more than they reveal about children's drawings" (Wilson & Wilson, 1981, p. 5). If children's drawings are used to account for development, then the instruction given to the students may be inadequate and incomplete, if the goal is to only summarize from the drawing where the students' are in terms of developmental levels.

Four general hypotheses were formed by Wilson and Wilson (1979) about the figure structure, figure action, and framing in children's drawings. By basing the hypotheses on developmental elements, Wilson and Wilson were able to recognize the construction of drawings. They identified four key concepts: 1) "Children's graphic representational schemata are altered when the appearance of their current depictions is determined by them to be unsatisfactory" (Wilson & Wilson, 1979, p. 39). (Graphic representation plays a role when children create drawings.), 2) "If graphic schemata encountered by children are similar to their own schemata, few discrepancies will be noted, and their schemata will remain relatively stable" (Wilson & Wilson, 1979, p. 39). (Children tend to follow instructions when instructed to draw an image, but generally will develop a style of their own and ultimately create the image assigned

but in their own depictions.), 3) “If, however, the schemata encountered by children are at variance with their own, then children will note discrepancies and alter their schemata by modeling them after the schemata of others” (Wilson & Wilson, 1979, p. 39). (While children have their own drawing styles, they still strive for visual representation. While their images do not look like an image being shown (exemplar image), at times they strive to make their drawings similar.), 4) “ If greater numbers of graphic schemata are produced by children then greater opportunities occur for noting discrepancies between children’s own schemata and the schemata of others” (Wilson & Wilson, 1979, p. 39). The hypotheses were tested on American and Egyptian children. Beyond the children’s cultural differences, the results proved that figure structure, figure action, and framing played a role in composition. The results provided information of how instruction can play a role in how children place certain images within their compositions, including structure, action, and framing.

The source of an image being drawn can play a role in composition (Wilson & Wilson, 1977). When art educators instruct students to draw from a certain image, the source of the image can either help or prohibit a child’s creativity. Observations made by Wilson and Wilson during a study to investigate the role of imagery source within a composition yielded that images could be traced back to previously existing graphic sources, depictions of specific objects are made through minor modifications in general programs for the drawing of an object, and individuals employ a separate program for each object they are depicting. With the focus on images being shown to children for examples, educators need to understand that children are observant of the images around them and try to depict them.

## Summary

Through knowledge gained from this literature review, I am more confident in my skills to teach drawing. I've learned that children's drawings can portray stages of development and cognitive analysis. In turn, this can help better my understanding of my students' drawings. The drawings are not just to have a "pretty picture", but they tell about a child's view of the space, the size, and the proportion of the image or object they are drawing. The use, method, and strategy of instruction directly plays a role in drawing education. Research in drawing instruction and drawing methods have given me insight on how to approach drawing instruction. From past, current, and future research conducted in the drawing education field, I believe I will be able to present my students with thorough drawing education.

## CHAPTER 3

### RESEARCH DESIGN

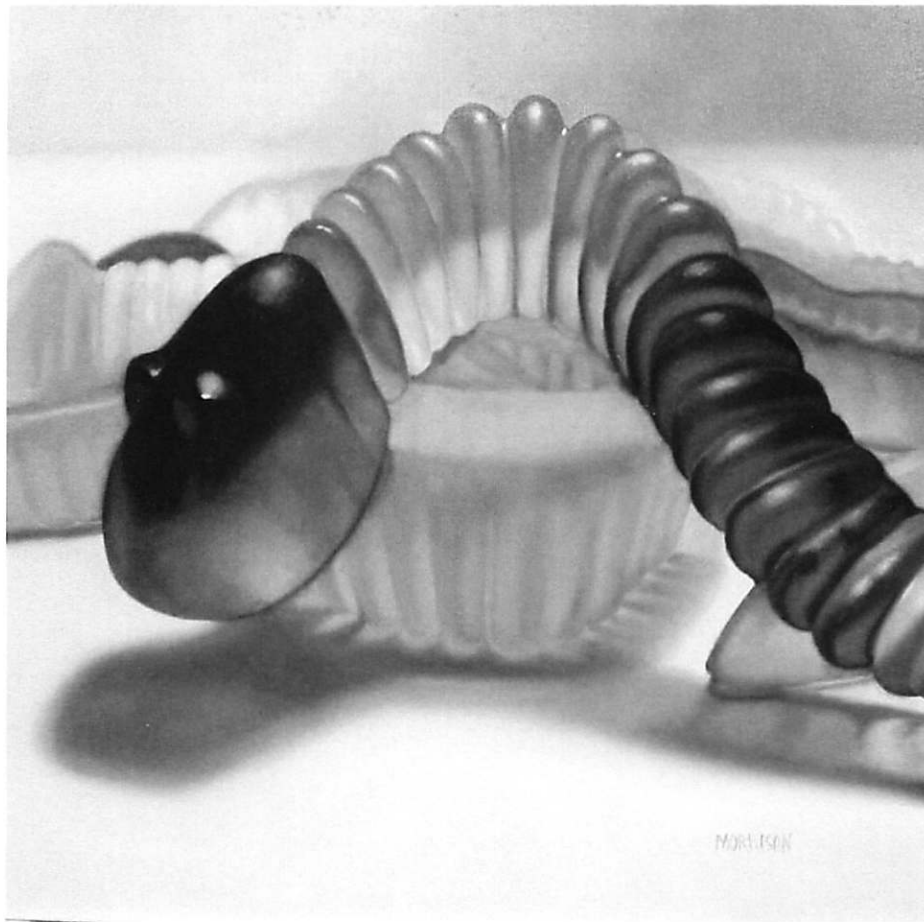
#### Research Questions and Methodology

This applied project was designed to assist me in acquiring a greater knowledge of drawing and concentrated on instructional methods for the teaching of drawing. I hoped to observe how instruction can affect the creation and progression of drawings composed by children and adults. I sought to gain knowledge of drawing by participating in two drawing classes; one was as a student in a studio class at the University of Georgia and another was in an adult class at the Lyndon House Arts Center. I also planned to observe a children's drawing class at the Lyndon House Arts Center. I hoped to gain knowledge of implications for teaching drawing by interviewing my instructors. Would there be a difference in the quality of drawings through individualized or group instruction? How would a child's drawings differ from an adult's when being instructed through similar, if not the same, drawing methods? Would instruction of drawing methods differ in a traditional educational setting as opposed to a non-traditional educational setting? Would I be able to learn drawing methods from participating in the two drawing classes? Could I gain additional implications for teachers from the interviews? I identified my art instructors, Ms. Margaret Morrison and Ms. Toni Carlucci, with purposive and convenient sampling and utilized qualitative case study methodology (Stake, 1995). This research can be described as a collective case study, as defined by Stake (1995), since I was primarily interested in understanding drawing instruction and drawing methods in two separate, specific settings.

## Research Participants

The participants were selected because I had constant interaction with each of them. I chose to take drawing classes from Ms. Margaret Morrison and Ms. Toni Carlucci. These instructors were selected based on their reputations within the community, their education, teaching experience, age groups taught, classes taught, and my professional relationship with each of them. Both instructors have strong backgrounds in drawing and art education.

While pursuing my undergraduate degree, I was introduced to Margaret Morrison's work in my introduction to painting class. A piece of artwork that Ms. Morrison created that caught my attention was her enlarged gummy worms. The worms looked so realistic and the coloring was beautiful.



**Figure 1: Margaret Morrison, *Gummy Worms*, 2007 (Lamar Dodd School of Art, 2007)**

I continued to become more informed by Ms. Morrison's artwork throughout my undergraduate degree. During my first semester of graduate school in Cortona, Italy, I viewed a student presentation on Ms. Morrison's artwork. At the end of the presentation, the student presenters recommended enrolling in a drawing or painting class from Ms. Morrison at the University of Georgia. I was thrilled to know she was an instructor, and I immediately wanted to take her course. When choosing topics for my Applied Project, I knew I wanted to focus on drawing. I contacted Ms. Morrison, and requested enrollment in her beginning drawing class.

I felt that Ms. Morrison would be an excellent drawing teacher because of her extensive art education background. Ms. Morrison graduated from the University of Utah with a Bachelor of Fine Arts degree in 1981, as well as a Masters of Fine Arts in 1988. With many years of experience teaching middle school art and teaching drawing and painting at the University of Georgia, I knew I would be able to gain important insights into drawing instruction and drawing methods from her.

My position during the internship at the Lyndon House Arts Center motivated me to take a drawing class from Ms. Toni Carlucci. I was an intern at the Lyndon House Arts Center from Fall 2009 to Spring 2010. I assisted the staff by volunteering as an assistant teacher and assistant to the director while performing many other general tasks. During the Fall 2009 semester, I assisted Ms. Carlucci in a children's drawing class. I learned a lot about teaching drawing to children from just a short period of time volunteering for Ms. Carlucci, but I wanted to know more specific details about drawing instruction. When developing my Applied Project, I learned that Ms. Carlucci would be teaching a children's Drawing class and an Adult Zen Drawing class. I knew immediately that observing, participating, and reflecting upon these classes would also teach me a great deal about the process of teaching drawing.



**Figure 2: Toni Carlucci, Drawing**

I felt that Ms. Carlucci could be very influential to me because of her extensive art and drawing background. Ms. Carlucci received two undergraduate degrees in social work and fabric design from Georgia State University. Ms. Carlucci then pursued her Masters degree in fabric design from the University of Georgia. Over the past 30 years, Ms. Carlucci has continued to develop drawing skills through her teaching and her studio practice.

I felt as if both of these instructors could teach me valuable drawing skills and provide me with greater insight regarding various drawing methods. I wanted to interview both instructors so I applied and received permission to conduct a study with approval from the Institutional Review Board Human Subjects Office at the University of Georgia (see appendix



A). Ms. Morrison and Ms. Carlucci signed a consent form as participants in the study (see appendix B).

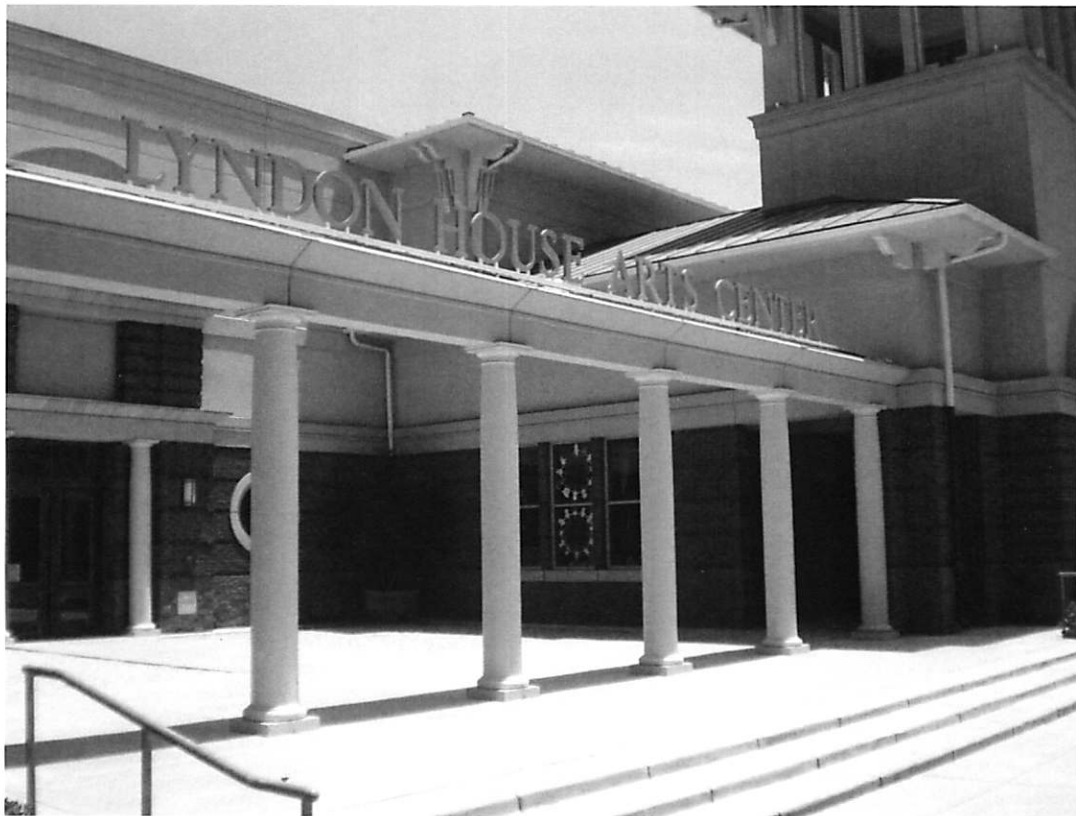
### Research Locations

I chose to conduct my research at the University of Georgia because of my involvement at the school. I was enrolled in the beginning drawing class, and I wanted to understand the role of a traditional studio setting within education. “The Lamar Dodd School of Art houses Painting and Drawing, Fabric Design, Printmaking and Book Arts, Graphic Design, Scientific Illustration, Foundations, Art Education, Digital Media, and Photography under one roof on UGA’s East Campus in the new \$40 million facility. Art galleries, a Visual Resource Center, Design Center, wood and metal shops are also housed here” (Lamar Dodd School of Art, 2007). I knew I would receive a comprehensive drawing education from conducting research in an establishment that encouraged art making and art education.



**Figure 3: The Lamar Dodd School of Art, University of Georgia,  
Athens, Georgia (Lamar Dodd School of Art, 2007)**

I also chose to conduct research at the Lyndon House Arts Center because of my previous internship and involvement at the Center. I knew some of the students participating in the classes Ms. Carlucci was teaching, so I was comfortable assisting the classes. “The Lyndon House Arts Center is operated by the Athens-Clarke County Department of Leisure Services as a center of excellence for the benefit and cultural enrichment of youth and adults. Gallery exhibitions, historic house museum, festivals, workshops, art meetings, special events, and art classes aim to provide area citizens with a positive experience in the visual arts, encouraging them to appreciate the arts and to develop their creative talents” (Lyndon House Arts Center, 2009).



**Figure 4: Lyndon House Arts Center, Athens, Georgia**

## Methodology

In this section of the Research Design chapter, I will discuss how my research was conducted. In order to fully grasp how drawing is taught and how drawing methods are crucial elements when teaching art, I chose to conduct research in three ways: 1) through observation, 2) through enrollment in drawing classes, and 3) reflection upon drawing classes through interviews with my drawing instructors. I hoped to learn how to teach drawing and improve my own ability to draw.

### Observational Learning

The initial research design called for observing three drawing classes taught by Ms. Morrison and Ms. Carlucci. Ms. Morrison taught the 1050 Beginning Drawing class at the University of Georgia, and Ms. Carlucci taught the children's Drawing class and the Adult Zen Drawing class at the Lyndon House Arts Center. I chose to participate in and observe Ms. Morrison's Beginning Drawing class because of my lack of knowledge of drawing. I considered my drawing educational level to be that of a beginner. I wanted to understand how drawing was taught from the very start and how beginning level art students comprehended the information being taught. I also wanted to see how young adults were taught drawing. Ms. Morrison's class lasted for fifteen weeks. Two classes were held each week, lasting two hours and forty-five minutes each.

I chose to observe Ms. Carlucci's children's and adult level drawing classes in order to understand how a teacher can differentiate drawing instruction to two different age levels. An element of teaching that I felt I needed to improve was my behavior management skills. From prior experiences, I learned that the best way to learn new and effective behavior management methods was to observe others using these techniques. I chose to observe the children's drawing

class because in the future I would like to teach children in an elementary school setting, and I want to understand effective behavior management strategies within a drawing context. Each drawing class lasted six weeks and met once a week. The children's drawing class met for one hour each session, while the adult class met for two hours each session.

### **Participatory Learning**

I also chose to participate as a student in both the 1050 Beginning Drawing class and the Adult Zen Drawing class. I felt that by participating in the classes as a student, I would have the viewpoint of a student learning how to draw. Not only did I believe learning how to teach drawing was important, but learning how to draw was crucial in order to be able to teach drawing. Being a student in these classes would allow me to face the same struggles, experience the same accomplishments, and learn the same drawing techniques as a general student.

While I did not directly participate in the children's drawing class, I participated as an assistant to Ms. Carlucci. This experience allowed me to gain insight and experience in teaching drawing to children.

### **Reflective Learning**

Through reflection, I was able to gain insight from my instructors' perspectives regarding drawing instruction. I chose to interview my instructors with the following questions:

### **Interview Questions**

- 1) Why and how is drawing important to you?
- 2) What interests you most about the teaching of drawing?
- 3) What drawing techniques do you most enjoy teaching?
- 4) Tell me about how you teach one of these techniques.
- 5) What is most interesting or unusual about your own working process?

- 6) How does drawing help you think?
- 7) What can a finished drawing tell us about its evolution?
- 8) How do you begin teaching drawing to new classes?
- 9) What are your expectations for this drawing class?
- 10) What do you do to keep the class engaged throughout the course?
- 11) How do you incorporate information to more advanced drawing students when the rest of the class may not be at their skill level?
- 12) What kind of out of class assignments do you include?
- 13) Is there anything else you think is especially important to remember or consider when you are teaching drawing?

Through these interview questions, I was able to reflect upon each of my instructors' teaching philosophies, personal preferences for drawing instruction, and personal drawing methods. I chose to reflect upon all three drawing classes after each class I attended, participated in, and observed. These reflections helped me gain a cumulative consensus of approaches to drawing and implications for teaching drawing.

### Data Analysis

I analyzed my experiences in each setting through in-depth reflection. Beyond my personal interaction with the classes through observation and participation, I chose to interview my instructors. I followed Steinar Kvale's (1996) approach to interview investigation through his seven stages of an interview investigation:

1. Thematising: Formulate the purpose of the investigation and describe the concept of the topic to be investigated before the interviews start.
2. Designing: Plan the design of the study, taking into consideration all seven stages, before the interview starts.

3. Interviewing: Conduct the interviews based on an interview guide and with a reflective approach to the knowledge sought.
4. Transcribing: Prepare the interview material for analysis, which commonly includes a transcription from oral speech to written text.
5. Analyzing: Decide, on the basis of the purpose and topic of the investigation, and on the nature of the interview material, which methods of analysis are appropriate.
6. Verifying: Ascertain the generalizability, reliability, and validity of the interview findings. Reliability refers to how consistent the results are, and validity means whether an interview study investigates what is intended to be investigated.
7. Reporting: Communicate the findings of the study and the methods applied in a form that lives up to scientific criteria, takes the ethical aspects of the investigation into consideration, and that results in an readable product. (Kvale's, 1996, p. 88)

Kvale's approach to interviewing investigation provided my Applied Project with detailed and accurate information. I interviewed Ms. Morrison six weeks into the fifteen week semester. I interviewed Ms. Carlucci two weeks into the six week class schedule also. The information collected by my personal experiences through drawing instruction and drawing methods was analyzed by reflection and accuracy checks conducted by my drawing instructors.

## CHAPTER 4

### OBSERVATIONAL LEARNING

The observations I documented during the 1050 Beginning Drawing class, the Zen Adult Drawing class, and the children's drawing class have provided me with insightful information. The following reflections upon observations detail my experiences as an assistant educator and student in the classes. Due to my participatory experiences in the 1050 Beginning Drawing class and the Zen Adult Drawing class, most of the reflections are about observing drawing methods and how other students and myself reacted to the instructions. The children's drawing class reflections upon observation detail my experiences assisting teaching the class and the children's reactions to Ms. Carlucci's instruction.

#### **1050 Beginning Drawing Class**

The 1050 Beginning Drawing class was given a drawing schedule for the fifteen week semester. The schedule was subject to change due to the class's planned progression. Ms. Morrison made the schedule clear to the class, along with her expectations. The following provides a detailed schedule of learning objectives for the day, along with a commentary of how the lesson was taught and the reactions of the students and Ms. Morrison. The homework assignments were assigned in sections. The first critique was to check the status and progression of the drawing. The following critique was to assess the completed assignment and to check for weaknesses and strengths in the drawing.

## Introduction to Course

### Week 1:

Day 1: *Today was the introduction to the course, course policies, and course schedules. When I walked in the room everyone was quiet. At 8:00 AM, Margaret Morrison walked in with a cheerful hello. The students started to relax and began to become interested in what she had to say. She passed out the syllabus, along with the class schedule, and introduced herself. She then explained everything on the syllabus. At the end of the introduction lecture, she allowed for students to raise their hands and ask questions about materials and about what we were going to be drawing. She answered all questions with extreme detail, and made a specific point to make sure the students understood her response. The students were then asked to draw a tree, face, and cube. Ms. Morrison stated that the images would be used later in the semester to assess the progression of class. Before the students were dismissed, Ms. Morrison made it perfectly clear that the students were welcome to always contact her and approach her with questions. When the students were leaving, the comfort level and atmosphere had changed dramatically. Ms. Morrison and I discussed my role as a graduate student in the class after everyone had left. We both decided it would be best that I would take a role as a regular student in the class, because my whole purpose for being in the class was to learn how to draw. I agreed, and we both decided that it would be best if I took observation notes non-conspicuously to blend into the class. It made me excited about the class, because I was on the same drawing level as everyone else in the class, and I would learn on the same level.*



## Introduction to Elements of Drawing and Principles of Composition

### Week 2:

Day 1: Two-Dimensional Drawing Skills: Exploration of Line Quality, Sighting Accuracy, Proportion, Triangulation. *Today, the class came in prepared with the materials Ms. Morrison had requested (graphite, erasers, paper). Everyone was sitting down, and Ms. Morrison asked everyone to stand up and move around to the drawing horse where she was sitting at. She said the first activity we would be participating in was making lines vertically down the paper. She started making straight, curvy, and wavy lines down the paper. She demonstrated how to draw with your shoulder on a drawing horse instead of drawing with your hand on a flat surface. She excused everyone to their drawing horses. Immediately Ms. Morrison walked around to check the status of the students. Everyone was making lines, and I could tell the difference in drawing from my shoulder as opposed to my arm. It was going to take practice to gain muscles and understand how to use them effectively. Ms. Morrison then called students over to watch her draw angles from a ladder. She explained how sighting<sup>1</sup>, the measurement of ratios and proportion, and triangulation<sup>2</sup> is used in every image being drawn. She dismissed the class to try sighting, proportion, and triangulation through drawing angles of the ladder. Ms. Morrison walked around individually to each student to assess their progress and give additional and individual instruction.*

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<sup>1</sup> Sighting is a means of measuring and estimating using your hand, finger, pencil, or object which you can hold up at arms length to measure the object being drawn. By using the sighting process, estimations are more accurate

<sup>2</sup> Triangulation is a means of sighting diagonally from corner to corner across a four or more sided geometric shape.



**Figure 5: Drawing Horse**

Day 2: Two-Dimensional Drawing Skills: Positive and Negative Shapes, Foreshortening, Cropping. *Today, to understand the relationship of positive and negative shapes to composition, Ms. Morrison demonstrated drawing a chair with many openings in it. Ms. Morrison made a specific point of instructing the students to crop an image of the chair to draw. We were instructed to draw thumbnail images of the chair that we would like to draw larger. As soon as we selected a viewpoint, we began to draw the chair. Ms. Morrison walked around the room giving individual instruction, point out our negative spaces and positive spaces and how they reacted with each other. Ms. Morrison also encouraged the class to remember sighting, proportion, and triangulation skills.*

*After the exercise, Ms. Morrison explained our homework assignment. We were to choose an item that could be repeated multiple times to represent an area of positive and negative shapes. We were only to draw the contour lines of the image. She reminded us to remember the skills we had learned, and not to forget about the composition arrangement of our images. She also reminded us to remember sighting tools. Everyone looked pretty overwhelmed, because this was our first homework assignment, and we were unaware of the grading scale and critique format that was going to follow the next class. Ms. Morrison answered questions, then dismissed the class.*

### Week 3:

Day 1: 3D Drawing Skills/ Basic Shapes: Transparent Contour Lines, Development of Volume and Planes, Visualization of Simplified Geometric Shapes. *Today, when students walked into the room, Ms. Morrison asked the students to hang their negative positive compositions on the wall. It was interesting to see the other students' compositions, because there were so many different images. It was obvious to see the people who really understood the assignment, because their compositions were interesting, and the negative and positive shapes in the composition were easy to read, with interesting elements of overlapping. Ms. Morrison immediately went around the room, and pointed to the images that stood out because of the successful composition. There was a critique, and Ms. Morrison gave suggestions for what students needed to do by the time the assignment was due on Thursday. After the students took their work off the wall, we were asked to come around to Ms. Morrison's drawing horse. Ms. Morrison began to draw a yellow cube in the middle of the room. Ms. Morrison then asked the students to draw the cube, but to pay attention to the contour lines of the cube that were not visible to the eye, and to consider the development of the volume, planes, and geometric shapes within the cube.*

Day 2: Three-Dimensional Drawing Skills: Emphasis on Composition, Cropping, Page Design and Use of Thumbnail Sketches. *Today, a majority of the class time was spent on critiquing the finished positive negative homework assignments. It was really interesting to see the students' changes throughout the room. All of the students took into account the information Ms. Morrison had given them to improve their assignments. A lot of the assignments looked better than they did on the first day of the week. Black paint had been used to fill in the negative spaces of the compositions. I believe this really made the compositions pop, and helped explain the negative spaces better. The best compositions were those that had a good balance of black*

*and white spaces, were readable, and demonstrated correct placement and proportion. After the critique, Ms. Morrison set up cubes on tables for students to draw. She asked us to draw a few of the cubes transparent, so we would be able to understand planes. She then asked us to make a composition using correct space, so the design would be pleasing. We were to use the cubes to make a composition of boxes. The exercise was helping students who were still having trouble with the assignment.*

#### Week 4:

*Day 1: One-Point Perspective Linear Perspective - Sighting and Theory. Today the class learned about one-point perspective. While I had learned this information previously from my one drawing class, and I had taught the information to other students, I learned much more from Ms. Morrison's lecture. Ms. Morrison had students come around to watch her at her drawing horse. She was looking at the yellow cube in the middle of the room. She said that she wanted to draw the cube, but she wanted to put it in one point perspective. She began to draw a horizon line, then a vanishing point. She sighted the front panel of the cube, and drew a square. She then began to connect the cube to the vanishing points. Ms. Morrison then asked the students to draw the cube from their perspective using the skills she had just used. She then went around the room checking for accuracy, and answering questions. As soon as Ms. Morrison had assessed that the students understood the concept, she showed the class a Powerpoint of cathedrals and hallways that used one-point perspective. She stated that for our homework, she wanted us to draw a one-point perspective hallway or cathedral from a picture. In order to practice for this, the students went into the hallways of Lamar Dodd. We began drawing the hallway using one-point perspective. Ms. Morrison walked around the building helping students. I think this was helpful*

*because before we started our homework, we knew correct ways to judge the accuracy of the perspective.*

*Day 2: Linear Perspective- One and Two Point Perspective. Today, the class obviously was beginning to understand the schedule. Everyone had their perspective drawings already hung on the wall before Ms. Morrison came into the room. Everyone was anxious about critique and wanted to know how they could improve their composition. Ms. Morrison came in, and critique was held. It was refreshing, because Ms. Morrison was very complimentary towards the students' progression. She helped students understand correct placements of the visual lines in the images, and how those lines should direct the viewers eyes towards the vanishing point. After the critique, Ms. Morrison had the students come and stand around her drawing horse. Previously, she set up a drawing horse upside down in the middle of the room. She drew the drawing horse, showing the two different perspectives of the table's planes. She dismissed students to their horses, and assisted the students with the new concepts of one and two-point perspective being used together.*

#### Week 5:

*Day 1: Two Point Perspective- Sighting and Theory. Today, the students turned in the One Point Perspective drawings of hallways or cathedrals. The critique was short, because the students understood the concept, and Ms. Morrison wanted to continue to two point perspective because students were struggling with the concept in the previous class. For class, Ms. Morrison set up many gift bags. She let the students immediately begin drawing from the bags. The reason that Ms. Morrison chose to have the students draw bags is because they have many planes, perspectives, and angles. Ms. Morrison went around the entire class giving individual*

*instruction to students, explaining how to make the bags proportionate to each other, and how to incorporate two point perspective.*

*Day 2: Linear Perspective- Sighting and Theory- Cross-Contour Modeling with Introduction to Simplified Light Logic and Local Value. Today, the students were happy to be introduced to light logic and local value. All students have been building upon one and two point perspective contour drawings. The students have felt as if value may explain the images inside one and two point perspective drawings. Today, Ms. Morrison set up two still life images consisting of objects with geometric shapes. She had the class circle around her drawing horse, and started drawing images. She demonstrated sighting, and then she demonstrated simple light logic and local value adding graphite to some of this images. She instructed the class to try and incorporate local value. As soon as everyone started to draw, comments were made about understanding the concepts better. When the class got up and went around the room to look at everyone else's drawings, it was obvious that everyone was beginning to be on the same drawing level and that we were progressing in our skills.*

#### Week 6:

*Day 1: Ellipses. Today, the class learned about making ellipses. Ms. Morrison introduced ellipse making by having the class draw two large yellow cubes placed in the middle of the room. They were on top of each other. By drawing these objects, the class got practice using sighting, proportion, triangulation, and two point perspective. Once the cubes had been drawn, Ms. Morrison demonstrated how to draw ellipses on each face of the transparent cubes. While everyone was drawing, she went around giving individual critiques and assistance. She explained that she did not want the ellipses to be "hot dog" or "lemon" looking. Once the exercise was completed, Ms. Morrison assigned the class the "Save a Place at the Table"*

*assignment. The assignment was supposed to include five different types of ellipses that you see at a dinner table. The class was excited to start the project, and Ms. Morrison showed examples of projects from last year that received A's. I believe she did this to encourage students and help them see what was expected of them. Most of all, she encouraged us to be creative when choosing what to draw.*

*Day 2: Ellipses –Still Life Arrangement with Cylindrical Objects- Today, Ms. Morrison had a still life of bottles, spheres, and objects with strong cylindrical emphasis set up. She said that she was pleased by the progression the class had made with drawing ellipses, and she wanted to test our understanding of drawing objects containing ellipses in the same setting. Before we began to draw, Ms. Morrison had us hang up “Save a Place at the Table” assignments on the walls. At this point in the class, Ms. Morrison encouraged the students to assume a more active role in the critiques. She began interjecting if she found a concept was not being portrayed correctly. Ms. Morrison helped with the critique in pointing out flaws in ellipses that students had made and suggesting ways to change them. The critique was fairly short due to the fact that Ms. Morrison was eager for the class to start drawing from the still life. Because the class had been drawing cylindrical objects in a single sense, it was difficult to incorporate them all together. Ms. Morrison walked around the classroom to make sure the students were comfortable and understood the ellipse concepts.*

### Introduction to Light Logic and High Contrast Studies

#### Week 7:

*Day 1: Introduction to Chiaroscuro - High Contrast Study: Hard Edges, Soft Edges, Lost Edges, Visual Balance Between White and Black Areas. Today, was the first day using charcoal. In order not to get our “Save a Place at the Table” assignments “dirty”, we held a*

*critique focused on the compositions first. It was interesting because Ms. Morrison's input on the first drafts was small and not detailed. It was that obvious that the students were learning the language of drawing, because with the small amount of input, the compositions changed for the better. Before, students wanted specific details on how to change their compositions. With today's critique, it was obvious students were beginning to understand and interpret small amounts of information into their compositions. After the critique, students began setting up to draw with charcoal. Ms. Morrison discussed the main point of today's exercise was to introduce the class to charcoal and to learn about light logic. Ms. Morrison set up a still life with a white ball on a white sheet of paper. The ball had a light lamp over it. Ms. Morrison called the class over to her drawing horse, and began to draw the ball's shadows. She said she wanted to class to only focus on drawing the shadows of the ball, and to not draw any contour lines. She dismissed the students to their drawing horses, and everyone began to draw.*

*Day 2: Continue Working on High Contrast Study- Today, Ms. Morrison was interested in getting the class to understand charcoal. She discussed mark making, and how to control the pressure of your hand to make marks with the charcoal. She then discussed blending the charcoal with fingers and hands. While I was familiar with the terms and techniques Ms. Morrison was teaching, she taught them in a way that every student could understand. She went step-by-step, and answered questions immediately. She set up a still life very similar to the one on the previous day, but this time used a gourd. It was helpful to see a different object besides a ball (sphere) because this object was easier to relate to more realistic images. It was interesting to see images form from not using contour lines.*

Week 8:



Day 1: Light Logic Ten-Step Value Scale. Tones and Shades- *In class today, Ms. Morrison emphasized the use of light logic. Ms. Morrison demonstrated the creating of a ten-step value scale. It looked a lot easier to do than it was to make! The students created their value scales, and Ms. Morrison went around the room and helped adjust the scales because no one in the class could get it just right. When Ms. Morrison was pleased with the students' value scales, she then created a still life of white objects with many light sources on them. She then assigned the class to create a still life composition using every value on the scale in their composition. Once again, it was a lot harder than it appeared. The light lamp was helpful in distinguishing different values among the shapes. Ms. Morrison then called the class over to watch a demonstration on drawing eggs. She had fake eggs, but said she wanted us to learn how to use light logic and the value scale. Real eggs were assessable to everyone, and a fairly cheap medium to work with. Ms. Morrison placed a light lamp over the egg, and then demonstrated using charcoal. She lightly placed charcoal on the paper, and then rubbed the paper with a paper towel to create a ground, or a background. She then used charcoal to create the contours of the egg. By using white nu-pastel and charcoal, she blended the mediums to create the image of eggs. She used the white nu-pastel to create light logic in the eggs. To give the eggs highlights, or to create a one on the value scale, she used the white nu-pastel. She didn't rub or blend the white nu-pastel to make it as brilliant as possible. She then dismissed the class to create drawings of the eggs.*

Day 2: Full Value Study of White Objects with No Contour Lines; Values Only.  
Introduction of Burnt Sienna Pastel for Reflected Light- *Today was very similar to the last class, but the students learned how to use a new medium. The students immediately hung their egg compositions on the wall, and Ms. Morrison started critique immediately. We discussed how*

*values were incorporated into the images and how blending and more use of the charcoal and white nu-pastel could affect the image positively. After the critique, the class directed their attention towards Ms. Morrison's demonstration on how to incorporate burnt sienna pastel into compositions. Ms. Morrison started by making the normal ground, but used the sienna pastel. She then began drawing a still life that incorporated many white objects with a light lamp over them. The students originally had been using the white nu-pastel to create a reflective light underneath the objects, but Ms. Morrison showed how to use the sienna pastel to create the same look. We spent the majority of the class experimenting with the sienna pastel and learned how to incorporate the pastel into images.*

#### Week 9:

Day 1: *Chiaroscuro Study: Complex Still Life: Combining Subtractive and Additive Drawing Techniques on Charcoal Ground of Objects with Local Value- Use Burnt Sienna Pastel for Reflected Light and White Pastel for Highlight. Today was a continuation of the past few exercises we have been learning about in the class. The students learned about erasure and how the amount of medium affects a composition. About halfway through the exercise, Ms. Morrison called the class over to a blank wall in the room and had us watch a Powerpoint. The Powerpoint gave details on our next assignment. We were supposed to use strips of paper to create words and letters, and then have a light lamp shine from one direction. This was to create a high contrast image. Ms. Morrison asked the students not to include the burnt sienna in this assignment.*

Day 2: *Continue Working on Chiaroscuro Still Life. Today, Ms. Morrison critiqued the lettering from paper. The assignment was difficult, because reading where the light was hitting the letters was difficult because the paper was translucent. While the image looked realistic in*

*real life, it was hard to portray the letters on a two-dimensional surface. Ms. Morrison recognized this, and gave the students an extra day to apply finishing touches on the lettering. Ms. Morrison re-introduced the burnt sienna pastel in today's exercise. A difficult element added to today's activities was the use of objects that were not painted white. We were required to add the sienna pastel, white nu-pastel, and charcoal to our images. The images we were depicting were those with light lamps over them. Without the images being white, it was hard to tell the difference between shadow and the actual color of the image. Ms. Morrison helped each of the students to recognize the difference between color and shadow.*

#### Week 10:

Day 1: Drawing the Human Head. Profile Portrait Drawing on Eye Level; Consideration of Line Quality, Composition, Scale Expressiveness, Proportion and Limited Value Development- *During the previous week of classes, Ms. Morrison assigned a project where the students were to choose a portrait drawing by a "Master Artist". The student was to replicate the portrait to the best of their abilities. The point of the assignment was to introduce students to methods of portrait making. Ms. Morrison demonstrated how to draw a profile portrait from a model in class. She distinguished how to recognize proportions, and how to recognize negative shapes around facial features. Ms. Morrison asked the students to choose partners in the class, and the two people would switch off modeling while the other drew their portrait. Ms. Morrison walked around the entire class assisting students achieve correct proportions of classmates' faces.*

Day 2: Three-Fourths View Portraits- *Today was dedicated to drawing classmates' portraits, but at a three-fourths view. Ms. Morrison showed examples of drawings made from classmates that used a three-fourths scale; my master drawing replica, in particular. She*

*demonstrated how to draw from a three-fourths view on a student, and then asked the students to pair off again. She walked around the class the entire time again to assist students. These classes were very quiet, and Ms. Morrison gave a lot of individual instruction due to the fact that half of the class had to be quiet and still for most of the class. For these classes also, Ms. Morrison requested that the students use graphite. The medium was easier to work with when learning how to draw portraits.*

#### Week 11:

*Day 1: Drawing the Human Head in Full Value Self-Portrait from Mirror- Today, Ms. Morrison had the class switch back over to using charcoal, white nu-pastel, and burnt sienna pastel. She demonstrated making a ground with sienna pastel and charcoal, and then set up a mirror on an easel right in front of her drawing horse. She used charcoal lightly to make the outline of her face. She made sure to keep her face very still while drawing. The only thing she moved on her face was her eyes. Ms. Morrison knew that this was a difficult concept, so she allowed the class to begin immediately. The class went straight to work, and Ms. Morrison went around the room making sure students were on the right track and keeping their heads still while drawing. She emphasized that the self portraits would change if your face moved.*

*Day 2: Continue Self Portrait Assignment- Today was very similar to the last class, yet Ms. Morrison did not demonstrate. She wanted the students to begin immediately on the self portraits, because she wanted to be able to go around to each student again and check the progress of the assignment. Today in class, Ms. Morrison went around to each student checking the proportions of their faces. She wanted to check and make sure that elements of the face, the eyes, nose, ears, and eyebrows, were in the correct places and correct sizes. She also wanted to*

*help students in the process of blending the materials together correctly to accurately capture the light on the face.*

#### Week 12:

*Day 1: Exploded Scale- Today, Ms. Morrison had the class begin on a new project, specifically an exploded scale project. The demonstrations of Ms. Morrison's have become shorter and shorter, because she wants to allow the students to have as much work time in the class as possible. Ms. Morrison went into the supply closet of the drawing room, and came out with a large covered tray. It was very suspenseful, and everyone was curious as to what she was carrying! Ms. Morrison then took off the cover of the tray, holding many butterflies, bees, roaches, and different insects. The bugs were not alive, but they were still assembled. Ms. Morrison instructed us to choose a few bugs, and place them on a piece of styrofoam. The students were then instructed to take a large sheet of brown paper. The brown paper was applied to the wall, and we were supposed to arrange our bugs in a composition that showed the bugs moving across the page. Ms. Morrison walked around the entire class period to make sure our compositions showed movement throughout the image.*

*Day 2: Exploded Scale- Today, the class finished the compositions of exploded scale "bugs". I chose to concentrate on drawing bees facing each other. I had the structure of the bees correct, but I was having trouble getting the colors and lines of movement on the bees. Ms. Morrison noticed I was struggling with the assignment, and she came over to talk to me. She asked if she could use my materials. She then showed me specific movements to make with my fingers to blend marks. Just by making a few short marks, Ms. Morrison introduced me to showing movement in my composition. I noticed her walking around the room doing the same techniques with all of the other students. At the end of the class, Ms. Morrison had the students*

walk around the room and look at everyone else's drawings. Even though everyone had chosen different bugs, I was able to tell a distinct drawing style from each student. While Ms. Morrison had helped with technique, the students all made their own decisions on how the bugs should be aligned and arranged on the paper. Ms. Morrison also allowed for students to begin to incorporate other colors into the compositions besides the burnt sienna pastel.

### Week 13:

Day 1: "Disintegrating Object" Using Charcoal Pencil, Compressed Charcoal and Pastel on Gessoed Paper. In the last class, Ms. Morrison introduced the class to rag paper and the use of Gesso as a drawing medium. She explained that when using Gesso on certain types of paper, the paper became a type of canvas for drawing. She demonstrated how to apply Gesso on the paper, and then instructed the class to Gesso the entire piece of rag paper they were given so it would be dry by the next class. Today, everyone had a piece of Gessoed paper. Ms. Morrison demonstrated to the class what mark making looked like on the paper. She also demonstrated that if we were unhappy with the marks made, simply apply Gesso to the mark to cover it. Ms. Morrison was interested in having us experiment with mark making on the Gessoed paper.

Day 2: Continue Working on Disintegrating Object- In the last class, Ms. Morrison asked the class to think about objects they would like to portray disintegrating or showing movement. Many of the students chose to do a paper bag because Ms. Morrison demonstrated a disintegrating paper bag. I thought it was interesting, but I chose to show oranges. I showed multiple stages of an orange peeling. Ms. Morrison was actively involved in all of the students' drawings, but clearly stated that she wanted the students to start making personal decisions about the work they created.

#### Week 14:

Day 1: Triptych- Today, Ms. Morrison introduced the idea of the triptych to the class. We were instructed to choose an image that was important to us and portray it in three different images. Ms. Morrison was very free with the restrictions for the final assignment. While it was comforting to know the final assignment was my choice, it was overwhelming. Up to this point, the students have been told what to do with what materials. Now that the students have a larger sense of freedom, it was almost restricting. Ms. Morrison instructed the class to make thumbnail sketches of what they would like to do. She went around to all the students in the class to answer individual questions.

Day 2: Continue Working on Triptych- Today, Ms. Morrison encouraged students on their triptychs, and helped solved any existing problems. Ms. Morrison was very quiet today, and encouraged the students to make their own decisions on the triptychs. While it was helpful to be on our own, once again, it felt overwhelming.

#### Week 15:

Day 1: Final Critique of the Class- Triptych- Today was the last day of class and the critique for the 1050 Beginning Drawing class. It was a bittersweet moment. I was excited to be finished with the class, but I was nervous to see how Ms. Morrison would react to my triptych. I came into the class early, and hung my work on the wall. Other students came in the room, expressing similar feelings to mine. Ms. Morrison came in the classroom, and smiled at all of our triptychs on the wall. During our final critique, Ms. Morrison took over the critique like she did at the beginning of the semester. For every piece, she had each student make a comment about the composition, and then added her own commentary. Ms. Morrison was very pleased with everyone's work, and gave helpful tips about the compositions. Ms. Morrison then spoke to

*the class about how much she enjoyed teaching the class and how thankful she was to have a class that was so eager to learn about drawing. She then wished us all luck on our future endeavors, and dismissed the class for the last time.*

### **Zen Adult Drawing Class**

The Zen Adult Drawing class consisted of seven adults enrolled. The students were aware that the class was being taught for students to learn the Zen Approach to drawing. Two of the students had previously taken classes from Ms. Carlucci, and wanted to advance their skills further. The rest of the students wanted to advance their drawing skills and learn new drawing methods, similar to my interests in the class.

Class 1: Introductions and Preliminaries; Drawing and Silence- *Today was the first day of the Zen Adult Drawing class, and Ms. Carlucci's main objective was to introduce the students into the Zen Approach to drawing. She had the class make introductions to each other, and she also introduced us to the room where we would be drawing. Because the class was short in time (six weeks), Ms. Carlucci wanted to make the most of the time spent in class. She immediately introduced Frederick Franck's (1973) book, "The Zen of Seeing: Seeing/Drawing as Meditation". She believed that this book would help the students understand how to draw using the Zen Approach. Ms. Carlucci then went on to explain what the Zen Approach is. The Zen Approach is about connecting to the object that is being drawn, especially through understanding the object through the five senses. When one can truly and honestly understand the object they are trying to draw, a more holistic image will be created. Ms. Carlucci explained that an important element to the class was working in silence. By working in silence, one was able to connect to their object in a more personal way without distractions. The class was trying*



*to achieve results from really seeing and connecting with the object, flowing out from inside. The class was told that the experience was not about results, but about learning how to connect with an object and how to draw from one's personal connections. After the introduction to the class, Ms. Carlucci explained to the students that there was going to be complete silence for five minutes before the class was to begin drawing. By participating in this silence, everyone's minds would be free and clear. The purpose was to clear our minds in order to experience the class. Once our five minutes of silence was over, we were instructed to choose a leaf. Once we had chosen a leaf that we wanted to connect with and draw, Ms. Carlucci had the class split up so every person would have a personal space. We were then to hold, feel, smell, look, hear (if applicable), and taste (if applicable) our object. By doing this, we could really understand the object. We were then instructed to put our leaves on the top left corner of our papers. We were instructed to look at the leaf, then close our eyes and visualize the leaf. The class was then instructed to caress the contours of the leaf, and then draw by the feeling of touch. The entire time we were going through this process, Ms. Carlucci's voice was soft and calm. She created a very relaxing atmosphere for the students. We practiced these techniques for the entire class. I believe it was a great warm up to what the class was expected to create and learn while in the class.*

Class 2: *Seeing and Connecting with Your Object- Today's class was similar to last week's class, in that Ms. Carlucci had us follow the same steps for drawing, except this time with peppers. I found Ms. Carlucci's references to Franck's book helpful. Ms. Carlucci had us follow the steps recommended by Franck in order to become more connected with our objects. After we had been drawing our peppers for about thirty minutes, Ms. Carlucci came around and individually showed us images from Franck's book. Ms. Carlucci showed information (on page 58),*

*explaining how whenever we were to see sharp contrast on an object, to press harder with our pencils. By pressing down harder, the lines created come to life and express light and dark. Ms. Carlucci also showed images (on page 63), talking about the gesturing of the object. Gesturing helps artists decide where they would like their image placed on the paper and the size of that object. These two techniques helped the class understand mark making better. Something Ms. Carlucci kept emphasizing was the experience of drawing. We were not supposed to be creating images to make a pleasing picture, instead we were trying to learn how to draw these images. She kept saying, "It doesn't matter what it looks like", and kept asking students to remind themselves of this statement. I believe this allowed for the students to relax more. I noticed the more Ms. Carlucci emphasized these concepts, the fewer questions were asked. I felt that the students were beginning to become more comfortable, and that way wanted to draw on their own because they didn't care what the images they created looked like. What every single student was concerned with though was if they were composing the object correctly. Ms. Carlucci never sat down during the entire class, because she was walking around making sure everyone was comfortable and answering questions.*

Class 3: Capturing Variations in Lightness and Darkness of the Contours- *Today was interesting, because Ms. Carlucci introduced a cultural element that helped with the relaxation of the students. She brought in a Tibetan Bell, and practiced a small ceremony referred to as "singing of the bells". It was a small bell, but she explained that the singing of the bell was a type of meditation practice, used to comfort and allow people to become involved with what they were doing. It is a way to achieve pure concentration without distractions. She then had the class sit in silence, but "rang" the bell while we sat. I was surprised, but it really did relax me and make me concentrate on drawing. It helped clear my head, and I had very clear images of how I*

wanted my drawings to be for the day. I think this was a great way of showing the class more about the culture of the focus of the class. After our relaxation period, Ms. Carlucci began cutting lemon wedges and slices. The students then chose lemon pieces they would like to draw, and went through the Zen drawing steps. While inspecting our lemon wedges, Ms. Carlucci came around the room and set up light lamps at our tables. The indoor lights were turned off, and the light lamps provided very detailed images of the lemons we were drawing. It was interesting to see the different variations between lightness and darkness of the contours within the lemon. I would have never been able to see these elements if a light had not emphasized them. Ms. Carlucci walked around the entire period of the class and assisted students if they asked for help. Ms. Carlucci made a specific point of not being overbearing to students, and I believe this made students more willing to ask for assistance.

Class 4: Connecting to Living Subjects, Portraits- Today, I volunteered my time in the class as a model for the portraits. The class had enough practice in drawing contour lines that Ms. Carlucci wanted everyone to practice with portraits. We started the class off the same way as usual, and after our five minutes of silence Ms. Carlucci had me sit in an elevated chair above the tables so the other students were able to see my face very clearly. Ms. Carlucci then put a spotlight on my face, and then talked to the students about what they should be looking for.

*“Look for the negative shapes around her face”*

*“Don’t look at her face as a whole, but go section by section”*

*“Although you can’t feel her face, gesture your fingers so you are outlining her face”*

*“Draw what you see!”*

Ms. Carlucci wanted the students to feel comfortable drawing my face, and because I was learning how to draw portraits in my 1050 Beginning Drawing class around the same time, I

*knew how overwhelming it could be. I decided to announce to the class that I was not going to be looking at the compositions unless they wanted to show them to me. I believe Ms. Carlucci was thankful for me announcing this because the students visibly became more comfortable. Today, there was a lot more dialogue in the classroom because people were struggling with some of the same elements. Ms. Carlucci was individually critiquing, but made comments to the whole group when she felt the need to explain an element of my face to the entire class. When the class period was over, Ms. Carlucci went around to the students and assessed their work. All of the students showed their portraits of me, which made me feel like they were confident with their work. Ms. Carlucci was pleased with the work also.*

Class 5: *Introduction to Ink Pens and Bamboo Brushes- Learning how to use bamboo brushes and ink pens had to have been my favorite lesson for the Zen Adult Drawing class. Ms. Carlucci introduced the class the same way she had been for the past few weeks, and immediately announced that if the students would like to, we would be able to try a new medium today. A few of the adults decided to practice drawing leaves, but a majority of the students wanted to try using the ink pens and bamboo brushes. Ms. Carlucci felt it was appropriate to introduce the new mediums because of Franck's book. A lot of the images in Franck's book are graphite images, but some involve ink pens. Ms. Carlucci showed a few images out of the book with ink drawings, and then demonstrated how to use the ink pens. She brought small cups with her, and ink. She warned the class that the ink would stain, so to be very careful with where we put the ink and when practicing for the first time, to apply ink on a sheet of paper that had small value to us. I think this was helpful information. She said that usually the first couple of times using the ink pens and bamboo brushes was about experimentation and learning how to apply the medium. Once again, Ms. Carlucci reminded the class that we were not looking for results, and we were*

*just learning how to use the instruments. Ms. Carlucci was very allowing of the students to choose what pen tip they wanted, and what they wanted to draw. I decided not to draw anything in particular, but just to feel how the pen released ink and how the bamboo brush made strokes.*

Class 6: Crosshatching Techniques- *Throughout the classes, Ms. Carlucci has allowed the students to choose the mediums that they wanted to work with, and for the most part the images they wanted to draw. She encouraged the students to draw specific objects on certain days, but never forced the students to draw anything they chose not to. Today, Ms. Carlucci gave the students an option to keep advancing on bamboo brush and ink pen skills, or to use graphite to draw objects that the students wanted to draw. Two of the students choose to draw with graphite, while the others all sat around the table with the Ink supplies. Ms. Carlucci began the class with our normal five minutes of silence. After our silence time had been completed, Ms. Carlucci discussed with us the benefits of participating in the silence even if you are drawing an image that cannot be touched. It struck me then that I had been participating in moments of silence before starting to draw in the 1050 Beginning Drawing class. I was pleased that I subconsciously was already taking something from this class. As Ms. Carlucci helped explain more Zen approaches, she also told the class how pleased she was with our progress, and how much she enjoyed us being in the class. She then asked us if we wanted to see specific drawing techniques for the ink pens that she had researched. She brought in a few of her examples of techniques to create value with the pens. She explained that the pens couldn't just be used to full in an area, and that line manipulation needed to be used in order to create value. She then demonstrated how to use the pen to make crosshatching lines. The students began to use the pens, and after a few tries students were able to create value. I really connected with this medium, because I loved the variation of mark making that was available due to the pen tips. Ms.*

*Carlucci could tell I was really interested in the medium, and began to give me specialized instruction. As soon as other students saw that I was learning how to use different pen tips, they began to become interested in what Ms. Carlucci was teaching me. She then switched the individual lesson to a group lesson. The ability for Ms. Carlucci to transition so smoothly to meet the needs of many students was impressive. The class came to a quick end, and Ms. Carlucci dismissed the class. Everyone was sad to leave, but excited to apply the new skills they had acquired. Ms. Carlucci also made it well known that she was going to be instructing a similar version of the Zen Adult Drawing class in a few weeks for the Spring Semester.*

### **Children's Drawing Class**

From observing in the 1050 Beginning Drawing class and the Adult Zen Drawing class, observing Ms. Carlucci teach in the children's drawing class was like walking into a different world. While the majority of the children's drawing Class was drawing, Ms. Carlucci introduced painting into the class with drawing. I thought this was a successful technique, because children enjoy painting. Ms. Carlucci explained to me that children enjoy drawing, but at times can lose interest easily. When the children know that they get to paint their images after they have drawn images, it can sometimes be a technique to have the children work harder on their drawings to have more successful paintings. Ms. Carlucci also thought it was important because some of the materials she was using happened to be watercolor pencils. The children needed to know how to draw with the pencils in order to have a composition they would be pleased with.

I viewed observing how Ms. Carlucci instructed the children's class very beneficial to my teaching knowledge. In my student teaching experiences, I had only observed teachers in a traditional school setting. The children and students who came to the art room came because the

class was mandatory. With the Lyndon House Arts Center, the children's parents had paid for their children to take the classes. The children were eager to take the classes, and it was not mandatory. I thought it was important to understand and observe this different learning and teaching process.

Another element I considered important was observing Ms. Carlucci using behavior management in a non-traditional school setting. I thought it was important to observe, because I wanted to see as many methods as possible to use in my own classroom. I felt that my methods were sufficient, but could be improved by her knowledge and experience. I knew her teaching demeanor was calmer than mine, and I wanted to take some of her relaxation and calming methods with me. The following is documentation of my observations of being an assistant teacher for the children's drawing class.

Class 1: Introduction; Drawing Integration- *Today was the introduction to the first drawing class. Before the children came in the room, Ms. Carlucci and I set up the room for the children. We set up two large tables in an "L" shape, with a large easel in the middle. Ms. Carlucci wanted the room set up this way because she wanted to demonstrate for the children. Next to the tables, ten small stools were set up in a circle. Ms. Carlucci stated that this would be where the classes would start every day. We set up watercolor containers, paintbrushes, water, paper towels, paper, pencils, erasers, and handouts with images of giraffes. Once the students started coming in the room, Ms. Carlucci immediately welcomed them in the room and had them choose a stool where they would like to sit. We went around the circle and introduced ourselves, and told what we wanted to learn how to draw. Most of the children said animals, which I thought was funny because I wanted to learn how to draw animals, also. Ms. Carlucci dismissed the students to the tables, and began demonstrating how she would like the children to draw the*

giraffes. Everyone enjoyed the lesson, but there was an incident where I was able to see Ms. Carlucci apply behavior management. Two brothers were in the class, and Ms. Carlucci has taught them before. Before the class, she had made me aware of information about the brothers. We had discussed that they had very high energy, and sometimes struggled with staying on task. There were no serious problems, but Ms. Carlucci had to send the younger brother to timeout twice for not following directions. The student directly disobeyed Ms. Carlucci (she had asked him to please put down a yardstick that he was carrying around). He told her no and kept walking around. He was distracting other students. After he told her no, she took him aside to talk to him. I thought this was great, because she was handling a situation but doing it discreetly so she would not publicly discipline him. Earlier in the class, she had asked him in front of the class to refocus in a polite way. He was not responding to this type of discipline, so the fact that she changed her behavior management techniques to meet the needs of the student was very effective in my eyes! When she approached the student one-on-one, she was able to get his attention and have him follow directions. He was in timeout for about five minutes. While Ms. Carlucci handled the situation completely different than how I would have, it was very effective.

Class 2: Watercolor Basics and Wet-into-Wet- Today's experience was different from the last, because I was able to see Ms. Carlucci address behavior issues related to another student. The brothers in the class were still acting up, but Ms. Carlucci set them aside at their own table. I thought this was effective, because they were not bothering any other students. When I went to sit with them to ask them what they were drawing, I noticed that they were on task and enjoyed the attention I was giving them. Ms. Carlucci saw I was over at the other table talking to them, and smiled at me because they were working and I was seeing their creative side. Ms. Carlucci was teaching a lesson about drawing different animals from the book, "Drawing with Children" by



*Mona Brookes (1996). The book was a great resource, because it provided many examples for images of animals that all the students in the class enjoyed. Ms. Carlucci instructed the students to choose an animal that they wanted to draw and she would then help them individually. One of the boys in the class decided he was going to draw on his own. Once he had finished, he decided to let the entire class know. Ms. Carlucci asked him to wait patiently for her to come and help him, but he said no and went over to the painting table and started to paint. Ms. Carlucci immediately went over to him, and told him to stop painting because she wasn't ready to teach about painting yet. He got upset, but Ms. Carlucci was calm about it. She eventually got him to rejoin the group, and helped him improve his drawing. Once Ms. Carlucci was ready to teach about painting, she demonstrated how to use the brushes and watercolor trays respectfully. The students were eager to paint, so Ms. Carlucci was brief with her instruction. Ms. Carlucci also introduced the students to how to use watercolor pencils. I thought that it was wise of Ms. Carlucci to stand her ground and not let the student paint until she was ready to teach that part of the lesson.*

Class 3: *Drawing Animals- Ms. Carlucci and I discussed the last week's behavior issue and the painting lesson before the students came in. Ms. Carlucci stated that she was not very strict with the boy because of the circumstances. He was in the class to have fun. While it is okay to have fun, he still needed to respect the materials and Ms. Carlucci and myself. It was okay for him to be eager, but he also had to be patient. Ms. Carlucci also stated that she watched him draw and he did a very sloppy job, and before he started to paint she wanted to individually teach him how to draw to make his drawing better. Overall, he was pleased that she helped him because he came out with a nice composition. Today, when the students came in to the classroom, Ms. Carlucci had them follow the same routine of sitting around the circle of stools. She then talked*

*about how if the students were finished, they could either wait for more instruction, or use another piece of paper to draw another image. She stated that they could not do whatever they wanted just because they finished, and that they needed to ask her or me if they were able to start another project. They all said they understood, and the rest of the class there were not any issues of children getting up and trying to make their own assignments. Ms. Carlucci dismissed the students to the drawing tables, and asked for their attention. She then demonstrated how to draw animal's eyes, noses, and mouths. She then allowed the children to draw the animals using the features she had just taught. She went around to each of the children and helped them with individual questions. Overall, the students were very eager for instruction.*

Class 4: *Light Table Drawings- Today Ms. Carlucci introduced the light tables to the students in order to create multiple images of their past drawings. When the students came in the class, Ms. Carlucci had them sit around the stools. She discussed that they would be trying a new technique today, using the light table. She announced that she wanted everyone to pay attention. When she had the students follow her over to the light table, one of the boys decided he was not going to participate. Ms. Carlucci had the other students go over to the light table, and went to go talk to him. She told the boy that even though he did not want to participate, he still needed to be with the group and at least learn how to use the light table. He got upset, but Ms. Carlucci told him he was not going to be allowed to draw if he didn't follow directions. He got up from the chair and followed her over. She made a quick sketch of a cat, but made sure to show the students that she had made the sketch very dark. She told the students that she wanted to have another copy of the cat, but on a different sheet of paper. She laid the copy of the dark sketched cat on the light table, and then laid another sheet of paper on top of the cat. She turned on the lights, and all the students started to get excited. She traced the outline of the cat on the new sheet of paper. She*

*answered questions, and then allowed students to make images that they would like to be copied. What was most interesting about the entire situation, the boy who did not want to learn how to use the light table was the first one using the table. He made multiple copies of a cat that he had drawn, and made many images of the cats doing different tasks. I looked over at Ms. Carlucci and smiled. She came over to the boy, and asked him if he liked the light table, and then he said he was going to ask his mom to get him one. Ms. Carlucci then gave him the suggestion of making a window a light table. It was free and did the same thing. The boy was so excited, and when his mom came in the room to pick him up, he showed off his drawings. Ms. Carlucci later told me that she wanted the boy to watch the demonstration because she wanted him to learn how to use the light table, and to also be a part of the group. I think it was a successful teaching technique, because Ms. Carlucci made it clear she was an authority figure, but she made it clear that her main intentions were for the student to learn a new skill.*

Class 5: *Illustrations- Today was important for the students to pay attention to the beginning instructions given by Ms. Carlucci. The class was going to make final drawings and paint their drawings if they chose to. Ms. Carlucci wanted the class to finish their drawings and paintings because she wanted the class to make books for the next class. She explained to the class that they would finishing their drawings that they would like to be put in the books that they were going to be making next week. One of the children in the class did not enjoy using the drawing boards, and enjoyed using the watercolor pencils more. Ms. Carlucci decided that as long as the boy was doing work and not disrupting the class, she would let him use the watercolor sets and water colored pencils to draw. The other children in the class did not mind him doing this, because Ms. Carlucci gave them the option to do so also. The other children wanted to learn how to draw specific images to go inside of their books. Ms. Carlucci was busy the whole day,*

*assisting every student with help that they asked for. Today, Ms. Carlucci didn't have to handle any behavior problems or issues mainly to the fact that the students were occupied the entire time making images for their books. The only issue Ms. Carlucci had was when a girl wanted to take her drawings home. Ms. Carlucci told the girl that she was allowed to take the drawings home, but she would not have anything to put in her book next week. The little girl did not care, and asked to take her drawings home anyway. Ms. Carlucci was hesitant, but she wanted the girl to be happy with her drawings and did not want to force her to keep the drawings at the Lyndon House.*

Class 6: *Book-making- Today was the last day of the children's drawing class. The children came in sad, because they didn't want the class to end. As soon as they said this out loud, Ms. Carlucci had a big smile on her face. I know she was happy to hear that students didn't want to leave because they enjoyed the class. The students came in, and Ms. Carlucci had them sit around the stools. She discussed that today the class was going to be making books, and if the class wanted to do last minute drawings, they were allowed to. She even gave them the option to paint, but the painted pictures would not be able to be put in the books because they would not dry in time. Most of the class wanted to make books, but there were two students who wanted to paint. Ms. Carlucci did not want to make the students make books if they chose not to. As soon as the children who were not making books saw the other children making books, they changed their minds and went over to see Ms. Carlucci demonstrating how to construct the books. Ms. Carlucci instructed the students to fold the papers they have been working on. The children knew last week that they needed to create images that were going to be folded, so this was not a surprise to them. She then instructed how to apply the cover and the book spine. After all of the children had followed the first few steps, Ms. Carlucci instructed the children how to make the*

*books by using a nail and a piece a wood. The nail was used to punch holes in the spine. With the holes, the children chose a piece of string to bind the book together. Most of the children stayed busy the entire time, but some had trouble concentrating. One of the boys who enjoyed painting more had trouble committing to an activity that day. He started making the book, and then changed his mind and went back to drawing. Ms. Carlucci didn't make a big deal about it, and let him work on what he wanted to because he wasn't disrupting the class. When the last 10 minutes of class arrived, Ms. Carlucci had the children sit on the stools with all of the drawings they had made in the class. She asked them individually what their favorite drawing was, and what they liked about the class. Every child showed an image, and they all were so excited to talk about their pictures. Ms. Carlucci thanked the class for being such great students, and told them she hoped they had a great time and hoped to see them back at the Lyndon House soon. Ms. Carlucci then dismissed the class.*

### **Summary**

From observing the 1050 Beginning Drawing class, the Zen Adult Drawing Class, and the children's drawing class, I summarized my experiences of watching Ms. Morrison and Ms. Carlucci instruct drawing classes. I learned about teaching methods, and how Ms. Morrison and Ms. Carlucci taught drawing.

In the 1050 Beginning Drawing class, I continuously observed Ms. Morrison's patience. Whenever students had difficulty understanding a concept, Ms. Morrison explained the concept in as many ways as possible until the student understood. She never once got irritated for a student not understanding, and it was obvious that she was concerned that her students received the best information to learn how to draw. When a student showed signs of not understanding a

concept, Ms. Morrison would dedicate her time and skills to help the student. She never made students feel demeaned or shameful for not understanding a concept. Ms. Morrison had discussed with me her beginning drawing experiences, and how she was too embarrassed to ask questions. She understands that is how many beginning drawing students feel, so she tries her best to fully explain concepts through verbal, written, and hands-on experiences. She encourages her students to ask questions, but she also gives her students the ability to ask questions in private. Observing Ms. Morrison has helped me better understand how to address beginning level students, and how to approach concepts that are unfamiliar to large groups of people.

From observing the Zen Adult Drawing class, I learned a lot about my approach to teaching art to adults. I have been so comfortable teaching children, that I never considered how teaching to adults would differ. By watching Ms. Carlucci teach adults, I realized what a humbling experience learning how to draw can be. From my own experiences, I knew that it was hard. I really understood when Ms. Carlucci discussed the fact that the students in the adult classes usually have high degrees in areas non-art related. To be highly experienced in a non-art related field then to have to learn drawing skills can sometimes be embarrassing. As I watched Ms. Carlucci teach, I learned that I need to address adult students calmly and carefully. I learned that I need to approach the students in a way that I would like to be approached. Ms. Carlucci approached her students with respect, and was always encouraging and helpful. I believe that this made Ms. Carlucci's adult students respect her, because she did not treat them as beginning drawing students.

Observing the children's Drawing class gave me a new outlook on teaching to children. I was expecting to only learn about teaching drawing to the children, but I learned how my approach to the children affects the entire learning process. Ms. Carlucci treated all of her

students, no matter what age, with respect and kindness. Her students picked up on this, and in turn gave her the same respect and kindness. I don't believe that I was being rude or disrespectful to my students, but I knew that I often had a harsh and to-the-point tone with my students. I had been trained to teach to students to reach a goal or objective. I treated all of my students the same, and my objectives were to teach a certain concept to the students. By observing Ms. Carlucci, I learned that this is possible, but the students need to be treated as individuals. By treating the students as individuals, I believe Ms. Carlucci's students were able to develop their own drawing style.

I believe that by observing in a non-traditional school setting, I learned different approaches to teaching. Most importantly, I learned that observing how other teachers instruct their classes can provide me valuable information to keep my teaching skills, styles, and approaches fresh and informed. I learned to accept other teaching techniques, and to always be alert for new teaching methods.

## CHAPTER 5

### **PARTICIPATORY LEARNING**

My personal participation in the 1050 Beginning Drawing class and the Adult Zen Drawing class has greatly contributed to my progression in learning how to draw. While observation and reflective learning played a large role in my drawing education, I believed that in order to teach drawing I needed to know how to draw myself. As discussed in Chapter 1, I was concerned about my lack of drawing knowledge due to lack of experience in the field. I decided to participate as a student in the two classes and document my experiences and artwork. This chapter discusses and documents my drawing experiences during the 1050 Drawing class and the Adult Zen Drawing class.

#### Traditional Educational Setting

A traditional educational setting allowed me to view art from a vantage point of a beginning level student in a university classroom. I was able to experience what every single art student in the Lamar Dodd School of Art had experienced. The course is a prerequisite to other art classes within the University, so the class automatically gives students a common thread to their foundational studies. I found it necessary to participate in the classroom with no special exceptions because of my graduate status. Ms. Morrison and I immediately discussed my role in the classroom. We both agreed that I would be expected to complete assignments and participate in the same manner as the rest of the students. I wanted the same experience as every other student. An element that concerned my graduate status, taking an observational role in the classroom, was able to be done privately and non-conspicuously. As discussed in Chapter 4,



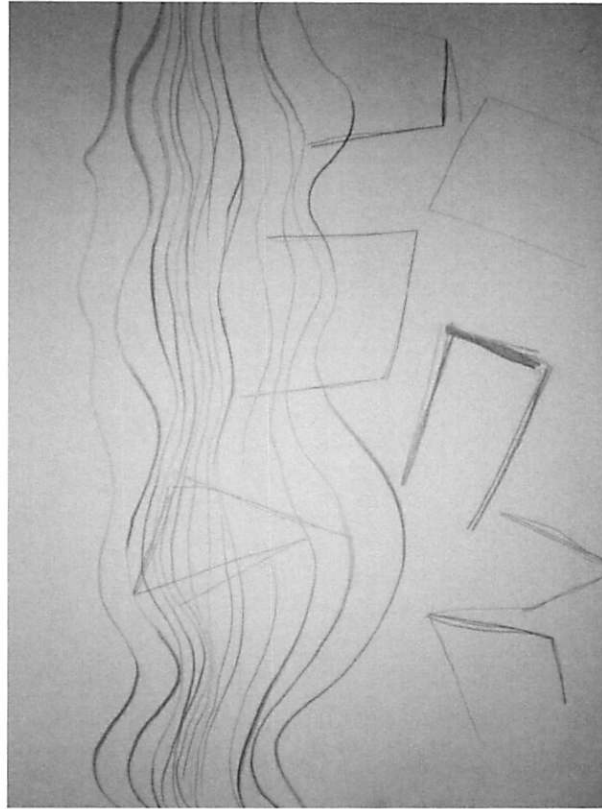
Observational Learning, I took notes as Ms. Morrison instructed the class. I was able to write my reflections each day after the class was held.



**Figure 6: 1050 Beginning Drawing Classroom**  
**Lamar Dodd School of Art, the University of Georgia**

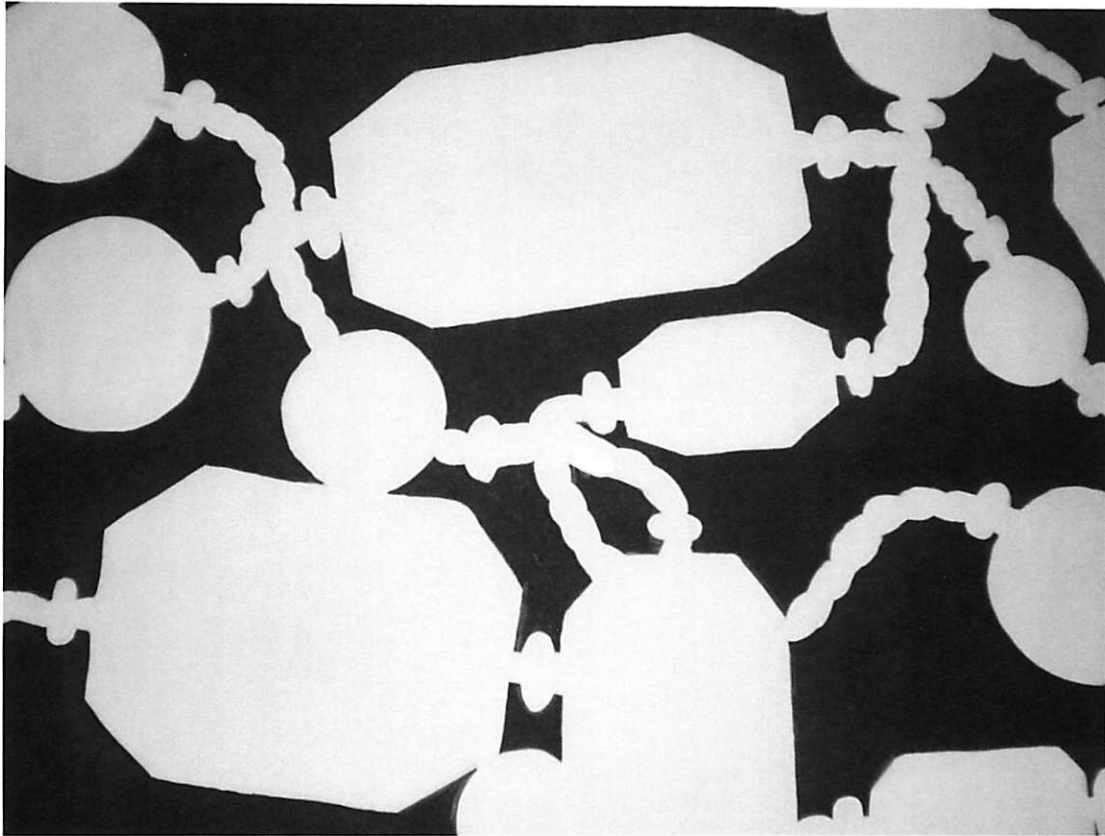
As discussed in Chapter 3, I chose to conduct research at the University of Georgia because of my involvement and enrollment in the school. All of Ms. Morrison's 1050 Beginning Drawing courses were taught in the same classroom (see figure 6). The floors are concrete for easy clean-up procedures, and the walls are painted white to provide clean surfaces to work on. During critiques, drawings were hung on the wall and for particular projects drawings were composed on paper attached to the wall. The following documents my personal drawings throughout the 1050 Beginning Drawing class. After each image, knowledge gained from the exercise or assignment will be discussed. All of the compositions were created on 18x24 inch paper unless otherwise noted.

## 1050 Beginning Drawing Class Assignments and Exercises



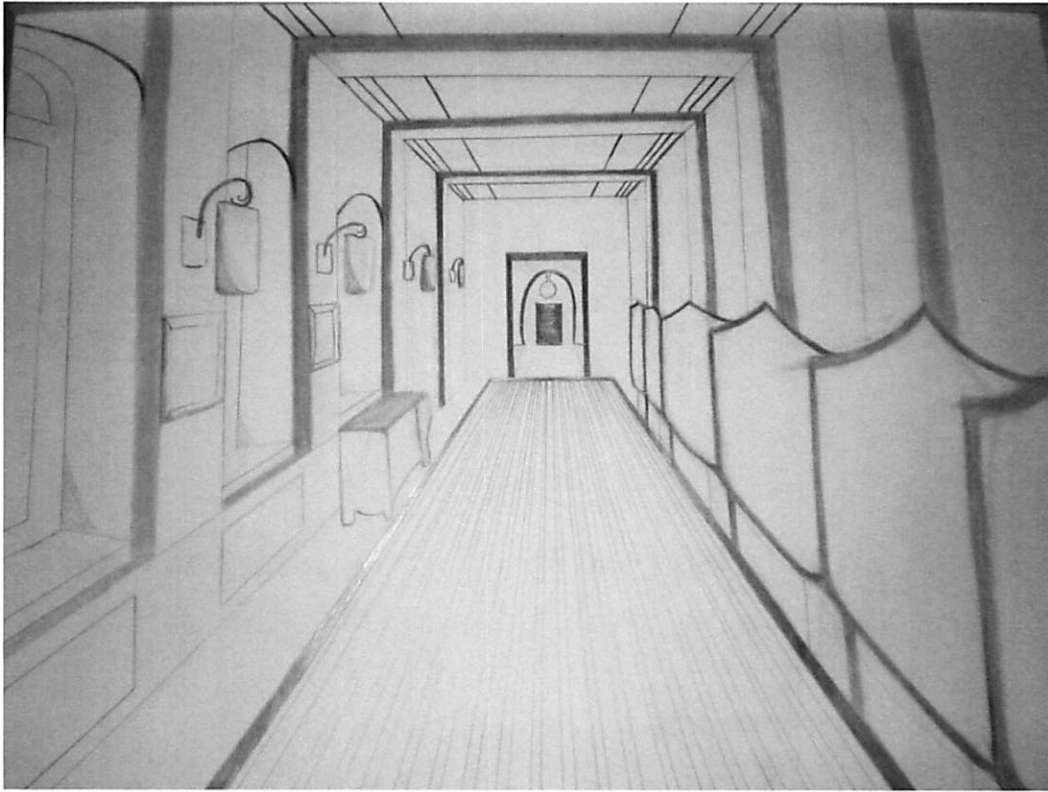
**Figure 7: 1050- Exploration of Line Quality, Sighting Accuracy, Proportion, Triangulation**

Through this drawing exercise, I was introduced to elements of drawing and principles of composition. Two-dimensional drawing skills were introduced by exploration of line quality, sighting accuracy, proportion, and triangulation. By drawing curved and straight lines, I learned how to draw from the muscles in my shoulder instead of my hand. I also learned how to draw by using a drawing horse instead of having my paper lay flat on a table. This was the biggest transition to learning how to draw in the beginning classes. By drawing angles of a ladder, I learned how to sight accurately, use proportion, and use triangulation.



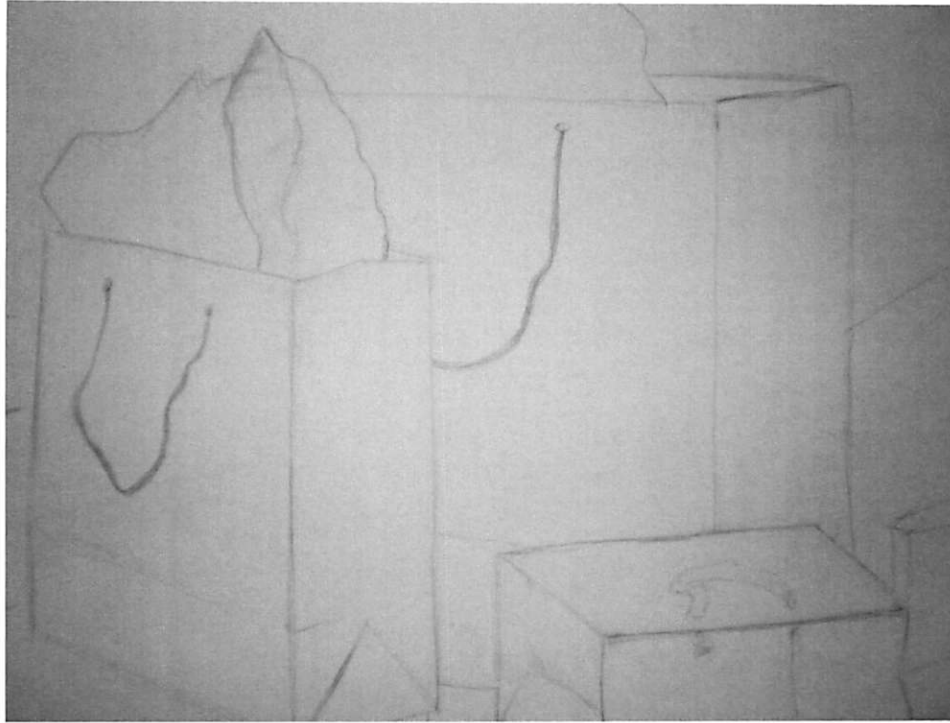
**Figure 8: 1050- Positive-Negative Assignment**

The positive-negative assignment was the first homework assignment task. The assignment focused on two-dimensional drawing skills that used positive and negative shapes, foreshortening, and cropping. The shapes in this image (beads on a necklace) allowed me to arrange a composition in which negative shapes were emphasized. The assignment taught me how to look at compositions and the negative shapes in compositions. While painting the black areas (negative shapes), I learned how to control the muscles in my shoulder, allowing me to gain more control of the muscles which affect the composed drawings. Overall, this assignment allowed me to see how artists use positive and negative shapes to enhance a composition



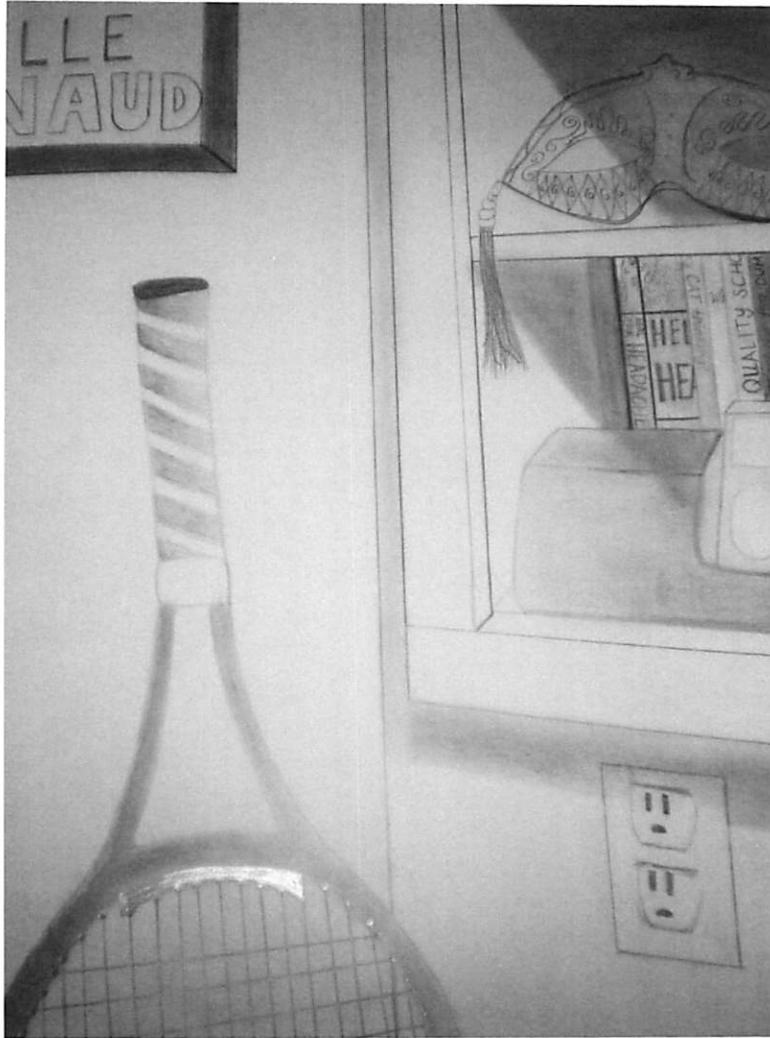
**Figure 9: 1050- One-Point-Perspective Assignment**

This assignment was completed with the understanding of three-dimensional skills of basic shapes, transparent contour lines, development of volume and planes, and visualization of simplified geometric shapes. Elements of emphasis on composition, cropping, page design, and use of thumbnail sketches were used to practice one-point perspective drawing skills. To prepare for the assignment, the class went into different hallways of the Lamar Dodd School of Art to draw one-point perspective images. Ms. Morrison came around to each student and gave individual critiques. For the assignment, linear perspective sighting and linear perspective theory was practiced. Students were given the freedom to choose which image they would like to portray in their composition, as long as one-point perspective was present. I learned how angles, lines, and planes affect the volume and perspective of an image.



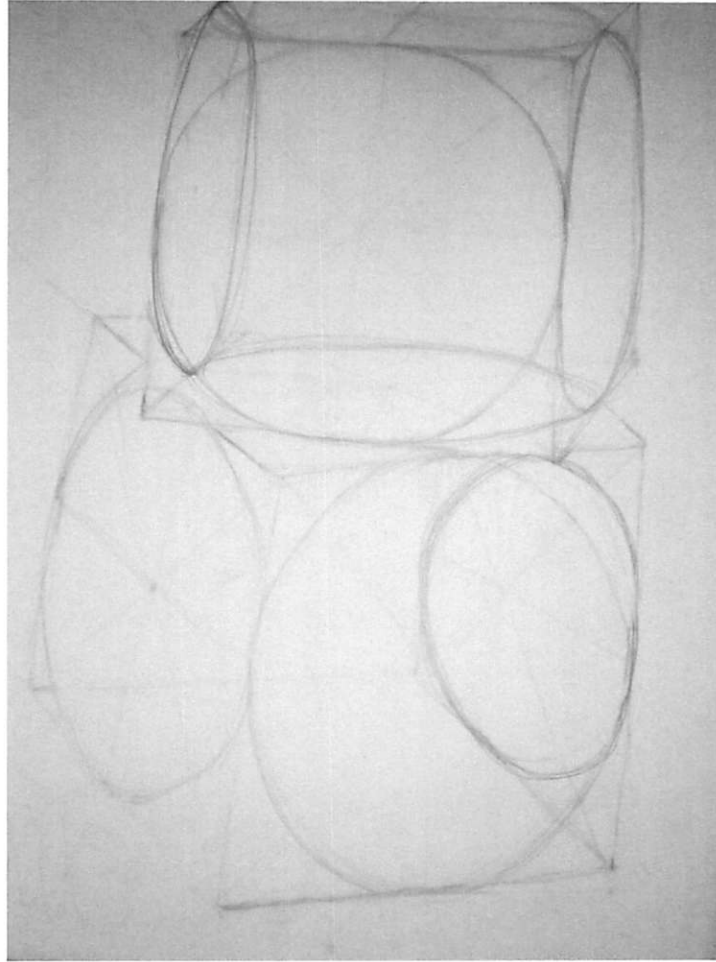
**Figure 10: 1050- Two-Point-Perspective Practice**

This assignment introduced two-point perspectives on sighting and theory. The assignments previously given slowly introduced separate elements of drawing, while in my opinion this exercise introduced two-point perspective and required students to apply all of the skills that had been taught. While this composition was a class exercise, practice compositions involving two-point perspective were assigned. The “gift bag” exercise (see Figure 10) helped me understand different planes and perspectives of three-dimensional objects. This exercise was difficult because the bags had individual and multiple perspectives. I had to mentally force myself to not forget to include all of the different planes. From this exercise, I learned that even if one line is placed wrong, or if one angle or perspective line is out of place, the accuracy and composition may be incorrect. I learned to use the previous skills I had already learned while incorporating new skills. I learned a lot about drawing skills integration through this exercise.



**Figure 11: 1050- Two-Point Perspective Assignment, “My Corner**

This assignment was used to test the understanding of two-point perspective. The introduction of cross-contour modeling with introduction to simplified light logic and local value was applied in this assignment. Students were assigned to choose a corner in their home that revealed elements of their lives or objects that had significance to their lives. This assignment taught me how to apply all of the skills I had learned up to that point. Through this assignment, I learned about my drawing skills progression and areas that I wanted to advance or continue to practice. I also learned what drawing skills I enjoyed practicing the most (light logic).



**Figure 12: 1050- Ellipse Theory**

This exercise applied the composition of ellipse, cubes, and the use of perspective. This exercise was the first to introduce ellipses. First, two cubes were drawn on top of each other, applying two point perspective. Each face of each cube had an ellipse drawn onto it. The accuracy of the ellipse was checked by using triangulation and the ellipses' relations to each other within the composition. In this exercise, I learned how to use my shoulder to draw ellipses, or round images in general. I was having difficulty with the consistency of my ellipses, so Ms. Morrison suggested I make many ellipses in variation of sizes. Through that exercise, my consistency and quality of the ellipse forms became more efficient.

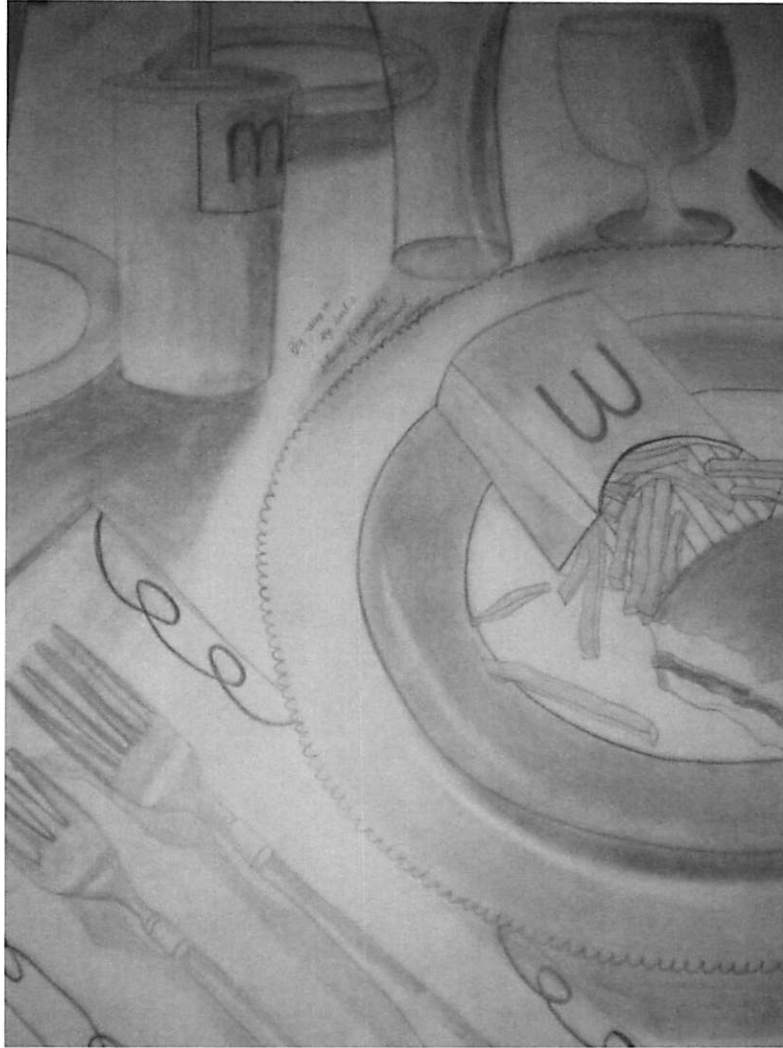




**Figure 13: 1050- Ellipse, Cylinder, and Sphere Exercise**

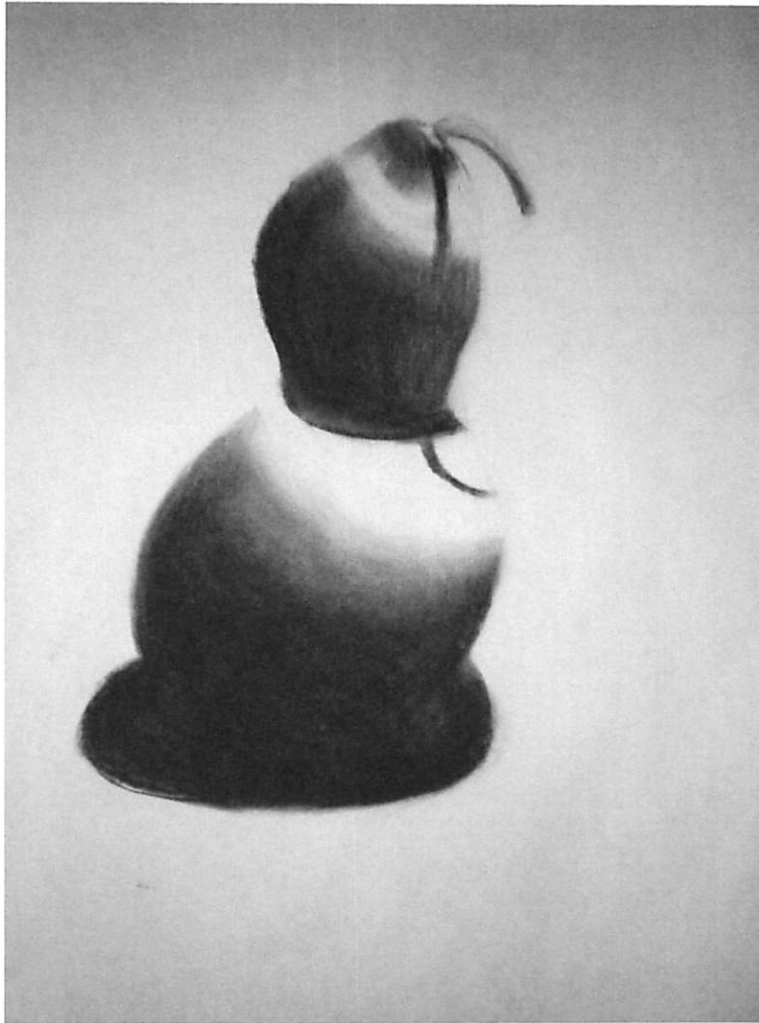
Multiple exercises were assigned in out of class times to advance the skill of drawing ellipses. I learned through this exercise that ellipses, cylinders, and spheres were related. The composition of objects with ellipses, cylinders, and spheres above has given me experience in coordinating the objects together. I learned that in an image that has multiple ellipses, even if just one is off, the other images or ellipses looks out of proportion. I am learning how to apply concepts for angles and planes for ellipses, cylinders, and spheres. Through this exercise, my cylindrical objects became more accurate.





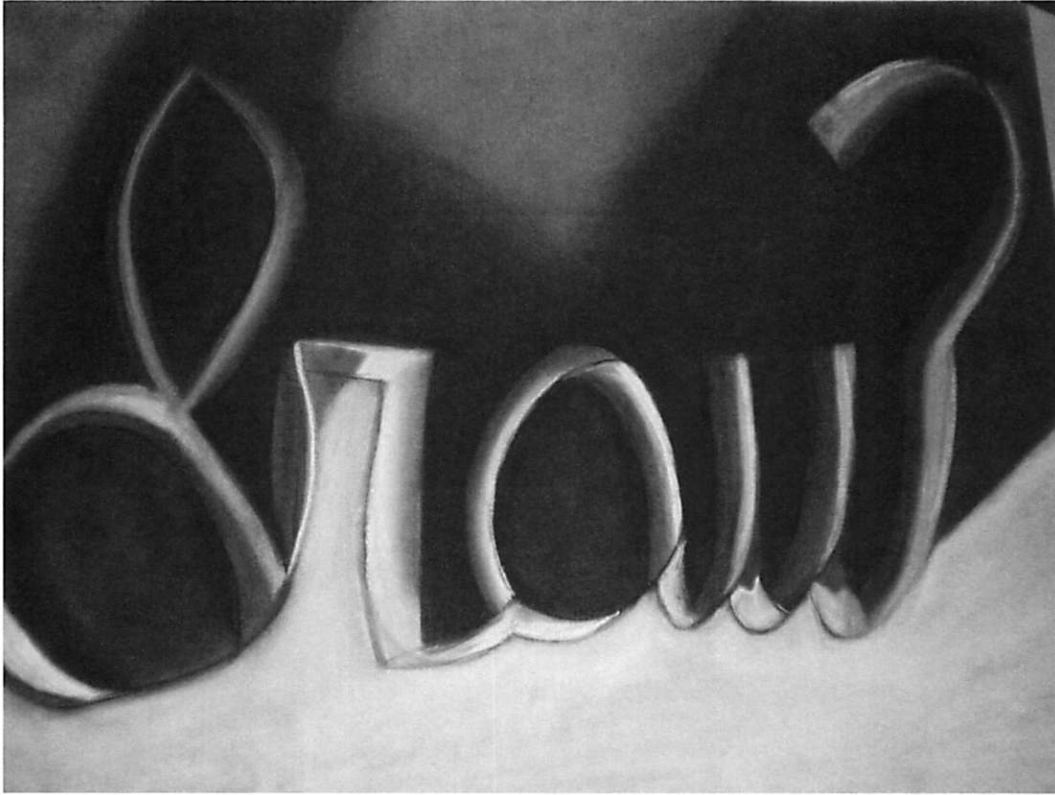
**Figure 14: 1050- Ellipse Assignment, “Save a Place at the Table for Me”**

This assignment tested the knowledge of being able to correctly compose multiple ellipses in a composition. The requirements for the composition included using at least five elliptical objects. The assignment called for students to be creative using a dining situation. I choose to use a food that is known worldwide for being fast, hot, and sometimes greasy. I choose to have the food put on a delicate, luxurious table setting. I learned from this assignment that ellipses are not my strongest area in drawing. I also experimented in using light logic while creating my composition.



**Figure 15: 1050- High-Contrast Theory, “Gourd”**

This exercise introduced light logic with high contrast studies. My comfort zone of using graphite was taken away by the transition to charcoal. *Chiaroscuro* was introduced by using charcoal to create an image of a gourd. The gourd was painted white, sitting on a white table. The class was instructed to create the shadows and nothing else. The shadows reflect an image of a gourd. The purpose of the study was to eliminate the use of contour lines by using values only. Hard edges, soft edges, lost edges, and a visual balance was created between black and white areas. I learned a new drawing concept while using a new medium.



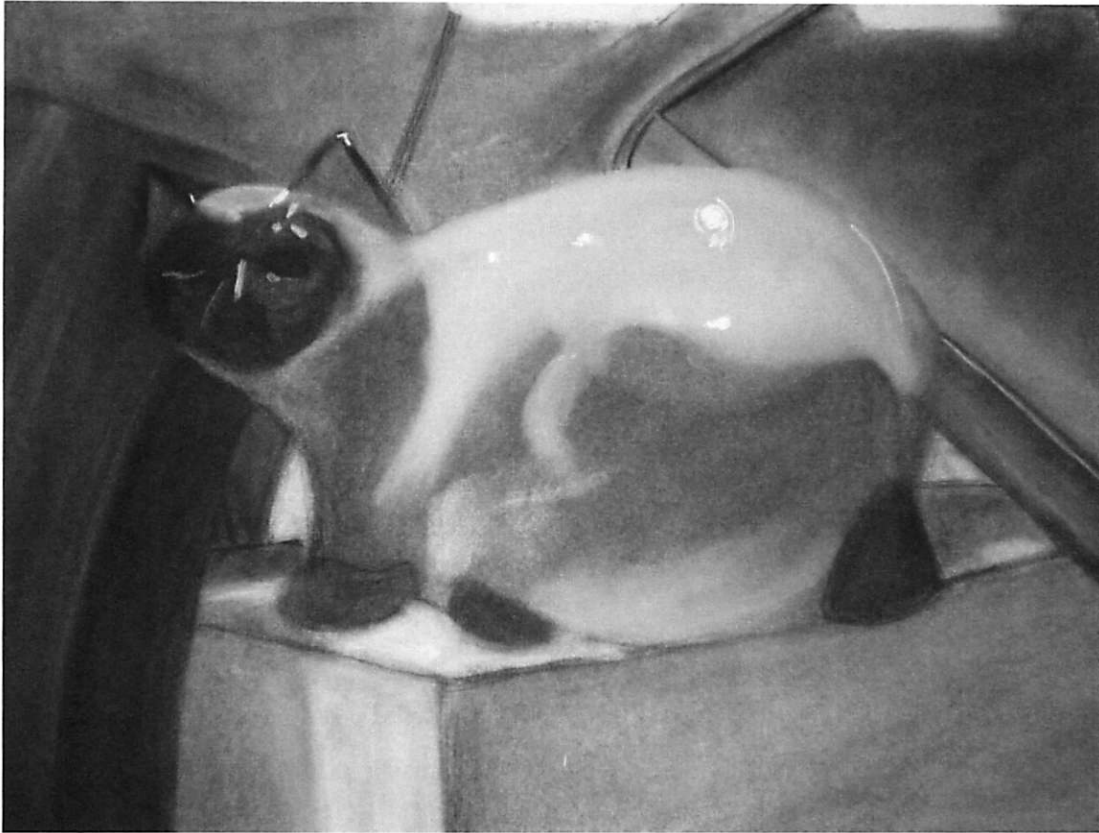
**Figure 16: 1050- High-Contrast Assignment, “Draw**

Before this assignment, Ms. Morrison instructed the class to compose a value scale. The value scale was used to understand the different tones and values charcoal makes. This helped me understand the variation that can be created from just one piece of charcoal. For the high-contrast assignment, students were assigned to create an image created from folded paper. The paper words or letters were to have a spotlight shining in one direction to create high contrast. I created a ground, so I have no solid whites, but I have composed an image where there is definite contrast between a “9” and a “1” on the value scale. The composition uses a variety of values. I learned in this assignment to control the pressure of my fingers and hands on the charcoal and on the paper to blend the charcoal. I also learned about the quality of different brands of charcoal and how they can affect the time, energy, and effort spent on a composition.



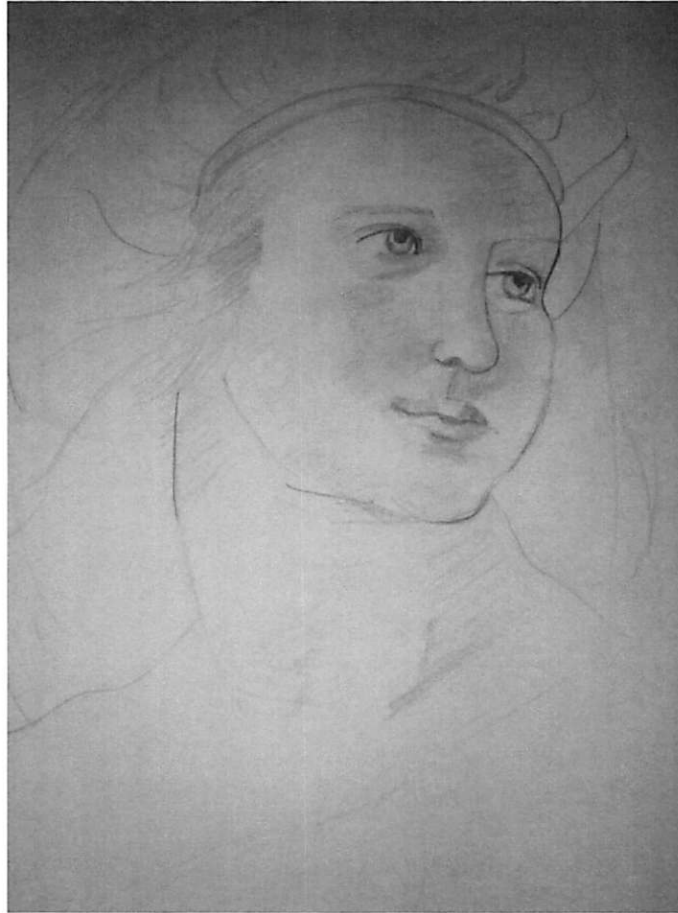
**Figure 17: 1050- Light Logic Assignment, “Eggs”**

This assignment was the first to integrate white nu-pastel to create highlights in compositions. While a ground and high contrast depiction was created, the white nu-pastel assisted in creating stunning highlights. The highlights made the eggs look more realistic. The eggs are a full value study with no contour lines. This assignment has taught me to look at values and shadows of objects more closely, and I am more observant when viewing completely white objects. I learned what a large role light plays when composing objects by only using values. I have learned to have a consistent and constant light source, because altering the light source can affect the image that is being composed. More importantly, I am learning how to control and mix mediums together. I learned how to control my hands and the pressure my hands and fingers release the more I work with charcoal and pastels.



**Figure 18: 1050- Still Life Assignment**

Previous exercises introduced the burnt sienna pastel into the white nu-pastel and charcoal drawings. The introduction of the sienna pastel taught me how to integrate small amounts of color and reflected light into my compositions. The still life assignment combined subtractive and additive drawing techniques on a charcoal ground with local value. This assignment was the first to assess light logic and high contrast drawing skills using objects that were not completely white. It was challenging to distinguish shadows, tones, and values because I had to look past the objects colors. This assignment taught me to look at the light source shining on objects. I also advanced my medium skills. I am learning how to properly use my white nu-pastel to create brilliant highlights. The cat in this image was shiny porcelain, so I learned how to portray different surfaces of objects.



**Figure 19: 1050- Replica of a Master Drawing, Raphael's *The Muse***

This assignment introduced portraits. Ms. Morrison requested that the class work with graphite again. Portraits were the most difficult skill for me to learn. The assignment required students to choose a portrait created by a master artist, and then replicate it. I learned in this assignment how crucial it is to have the features of the face correctly represented. This assignment was followed by more graphite portraits of class members. I learned that while beginning to learn about composing portraits, practicing with someone who is also beginning helps in understanding the methods. That way, the other individual will understand the fact that you are trying to learn, and many mistakes may be present in the drawing. Also, expectations will be lowered for a “picture perfect” portrait.



**Figure 20: 1050- Self Portrait Assignment**

This assignment has proven to be the most difficult for me. By creating portraits of others, the need for “perfection” is limited because of the sitting time for models. When a mirror is present, I felt the need to perfect all features of my face. I learned to force myself to sit still. I learned the elements of portrait composure. This portrait consisted of drawing on eye level, consideration of line quality, composition, scale expressiveness, proportion, and value development. It was difficult to construct this self portrait using charcoal because of the elimination of contour lines. I learned about mediums I preferred to work with (graphite). I also learned that white and black charcoal mixed looks blue compared to the burnt sienna (see eyes).





**Figure 21: 1050- Exploded Scale Assignment, “Bees”**

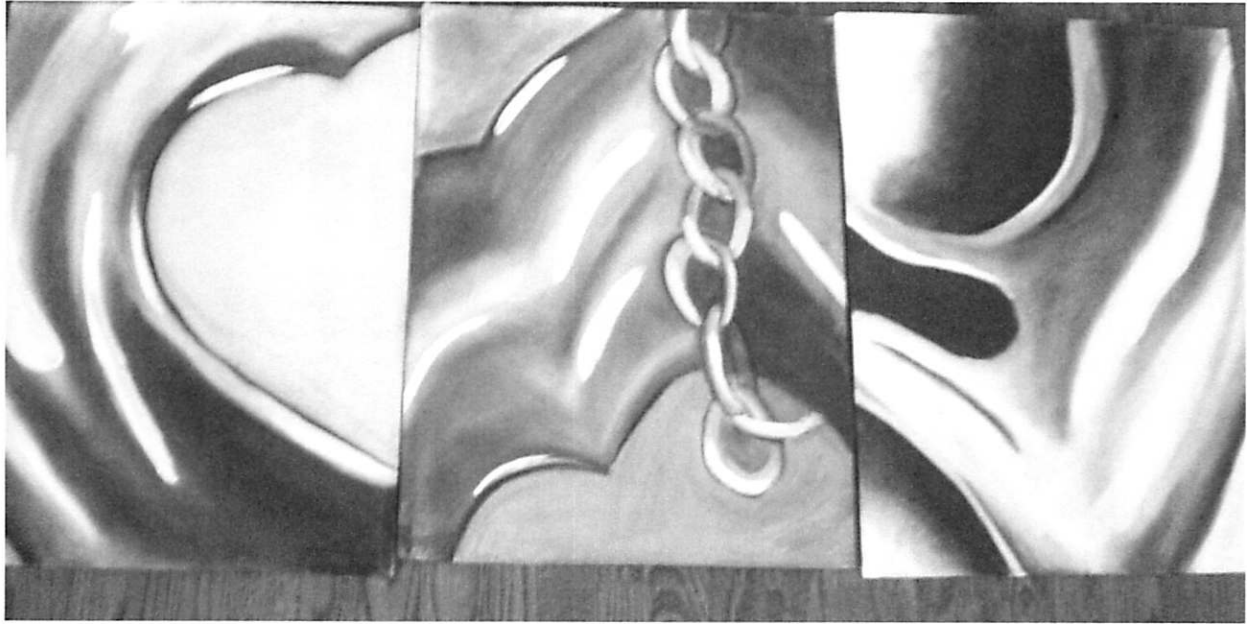
By working on 3'x4' brown paper, this assignment required students to choose an insect (something normally very small) while “blowing it up” to scale. Incorporation of rich mark making and visual texture with emphasis on texture, compositional design, line energy, cross contour shading, and erasure marks were included in this composition. This assignment taught me to pay attention to small details on objects that I am drawing. I learned that having erasure marks makes for an interesting piece. It also allows the viewer to see movement within the composition. The paper these bees were drawn on was inexpensive paper and would tear and rip if worked too much. This was beneficial because it didn't allow for an eraser to completely take away non-intentional marks. These marks tell about the composition and generally make these types of compositions more interesting to read, especially with the subject content of bees, or insects, where I believe there should be movement.





**Figure 22: 1050- Progression Assignment, “Oranges”**

This assignment introduced using a new paper, rag paper (18x36 inches), to my knowledge of medium. I learned that the paper affects the composition and marks made by charcoal and pastels. This assignment required students to draw a “disintegrating object” using charcoal pencil, compressed charcoal, and pastel on gessoed paper. The object was to appear as if it were coming apart in several pieces. The object was to display motion chosen by the student. I chose an orange with gradual unraveling. Incorporation of a sense of energy in the disintegration of the orange was shown through the orange being peeled. Through this assignment, I learned how to show perpetual movement. I learned how many objects can be shown with gradual movement. By paying attention to disintegration, I chose the most visually appealing stages of progression. A majority of the students in the class chose to create a paper bag with visual disintegration. I enjoyed the freedom of the assignment.



**Figure 23: 1050- Triptych Series Assignment, “Heart Necklace”**

This assignment was the last of the semester for the 1050 Beginning Drawing class. The assignment required students to develop a series of three drawings (triptych) that related to each other conceptually or visually. The materials, subject matter, and dimensions were selected by the student. The assignment was designed so Ms. Morrison was able to assess the progression, advancement, and skill level gained by each student at the end of the class. I choose to create images from one of my favorite necklaces. I also chose to explode the scale of the necklace because I have enjoyed drawing images in large scale (bees, oranges). This assignment has taught me which drawing techniques I enjoy using most. At the beginning of the semester, I dreaded using charcoal, and through this assignment, I have found that I enjoy using it. I applied different acrylic colors in my composition. I learned how to integrate even more resources and materials into drawing. An element of drawing that I have enjoyed learning about is the paper selection. I chose the gesso paper for all three compositions because I enjoyed drawing on the material. I learned that drawings can be composed on materials other than just ordinary paper.

### Non-Traditional Educational Setting

Participating in drawing classes in a non-traditional educational setting has allowed me to gain insight on how a class is conducted when a grading scale is not present. Participating in Ms. Toni Carlucci's class has allowed me to understand different purposes for creating art. By participating in the non-traditional environment, I was able to gain insight of how adults and children created art independent of a grade. I wanted to experience what adults who signed up for an art class at the Lyndon House Arts Center experienced. Prior to my engagement with my internship in the Lyndon House Arts Center, I had observed in other children's art classes and adult classes. When I discussed my role in Zen Adult Drawing class with Ms. Carlucci, we discussed my objectives and goals that I wanted to meet while in the class.

We first discussed how the class was going to be arranged, and the reasons why other adults had signed up for the class. The class was intended to allow adults the opportunity to create drawings with no pressure. There were no expectations for the class, except to build upon and learn new drawing skills. Through interview (discussed in Chapter 6, Reflective Learning, Ms. Toni Carlucci Interview) Ms. Carlucci explained to me that adults generally take art classes at the Lyndon House Arts Center to improve upon skills and for enjoyment. Ms. Carlucci wanted me to learn how to draw for enjoyment. For the past twenty years of my life, I have created art and finished assignments for a grade. I was in such a mindset that the only work I did would be graded, and Ms. Carlucci wanted me to learn how to make art for myself and not simply for a grade. She wanted me to enjoy drawing, and not to only improve my drawing skills but to be proud of my finished pieces. By having this explained to me, I felt more relaxed and wanted to learn how to make drawings without the stress of meeting requirements for the assignment. While I enjoyed making drawings in the 1050 Beginning Drawing class, I was often stressed

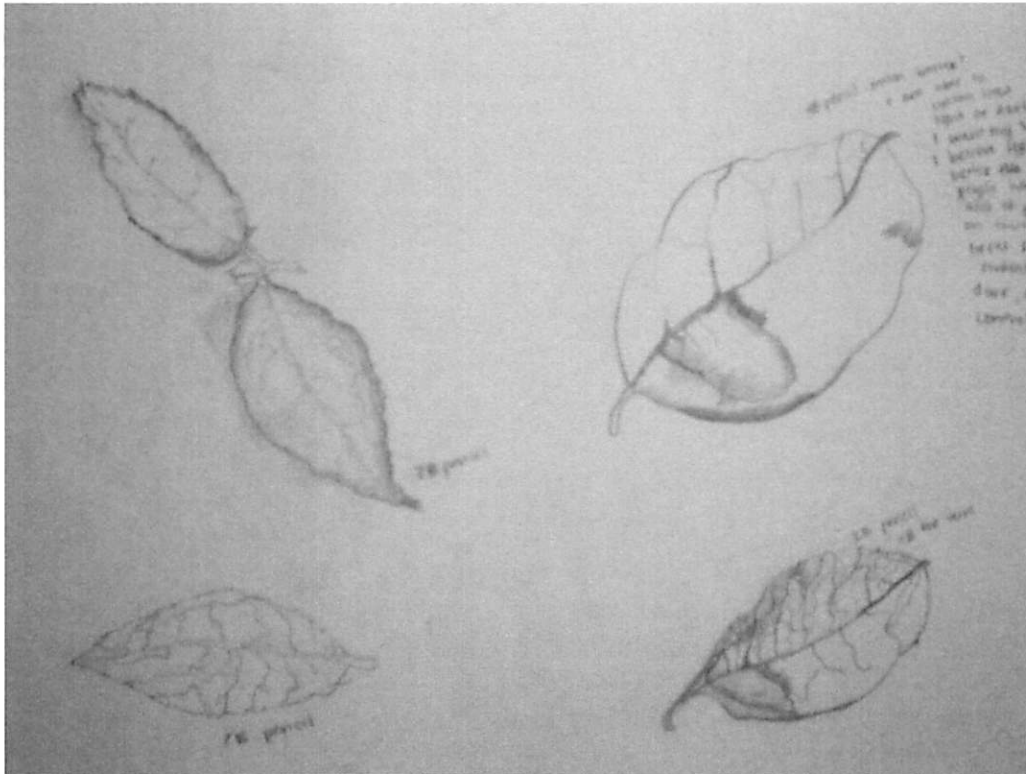
about meeting deadlines and making sure I had appropriate elements in my drawings in order to earn a “good” grade. The Zen Adult Drawing class was relaxing and a great introduction for making art for pleasure.



**Figure 24: Lyndon House Drawing and Painting Studio**  
**Lyndon House Arts Center, Zen Adult Drawing Classroom**

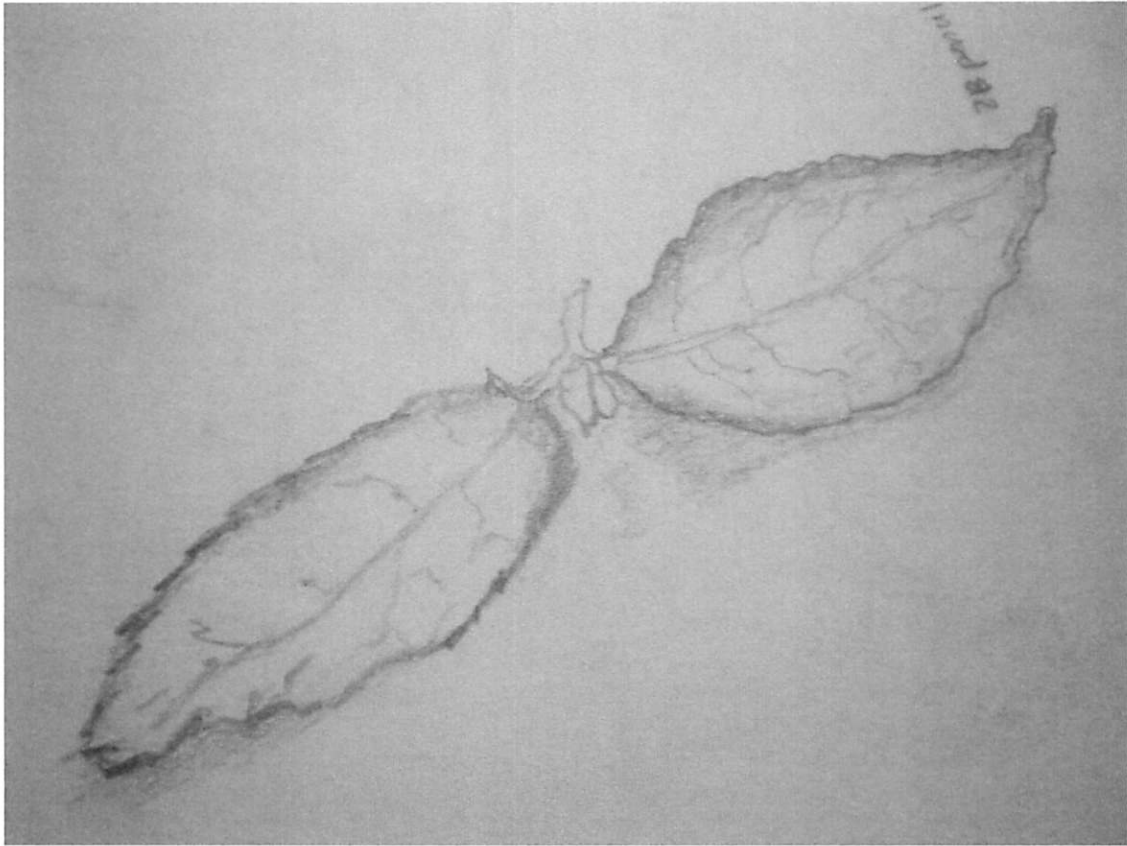
I participated in the Children’s Drawing class as an assistant teacher and did not create art. I participated in the Adult Zen Drawing class as a student, so I was able to relate to what the other adults in the class were experiencing. As discussed in Chapter 3, the Zen Adult Drawing class only consisted of six weeks of class time. The following are images of drawings created in the class that I found particularly beneficial to my drawing education. All of the exercises were created on 9x13 inch drawing paper.

## Zen Adult Drawing Class Exercises



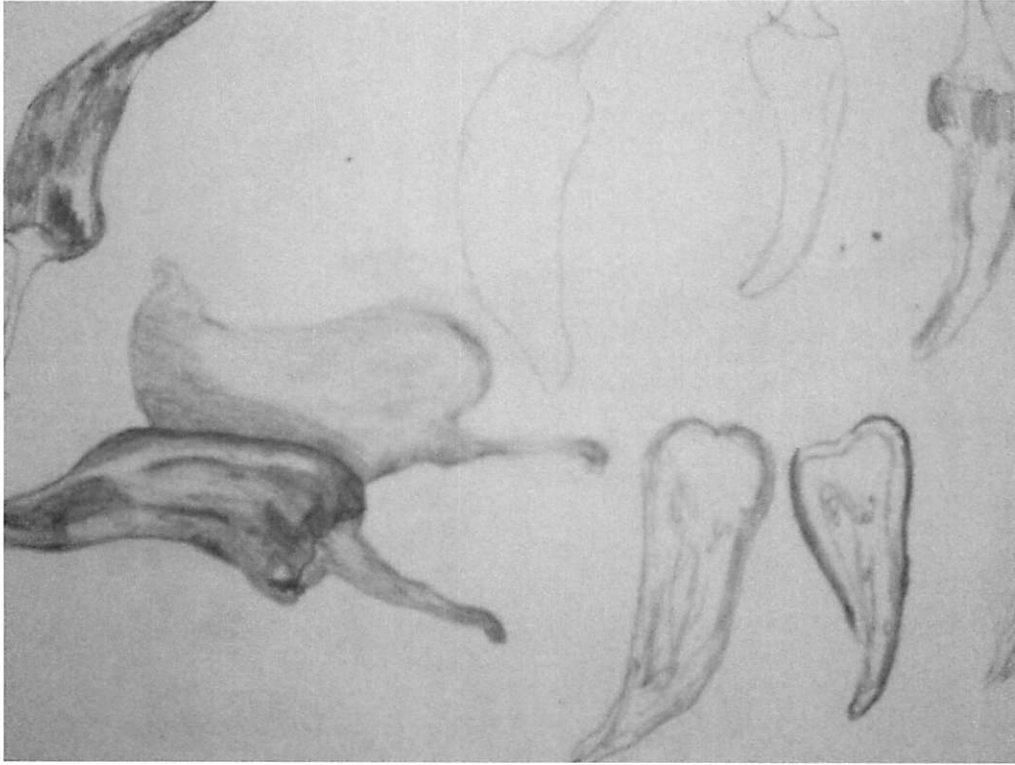
**Figure 25: ZEN – Contour Line Leaves**

These leaves were the first images Ms. Carlucci had the classroom explore and draw. I learned from this exercise to follow the leaves' contours with my eyes as well as my fingers. I was taught to connect to the object to understand it better. The class was instructed to spend five minutes to "get to know the leaves". After five minutes of just looking and examining the leaves, I was able to draw better because of memory. I learned when I want to show extreme detail of an object, I need to spend time examining it. This first class taught me to really relax when I started to draw.



**Figure 26: Leaves**

This image is a larger image of the leaves I drew on the first day. I wanted to discuss this drawing because I felt it necessary to explore my progression in the Zen Adult Drawing class. These leaves were the last leaves that I drew in the class. I began drawing the other leaves first; I spent energy and time making sure every single detail was correct on the others. However, I was struggling, and the leaves looked unrealistic. While the point of the class is not to have perfect drawings, I wanted a perfect looking leaf. Ms. Carlucci noticed I was struggling and came over and gave me individual instruction. We discussed how I was only supposed to be paying attention to the contour lines, and to forget details. Once I understood her instruction and applied it to my drawing, the leaves became more realistic. Once I relaxed, I was pleased with the image I had composed.



**Figure 27: ZEN- Contour/Value Peppers**

These pepper images were created during the second class. I was still trying to get comfortable with drawing images that no one beside me would see. I was so used to creating images that were on display that my need for perfection still existed. The more I kept drawing, and the more Ms. Carlucci assisted me, the more comfortable I became. It was a strange concept to watch as I noticed my drawings becoming less and less recognizable. In the beginning of the class, the images I created were very tight polished images. Later into the class period, my images were relaxed and only contour lines showed. I started to worry that they were looking like this, but Ms. Carlucci was praising me because I was allowing myself to relax and not worry about the outcome of the image. I also tried applying values in my peppers, but had to stop because I started becoming too focused about having a finished outcome.

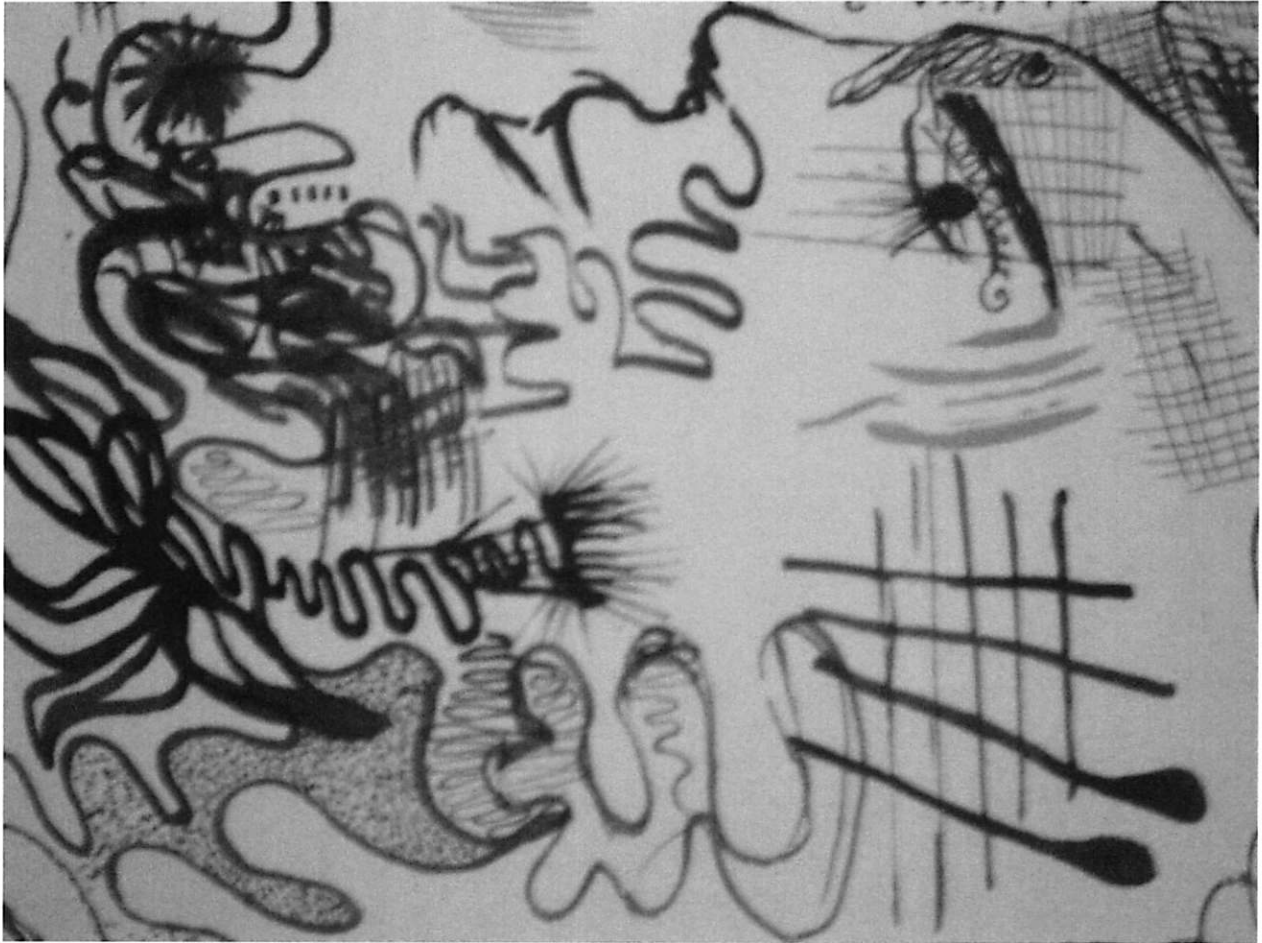




**Figure 28: ZEN- Side View Portrait**

The Zen Adult Drawing class and the 1050 Beginning Drawing class occurred at the same time. Portraits were introduced around the same time in both classes, so I was excited to receive extra practice. In the Zen Adult Drawing Class I volunteered to be a model because I wanted the other adults in the class to have an experience drawing from a real life model. I created this image also for my practice. Through creation of this profile portrait and many others, I learned about face structure and how facial features should be arranged when drawing.





**Figure 29: ZEN- Ink Pen Exploration1**

This drawing exercise was the first time I had ever used an ink pen. I had begun to feel so comfortable using charcoal and graphite that I didn't consider other mediums. Some of the marks made on this image are from a Chinese ink brush (or a bamboo brush). Ms. Carlucci encouraged everyone to try and experiment with both mediums. I enjoyed drawing with these tools. I learned about how to create values by using my hand to control the amount of pressure I put on the brush or pen. It was relaxing to be able to have the freedom to create anything I wanted with the mediums. Ms. Carlucci's only requirements for me were to try to make different marks with the pens and brushes and to achieve different values.



**Figure 30: ZEN- Ink Pen Exploration 2**

This exercise was created during the last class. The students were given a choice of using whatever material they chose, and to draw from whatever image they chose. I was so enthralled by the ink pens that I decided to work on my skills. As I became more comfortable using the pens and brushes, my lines, strokes, and marks became more controlled. I learned how to hold my hand to achieve the marks I wanted to make and how to incorporate the lines all together. After the class, I learned that drawing with an ink pen is my new favorite way to draw. Ms. Carlucci and the Zen approach to drawing made me appreciate my drawings and I learned how to enjoy drawing. I can finally relax!

## Summary

Participation in the 1050 Beginning Drawing class and the Zen Adult Drawing class allowed me to experience direct drawing instruction. Participation in the classes allowed me to develop my own personal drawing methods and skills.

Participation in the 1050 Beginning Drawing class has shown me an instructional method map for creating curriculum. Through my own personal experiences drawing, I have learned that in order to advance and teach skills, particular skills are prerequisites. Without learning the skills of sighting accuracy, ratios and proportions, and triangulation, I would not have been able to successfully create the compositions I created. Through this class, I have learned which skills I would like to improve, and which skills I would like to advance further. Being graded on my compositions encouraged me to draw to the best of my abilities. I wanted to apply all of the concepts and skills I learned while in class into my drawings. The class also taught me about drawing skills and methods that I don't necessarily enjoy. I may never enjoy trying to use specific drawing skills, but I know how to construct and compose an image using the information I have learned. I don't plan on composing portraits, because I have experience in composing a portrait and self portrait, but I feel I am better able to teach others how to compose a portrait.

Participation in the Zen Adult Drawing class has influenced my mindset about drawing. In the past before I participated in any drawing classes, I loathed drawing. I did not enjoy it because I was uncomfortable about my skills. The Zen Adult Drawing class has influenced me to make art for myself. I am now more confident about drawing in front of others. I have learned that everyone has strengths and weaknesses in drawing. The Zen Adult Drawing class has made my perception of what others think about my drawings less important, and I don't feel as if everything needs to be perfect looking.

Overall, both classes have broadened my image of what a successful drawing can be. Both classes have helped me increase in my confidence in drawing. I learned to trust my drawing skills because I have been instructed by very qualified teachers. I also have learned that it is okay for everything not to look perfect, sometimes it adds to an image to not have everything perfectly in place. The use of different mediums has influenced me to think this way. When I thought of drawing in the past, I automatically considered it to only consist of a blank white sheet of paper with a pencil and eraser. These classes have taught me how graphite, charcoal, nu-pastels, gesso, ink, paint, and many other mediums can be used to draw. I also have learned that I can use my fingers as drawing aids. Controlling my hands to apply pressure when working with all of the mediums has been a great challenge, and I understand now how important it is because it affects a composition.

Learning how to draw has been the greatest challenge of my graduate studies. While I have improved and advanced my drawing skills, I am aware that I always have room for improvement. One of the most important concepts I have learned while participating in both of the drawing classes is that I need to constantly practice drawing in order to continue to advance my skills and to retain what I have learned. I am looking forward to applying my drawing methods knowledge in my own classroom.

## CHAPTER 6

### REFLECTIVE LEARNING

In this chapter, I will discuss learning methods through which I gained insight for drawing and drawing instruction. After every class, I wrote a reflection detailing my experiences in the class. This strategy assisted my research in giving me a detailed record of my experiences for the day. I attended many art classes during my research and recording my experiences allowed me to compare and contrast the knowledge I had gained. Both Ms. Morrison and Ms. Carlucci had discussed which reflection methods they would like me to follow, as discussed in this chapter.

Over the three classes I took concentrating on Drawing, I thought it would be most valuable to interview the instructors to gain insight on personal teaching philosophies, personal preference for drawing instruction, and personal drawing methods.

#### 1050 Beginning Drawing Class

After the 1050 Beginning Drawing class, I reflected upon dialogue between Ms. Morrison, myself, and other students in the class (for reflection upon my participation and involvement within the assignments of the class, please see Chapter 5). In Katherine Cho's "The Role of Dialogue in Studio Instruction" (2003), the importance of encouraging dialogue within a studio classroom is stressed. Cho (2003) states that dialogue in the studio can explain how students are thinking, how they are learning, and what problems they may have. In turn, students are able to reflect upon their own progression in the class and what they are learning from the assignment or instruction. By reflecting on each class taught by Ms. Morrison, I was able to recognize how dialogue was stressed in every assignment, discussion, and critique.

Ms. Morrison and I had agreed on a reflection method that would best benefit my teaching career. After each assignment was critiqued and graded, I was to reflect upon how I could apply the skills and methods involving the assignment could be applied in the K-12 education setting. The following drawing concepts are only to provide a skeletal idea for essential drawing skills, and are not meant to be followed directly to meet the needs of drawing education. The sections are precursors to lessons. Individuality of the student and the students' interests should be contributing factors when formatting drawing lesson plans.

### **Positive-Negative**

K-5- Have the students trace around classroom objects (scissors, pencils, rulers). Once the objects have been traced, have the students color inside of the objects. Then, have the students color in the space around the objects. Explain the positive and negative spaces.

6-8- Introduce students to drawing images without tracing. Have the students show contour lines, but no details within the objects. Have the students make the images overlap, and go in different directions. Have students color in images, and color in space around images. Discuss positive and negative shapes within the image.

9-12- For practice, have the students participate in the six to eight projects. Once concepts of positive negative space are clear, have the students draw their initials. Require the initials to have many elements of overlapping, crossing, and intertwining. Have the students use black and white paint to distinguish between the positive and negative spaces.

### **Contour Line Drawing Assignment**

K-5- Introduce students to basic drawing elements. Discuss contour lines, and how they are used in drawing. Have the students practice drawing.

6-8- Introduce students to basic drawing elements, and have them practice drawing a

classroom object by just using contour lines. Slowly introduce students to drawing multiple objects by just using contour lines.

9-12- Introduce students to basic drawing elements. Have the students practice by drawing multiple images of contour lines. Set up a still life consisting of objects students are familiar with (music playing devices, soft drink cans, basketballs, etc.). Have the students use their drawing skills to make a composition of purely contour lines. Have the requirements based on not using any local value or light logic. Have the students only draw with contour lines.

### **One-Point Perspective Assignment**

K-5- Introduce one point perspective to upper elementary students. Introduce vanishing points and horizon lines. Have students create cubes and simple geometric shapes using one point perspective.

6-8- Introduce one point perspective by having students create simple geometric shapes using a vanishing point and horizon lines. Have students create three dimensional images by using the letters in their names. Have the students color the sides and faces of the letters different colors.

9-12- Introduce students to one point perspective by having students create geometric shapes and the letters in their names using a vanishing point and horizon line. Prepare a large sheet of paper covering a large portion of the wall. Create a horizon line, and have the students understand that you are making multiple vanishing points. From the vanishing points, have all the students in the class create a city-scape.

### **Two-Point Perspective Assignment**

K-5- Not applicable

6-8- Introduce two point perspective to students who understand the concept of one point perspective- Have students draw gift bags similar to the ones drawn in the 1050 Beginning Drawing class, limit the amount of bags to one or two.

9-12- Introduce two point perspectives through gift bag assignment. Assign a “my corner” assignment, but instead have students choose similar points in the room. That way, peer education can take place. Have students only concentrate on a few objects. If the students understand the concept clearly, have them incorporate more objects into the corner.

### **Ellipses Assignment**

K-5- Introduce students to circles, ellipses, ovals, cylinders- Basic contour lines drawing assignments.

6-8- Have students create three dimensional cylinders by using one point perspective. Have the students draw the cube and ellipse box exercise. Have the students draw multiple exercises to understand the concept of ellipse formation.

9-12- Have students practice the cube and ellipse exercise. Once students are familiar with drawing ellipses in relation to each other, set up a still life with only cylindrical objects and sphere. Have students draw from the still life.

### **Light Logic Assignment**

K-5- Using crayons, have the students draw the shadows of a three dimensional objects. Talk about the shadows and their relations to the object, and how light makes shadow.

6-8- Using charcoal, have the students practice drawing a sphere by only drawing the shadows that are given off by a light lamp from an object. Make sure to have the objects purely white.

9-12- Using charcoal, have students compose practice exercises where the shadows are



created from pure white objects. Discuss how the light affects shadows on objects. Create a still life with purely white objects, and have the students only draw the shadows given off by the light lamps.

### **Chiaroscuro Assignment**

K-5- Introduce students to shadows and figures, have students understand how forms can create shadows

6-8- Have students draw from forms with shadows. Set up wooden or solid three dimensional forms, and have students draw the forms emphasizing on the shadow. Require the students to show the concept of high to low contrast.

9-12- Have students draw from various forms and shapes. For the assignment, set up a still life with purely white objects. Place light lamps over the objects, and have students use only a number ten and number one on the value scale. To make sure only pure black and white compositions are made, introduce the students to white nu-pastel and erasers.

### **Master Drawing Replica Assignment**

K-5- Introduce students to portraits. Talk about shapes within the portraits, and how the shapes are familiar with what has been introduced already. Have students create portraits of people in general with crayons.

6-8- Introduce students to portraits. Talk about shapes within the portraits, and how the shapes can be found in real faces. Have the students use cut out paper, crayons, markers, colored pencils to create a portrait of a random figure.

9-12- Introduce students to portraits. Talk about artists who have drawn portraits for other people. Show master drawings, and show how to use a grid to closely replicate another image. Have students create a composition replicating a portrait.

### **Self Portrait Assignment**

K-5- Introduce students to artists who have made self portraits (example, Picasso) and talk about shapes and elements used in the portraits. Have the students use strips of paper that they have cut or torn to create their image of their portrait.

6-8- Introduce students to artists who have made over-exaggerated self portraits (cartoons perhaps) and have the students practice making elements of faces over exaggerated. Have students create compositions that use elements of their own faces, but are not realistic.

9-12- Introduce students to self portraits. Demonstrate how to draw a self portrait using a mirror and graphite. Have students create a self portrait.

### **Exploded Scale Assignment**

K-5- Have students choose an item that is available in the classroom. Have the students draw the item extra large- Example, crayons, erasers, pencils. Have the students draw the image with extreme detail. Have the students use any material available to create the composition.

6-8- Have the students choose an item to bring into the school, as long as the item is school appropriate, and require the students to “blow” the image up. Provide large sheets of paper, and set specific size guidelines for the students to follow. Require the students create the image with extreme detail. Have the students use any material available to create the composition.

9-12- Have the students choose an item to bring into the school, as long as the item is school appropriate, and require the students to “blow” the image up. Require that the students use the object at least two times in the composition. Provide large paper. Require that the students show movement with the object. Allow the students to show non-realistic elements to

the objects if they choose to do so. Require use of light logic and proper blending technique of charcoal.

### **Progression Assignment**

K-5- Show students examples of artwork that “moves”. Have students draw images that they think move, or has the possibility of moving.

6-8- Show students examples of transgressing artwork. Talk about movement within artwork, and techniques to show movement (mark making, figure structure). Have students draw paper bags transforming three different ways. Have students use graphite.

9-12- Show students examples of transgressing artwork. Talk about movement within artwork, and techniques to show movement (mark making, figure structure). Have students use graphite to make a composition of an image changing five ways.

### **Triptych Series Assignment**

K-5- Define what a triptych is. Have students make three drawings that relate to one another.

6-8- Define what a triptych is, and discuss its origin. Provide examples of triptychs, and how they are used to show movement or a reoccurring theme. Discuss each panel’s importance for visual balance. Have the students create a triptych using a feature of their clothing or accessories (belt, shoes, earrings, necklace, and watch).

9-12- Define what a triptych is, and discuss its origin. Provide examples of triptychs, and how they are used to show movement or a reoccurring theme. Discuss each panel’s importance for visual balance. Have students create a triptych by displaying a theme or concept. For example, the passing time on a watch, the wilting of a rose, the eating of an apple. Have the

students reflect upon their work by writing a statement of intent, and how the image portrays a concept or theme.

### Ms. Margaret Morrison- Interview

Margaret Morrison creates a supportive and influential environment in the drawing studio. I believe she creates this atmosphere because of her beliefs about drawing. She explained, “Drawing is the primary language that an artist first learns to be able to convey his or her intent”. Ms. Morrison believes that art skills are built on drawing, and that drawing is a launching point for beginning artists. Besides her commitment to drawing, Ms. Morrison is also actively involved in her own paintings. According to Ms. Morrison, painting is a skill that involves many drawing techniques, and drawing methods need to be taught before a student can successfully “dive” into a painting.

One of the first two drawing principles that were taught in the beginning class was the element of sighting and accuracy. Sighting is a means of measuring and estimating using your hand, finger, pencil, or object in which you can hold up at arm’s length to measure the object being drawn. By using the sighting process, estimations are more accurate. Ms. Morrison stated that when a student understands how to sight, it is interesting to see the student able to convey an abstract process [that is] of representing a three-dimensional form on a two-dimensional surface. While my teaching experience is limited, I understand where Ms. Morrison is coming from. To see a student prove that he or she has understood the concept being taught is exciting. I believe this idea relates to Ms. Morrison’s views on beginning drawing. While it is exciting to see beautiful paintings created by your students, it is also exciting to see the student understand the

first processes of drawing. Once the first processes are comprehended, the student can move on to learn more complex methods.

I found Ms. Morrison's teaching strategy interesting, because she teaches her drawing classes following a similar sequence of concepts. While she teaches in a way designed to challenge advanced students, she still gives an overview of sighting, ratio and proportions, and triangulation. Triangulation is sighting diagonally from corner to corner across a four or more sided geometric shape. All students start with contour line drawing. I believe this approach allows beginning, intermediate, and advanced students to learn, practice, and advance their drawing skills. From participating in the class, I have learned that the elements of being able to sight properly affect the quality of drawings, and that practice is always helpful. Ms. Morrison explained that by having students start the beginning of the semester using the same drawing methods, students all begin to think in a two-dimensional format, and to think volumetrically. Before learning about Ms. Morrison's approaches to teaching drawing techniques, I thought all drawing classes began differently due to their skill level. I understand now that sighting, ratios and proportions, and triangulation can be used to teach students at all levels. This is an important realization, because the same skills can be taught to anyone. I understand now why these skills need to be taught at the beginning of a class.

Beyond Ms. Morrison's philosophy of the importance of sighting, ratios and proportions, and triangulation, she wants her students she instructs to have a strong knowledge base of drawing. She often refers to this knowledge base as a "drawing tool box." I believe that through her use of this terminology, students better understand why it is important to have a strong foundational knowledge of drawing techniques. Generally, when one thinks of a tool box, the images of many different tools, gadgets, and instruments are in the box. While the tools, gadgets,

and instruments in the drawing tool box are metaphorical to drawing techniques, students can understand that these “tools” are necessary to create a successful drawing or piece of artwork. While not all tools are necessary for every piece of work created knowledge of what tools to choose from the box in order to make a successful piece of work is very helpful.

Ms. Morrison believes that the beginning techniques taught in the 1050 drawing class are requisite tools that can be used to build further artistic skills upon art careers. With the knowledge of these basic techniques, students cannot be held back by lack of knowledge. Students advance in their understanding of drawing, while also continuing to strengthen basic skills. What I found most significant and important in terms of my own teaching in the future was Ms. Morrison’s beliefs about the importance of learning to draw. Ms. Morrison explained that after students take her 1050 drawing class, a required foundations class, students are necessarily going to be involved in the arts in some way as artists, connoisseurs, or collectors. Whichever career the student chooses, that student will understand what it is like to make artwork and will appreciate artwork because of their experiences of learning how to draw.

After completing the drawing class, I can definitely relate to these ideas. Creating successful artwork is challenging and demanding. Once an individual has gone through the process of creating a successful drawing, I also believe that individual is better able to understand what other artists have gone through in order to make artwork. Ms. Morrison has taught me how to appreciate art through the development of my own skills. I understand the triumphs and struggles of developing drawing skills, and I understand that other artists, connoisseurs, and collectors understand these triumphs and struggles, too.

An element of Ms. Morrison’s approach to drawing instruction that I am confident I will apply in my own classroom is the sense of progression throughout the class. One of the features

of the class that I valued most was that there was always something I could do; I felt like I always could either improve on a skill just taught or reflect upon skills that I just learned. A skill that Ms. Morrison helps students develop is the ability to recognize and understand the beginning elements of a drawing, such as line making. I have always had teachers who commented on my final drafts of products of artwork, but Ms. Morrison comments on the very beginnings of her students' drawings. I found this very helpful because the comments made about the way I structured my lines and first drawn images on paper taught me more about my drawing skills and how to make them more accurate. I learned to not be so concerned with finishing the final product, but to pay attention and really look at how I was structuring the very first elements of my drawing and how they were going to relate and connect with the finished product.

Students should be made aware of the role of the instructor in the classroom, but a comfort level should be present in order for the students to be able to learn. Dialogue is important in the studio because it allows students to verbally express themselves, helps them understand what it is they are learning, and provides an opportunity to understand elements that need to be altered in order to make their work more successful (Cho, 2003). Ms. Morrison demonstrates this commitment to dialogue in her critiques; in fact, she practices dialogue frequently throughout all of her classes. When I asked Ms. Morrison about how she incorporated information to more advanced drawing students when the rest of the class was not at their skill level, she explained that for the 1050 class, she liked to offer individual critiques to all students several times throughout the class. Even though advanced students may be at a different level than others, she still offers suggestions for skill advancement. Ms. Morrison provides professional, constructive, and helpful instruction while critiquing individually and collectively, and creates an environment where students' questions, suggestions, and comments are

welcomed. I believe this is why students are accepting and eager for her advice during critiques and during individual dialogue.

Throughout the interview, Ms. Morrison stressed the importance of the beginning work of her students, no matter what class they were enrolled in. For the 1050 class in particular, the importance of her checking for drawing accuracy in the beginning trains a student to see the level of accuracy they need to attain. When Ms. Morrison discussed her reasoning for her checking a students' artwork, I suddenly became aware of why I now check for accuracy in the beginning of my drawings. She teaches students how to self-edit their artwork. The more comfortable the students are with themselves checking for accuracy, the less dependent they become on her to check. I believe this is an excellent way to have students become independent artists, while creating successful work. Ms. Morrison applies similar techniques during critiques. For group critiques, Ms. Morrison introduces the students to art terminology, and teaches them how to speak correctly about the elements and principles of design. After a few critiques have gone by and students have seen how Ms. Morrison would like the critique to be constructed, she encourages students to use their knowledge to address the strengths, weaknesses, and formats of drawings within the class. I believe this is very important. By having students address others' artwork in a constructive and positive way, new trains of thought and ideas can be introduced. While Ms. Morrison is very well-educated in the visual arts, she addresses the fact that students may be able to explain or give insight to an element of a drawing that she may not be able to. This trait makes an art teacher approachable, and I respect her for this. By allowing students to speak, and by encouraging all students to speak in class about drawings and elements of the drawings, I believe students are encouraged to continue to keep learning not just about drawing but about other art mediums as well.



By allowing students to choose the amount of time spent on out-of-class assignments, Ms. Morrison creates a sense of freedom for students. While assignments are particular in that the designs and elements of drawing need to be present, the subject matter is up to the student. I believe this allows students to be more creative, while applying drawing concepts taught in class. The format in which Ms. Morrison structures homework assignments is also beneficial to students, also. Homework is assigned on a Thursday, and then on the next Tuesday all of the drawings are exhibited for an in-class critique. Students are then allowed to take the drawings home and continue to work according to suggestions made in class by Ms. Morrison and other students. The assignments are then due on the following Thursday. Another in-class critique is held, and final thoughts, suggestions, comments are made about each drawing. The entire process is very helpful, and it provides the opportunity for constant dialogue. I find this teaching method very successful from direct experience. The fact that everyone will see the work that you do is enough to make you want to work hard. While I'm not sure if this technique would work for every age level, it is successful for the 1050 Beginning Drawing class. Ms. Morrison creates a motivating learning environment through this process.

Ms. Morrison is successful in teaching drawing because she can successfully draw. I believe this plays a large role in her success as a teacher. Throughout the class, Ms. Morrison showed her drawings and other related work to all of the students. The class trusted her insight because we knew she was capable of what she was teaching. When interviewing Ms. Morrison in her office, I noticed many of her drawings and paintings. When she explained how she liked to work, I could directly see that in her artwork. When I asked what was most interesting or unusual about her artwork, she stated that she liked to mix mediums and use whatever she thought worked best for the piece. I found this very liberating. Ms. Morrison does not trap herself with

one specific medium, and gives herself the flexibility to work with any medium that she chooses. I have learned through her drawing methods to experiment more in my artwork. I feel that my work became more creative, and I wasn't so stressed about creating a picture perfect image. The artwork became mine, and I was not simply doing it for a grade.

Ms. Morrison also discussed her preference for creating preliminary sketches before making a painting or drawing. I have always encouraged my students to make preliminary sketches, but only because I was told to do so. I never fully understood why it is important until I tried it myself. Ms. Morrison has taught me that no matter how experienced an artist is, it is still good to create preliminary sketches in order to pull together thoughts and ideas. Ms. Morrison stated that her drawings are a part of her thinking process and planning stages. This helped me understand that planning is essential and that preliminary sketches are not a waste of time. They are created for a purpose, and Ms. Morrison assured me of this.

Ms. Morrison referenced two artists who I believe help explain some of her working process and drawing methods. Jean-Auguste-Dominique Ingres and Eugene Delacroix created paintings of Paganini. While *The Violinist Niccolò Paganini* by Ingres is “absolutely perfection” in the words of Margaret Morrison, she still views *Portrait of Paganini* by Delacroix to be successful because not all of the details are there. Instead, she explained that she sees the soul of Paganini through Delacroix's work. She believes that the success of a painting or drawing is not about the actual rendering of the painting. Paintings and drawings can still be successful without every precise detail. When a painting or drawing is not perfectly polished, they give the viewer of the work something to look for, and they capture the viewer's attention. I have taken this insight into my own thoughts about my work. I used to think all of my drawings had to be

absolutely “perfect,” but through this interview and my in-class experiences, I now understand that there sometimes needs to be a lack of certain details to engage viewers.

The interview with Ms. Morrison has influenced the way I look at my students’ artwork, my artwork, and my instructors’ artwork. I have been given insight on how a successful artist teaches drawing, and I believe this information will benefit my own development as an art teacher. I found that many of the responses directly related to my classroom experiences. Once I had actually heard Ms. Morrison explain some of her teaching techniques and her reasoning behind those techniques, I felt I had learned more about the process of teaching drawing. I have become more aware of my teaching approach and drawing methods and will continue to apply what I have learned in the classroom.

**Figure 31**



**Figure 31: *Portrait of Paganini*- Delacroix**

**Figure 32**



**Figure 32: *The Violinist Niccolò Paganini*- Ingres**

### Zen Adult Drawing Class

Ms. Carlucci's main goal for my participation in the class was for me to understand the Zen Approach to drawing. When I started drawing in the class, I was so hung up about creating a perfect image. Ms. Carlucci taught me how to look at images and connect to them, and not to pay such close attention to the image to create it for a grade. Ms. Carlucci taught me through every class how to connect with the people and images and objects that I will draw. Most importantly, Ms. Carlucci taught me how to draw for pleasure. I am now out of the mindset that all of my drawings are for grades. I believe this will reflect upon my other art experiences as well as in my teaching.

### Children's Drawing Class

Ms. Carlucci has taught me how to understand children's thinking while they are in art class. I believe children's thoughts are similar while in a traditional school setting and a nontraditional school setting. They want to create. I believe that before I researched the children's Drawing class, I was teaching to my students the way I was brought up creating art. Art is a subject like everything else, and you create art to meet objectives to make a good grade. Art wasn't personal. Ms. Carlucci has influenced me and taught me how to teach to children. I want to teach art to children to help them develop their own personal drawing skills. While I understand that in the K-12 traditional educational setting I need to be honest with the children about grades, I also need to strongly encourage them to make art that is personal to them. I believe that objectives and elements can still be taught while developing personal art skills. The most important lesson I will be taking from my reflections from the Children's Drawing class is behavior management techniques. I understand that I don't always have to use an iron fist, and

that my reactions influence students' behaviors. I have taken Ms. Carlucci's calm approach to handling behavior in the classroom.

### Ms. Toni Carlucci- Interview

I conducted my interview with Ms. Toni Carlucci during the second week of her Fall quarter. I was better able to understand Ms. Carlucci's interview responses because I was able to observe her teaching methods applied in the classroom. I found Ms. Carlucci's interview process to be more complex than Ms. Morrison's because Ms. Carlucci was teaching and responding to two classes that I was actively involved in. This interview was the first interview about her drawing and teaching styles that she had ever participated in. The following is my personal reflection of Ms. Carlucci's teaching philosophies, personal preferences for drawing instruction, and personal drawing methods.

Through my classroom experiences, interning experiences, and from Ms. Carlucci's interview responses, I believe that Ms. Carlucci's teaching philosophies involve compassion and empathy for students. Ms. Carlucci has demonstrated and spoken about how important her students are to her, and that treating them with kindness is very important to her. I believe that by showing kindness to her students, her students will gain a respect for her, for their classmates, and for the material that is being taught. She shared with me one of her favorite quotes "children may not remember what you taught them, but they will remember how you made them feel". I believe that Ms. Carlucci exhibits this in her teaching. She makes her students feel welcome and special, and in turn I believe her students will remember her for this. Ms. Carlucci has shown me how to have this level of thought. Throughout my teaching experiences, I have always taught for a lesson objective. I did not consider my students' emotions or thoughts about the assignments. I was trained to teach an assignment, make sure students understand, and then evaluate students'

work. I became aware of my students reactions towards my instruction after observing what seemed like positive reactions from her students. I think that her students respect the way she speaks to them because they continuously sign up for her classes.

I believe that Ms. Carlucci's interests in drawing provide insight on her personal preference for teaching drawing. Ms. Carlucci studied social work for her undergraduate degree from Georgia State University, however, she has had an interest in drawing for a long time. Having very little instruction in drawing, she "gave up because her drawings were not very good". After finishing her degree from Georgia State, Ms. Carlucci pursued an undergraduate and masters degree in Fabric Design concentrating in weaving (being introduced to weaving in an art education class). Even after completing an art degree, Ms. Carlucci still struggled with drawing. She decided to try to draw on her own using *Drawing on the Right Side of the Brain* (Edwards, 1977) and *The Natural Way to Draw* (Nicolaidis, 1990). Ms. Carlucci spent years completing the drawing exercises and while doing this, was able to work through her insecurities, doubts, and inabilities. From hearing about Ms. Carlucci's experience in learning to draw, I learned that drawing can be similar for everyone trying to learn. I learned that not everyone immediately understands and knows the elements of drawing, and that it takes hard work and dedication to learn to draw. Through practice, Ms. Carlucci discovered that drawing was a learnable skill. Learning different techniques and teaching these techniques is very interesting to Ms. Carlucci. By going through drawing struggles herself, she can understand what beginning students experience as they learn to draw. She uses books and words of encouragement to help students work through their insecurities, as she did herself. I have learned from Ms. Carlucci that many different techniques can be used to learn to draw, and to build upon drawing skills.

Ms. Carlucci enjoys teaching the Zen Approach of drawing. When she teaches the Zen Approach, she attempts to communicate to her students that their drawings do not have to be polished and perfect. She feels that this removes some of the pressure for results. Ms. Carlucci stated that “Pressure inhibits learning to draw”. I believe that Ms. Carlucci understands beginning drawing students feel a lot of pressure. I felt at ease when Ms. Carlucci discussed this with me. She made me feel the pressure to perform was off, and I was able to work without stress. She is aware that most people want results from their drawings, and she immediately tries to sway them away from this mindset in order so the students will feel more free. I believe that this helps students relax, and I will be applying this concept in my own classroom. From my experiences in her class, she helped me feel more comfortable by letting me know I would be the only one viewing the drawings, and that it wasn’t important for the drawings to look like anything. By hearing this, I was able to let go of my inhibitions, and I was able to draw objects more freely. I feel that encouraging students to let go of inhibitions really does help in the process of creation. Another aspect of the Zen Approach that Ms. Carlucci enjoys teaching is pure contour line drawings. To begin, she has her students participate in five minutes of silence. By being silent, students are able to “let go” of where they just came from and be more present in the classroom. Once the five minutes of silence is over, the students take five minutes to smell, touch, view, and whatever else they need to do to connect with the object. If the students were drawing a leaf, they would place the leaf in the upper left hand corner of their page, and follow the leaf’s contours with their eyes. The student would then close their eyes, and imagine the leaf’s contours. Then by closely observing and “caressing” the contours students allow the pencil to draw what they see, keeping their eyes on the object. I did not understand how to draw contour lines until Ms. Carlucci instructed me. She gave me one-on-one instruction, and walked me

through the entire process. I believe this was very important to learn this way, because one-on-one instruction is effective. I found out that I needed to teach my students, when applicable, by one-on-one instruction at times to be sure that they understand specific concepts. By following these techniques, the student is using direct observation to draw the leaf. She believes that when students practice contour drawing, caressing the contours with their eyes, recording what they see with a pencil, and only looking at the paper to position the pencil, the student is honestly looking at the object and making a contour line drawing. She has found this technique works well with children and adults. I learned a new technique for teaching contour line drawing, and I intend to use it when teaching drawing to students.

Not only does Ms. Carlucci want to alleviate pressure from making a perfect drawing for students, she also wants to teach them how to draw objects that they want to learn to draw. I found this very insightful, because Ms. Carlucci wanted to give her students options. I learned through Ms. Carlucci's allowance of choice that students learn better when they get to choose what to draw. In both her children's and adult's classes, she asks her students individually what they would like to learn. I think this tells a lot about Ms. Carlucci's character as a teacher. She is considerate of the fact that the students signed up for her class to learn or advance a specific skill, drawing. She understands that the students are coming to her on a voluntary basis, and have even paid to be in the class. She wants to address the needs ...of her students because she wants them to get the most out of her classes. When students leave her class, she wants them to feel encouraged to keep drawing and to be excited to come back to the Lyndon House. What Ms. Carlucci enjoys about the set up of the classes is that there are no specific skill level deadlines. The students advance at their own pace, and lessons can be tailored to best suit the needs of every student. What is very nice about the after school classes at the Lyndon House is that they



tend to be small. With nine or less students in every class, Ms. Carlucci can give long periods of individual instruction.

While there are no time limits for skill levels set in the classroom, Ms. Carlucci does have expectations for the Children's Drawing class. She expects the children to at least try an activity. I believe this is another reason why students continue to take classes with Ms. Carlucci. While she is encouraging, she still allows the students to have individual preferences with their creation process. She will never force a child to draw or paint something they do not want to, but she does want them to have the information. Her objectives are to provide space, materials, encouragement, and inspiration to allow creativity and expression to take place. She wants her students, no matter what age, to feel comfortable to express themselves in her classes. She feels that for children, the best way is to give them skill knowledge in the beginning classes and then, for the remainder of the classes, allow the students to choose how they would like to use the skill knowledge in their drawings and paintings. She believes that children will become more engaged with what they are creating when they understand that they have the ability and freedom to be creative. She strives to facilitate drawing and artistic knowledge, and allows the students to choose how to use that knowledge. I want to apply this concept in my classroom, and I believe it is possible. Even though I will be required to provide lesson plans, I still can let the students choose how they want to use the knowledge I will teach them. Ms. Carlucci helps with skill knowledge during her classes, but allows for her students to choose how and what they want to create. After asking students what they would like to create, Ms. Carlucci then researches and brings back materials, handouts, and books to help describe and teach how to create the image. If the child or adult chooses to alter the way to create the image in other ways than Ms. Carlucci has provided, she is pleased that they feel comfortable enough to choose their own visual

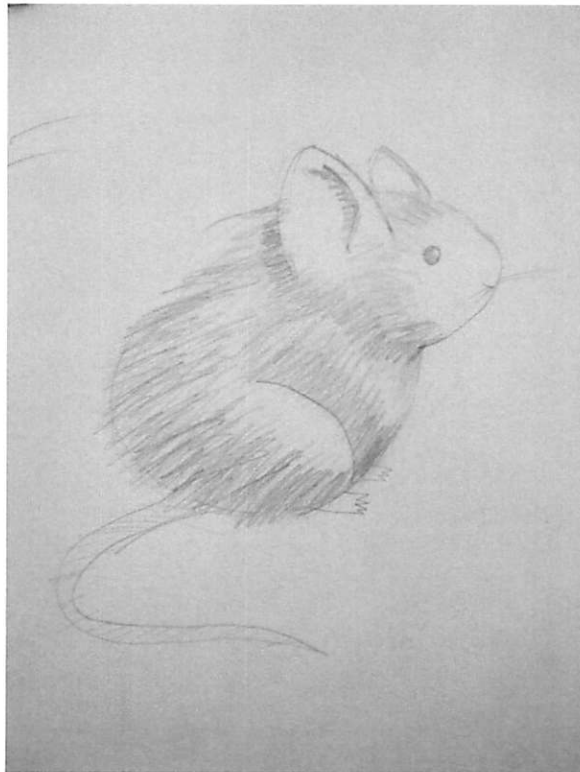
solution. I learned from Ms. Carlucci to “let go” of my strict lesson plans, and I have learned that each lesson will be different.

Ms. Carlucci provides information to all of her students through individualized attention and different assignments. As mentioned earlier, with the amount of people enrolled in the classes, Ms. Carlucci has the ability to give each student a fair amount of individual instruction. I appreciated that when Ms. Carlucci was watching over students, she did not directly address the students unless they appeared to be struggling. It seemed like if the student was in a creative zone, she did not want to disrupt their train of thought. She states that she ends up giving children more individualized attention and direction than adults. Adults tend to be more independent, and usually try to work an issue out on their own before consulting help. I can relate to this. When drawing, or doing any artistic task, I first want to try on my own. It can sometimes be embarrassing to have to ask for help because I feel being an adult I should be able to figure out the issue on my own. I feel that adults have more of a pride complex. I believe that Ms. Carlucci understands that because of her own personal journey of learning to draw. She allows adults to have more freedom when it comes to initially choosing how to draw or what to draw. It seems students are more apt to ask for help after they have tried drawing on their own. Ms. Carlucci’s responses after asking for help are kind, and I believe this is why so many adults have enjoyed her class.

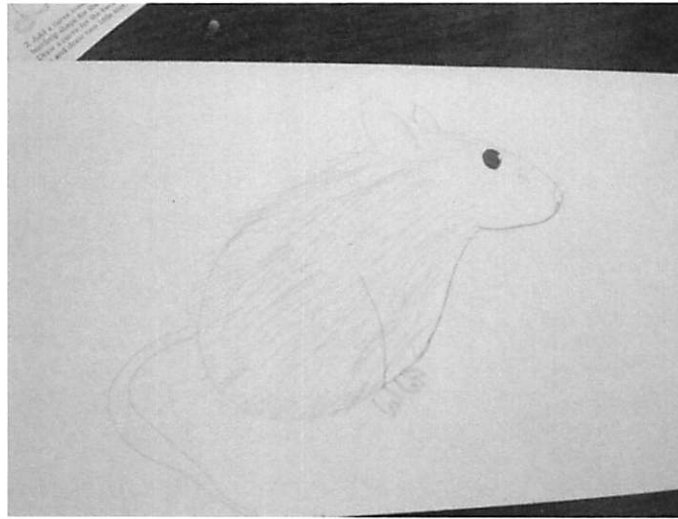
Children often tend to be less patient than adults, and some children want immediate help if they don’t understand. As for Ms. Carlucci’s approach to children’s and adult’s creativity, she applies the same theory to assistance. She provides help to the students, but never directly makes a mark on the students’ papers. She will give suggestions about mark making, and certain features that the students ask for, but in the end she wants the students’ work to be the students’

work. I admire this about Ms. Carlucci, because she is very encouraging of individuality. I believe individuality is important in the world of art. There is nothing worse than seeing images created by students that look exactly alike. Ms. Carlucci provided an example of this. She was teaching the Children's Drawing class how to draw mice. While the children's mice looked similar to Ms. Carlucci's, they all had different features and elements to them.

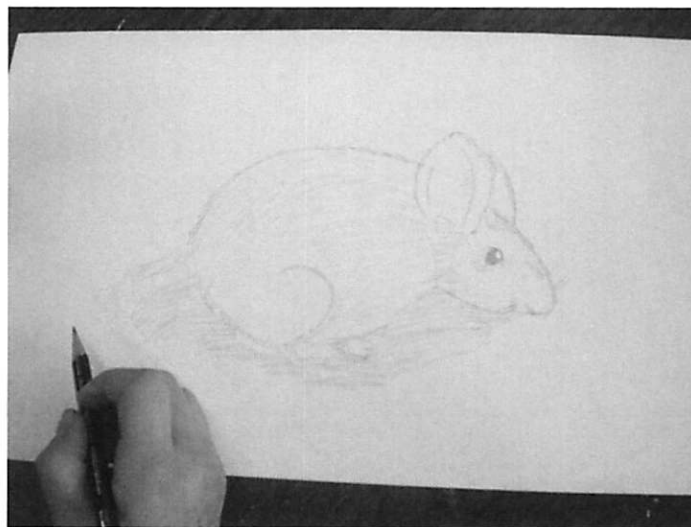
As featured with the mice in the next two pages, there are specific elements that look similar to Ms. Carlucci's mouse, but the children all have distinct differences. I believe elements in the children's drawings reflect Ms. Carlucci's emphasis on allowing her students to be creative. She let the student add elements and features to the mouse. She didn't stop them when their mice didn't look exactly like hers, or like an image from a book.



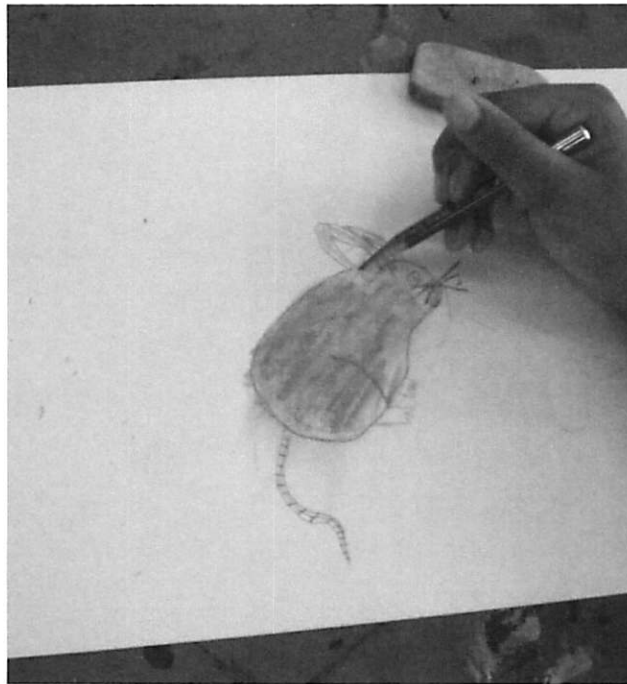
**Figure 33: Instructors Example-Mouse Drawing**



**Figure 34: Child 1- Mouse Drawing**



**Figure 35: Child 3- Mouse Drawing**



**Figure 36: Child 4- Mouse Drawing**

Understanding Ms. Carlucci's personal instructional drawing methods have provided me with insight about other drawing methods. I believe that Ms. Carlucci instructs her students the way she instructs herself in the drawing field. By using many drawing books and practicing the Zen Approach, Ms. Carlucci has trained herself to draw. Once she had developed skills from books, I believe she was then able to advance on her own. While her art major focused on Fabric Design, she now mostly focuses on drawing. I can relate to Ms. Carlucci in this way. My main focus is art education, but I have recognized how important drawing is. I am unsure if I will teach specific drawing classes, but by learning drawing methods I have the resources if the opportunity is presented.

Ms. Carlucci has embraced the opportunity to teach drawing, while also improving and

working on her drawing skills. Ms. Carlucci's teaching methods are based upon her students' needs. She tries to constantly relate to them so she can understand the processes they are experiencing while drawing. For example, Ms. Carlucci pays attention to the students' needs by listening to the students during class. Then during the week she considers and deliberates on what would be good for a particular student. Ms. Carlucci's teaching methods also depend on what she is interested in at the time. She never teaches two classes the same, and she doesn't have a set format for how she completes artwork and projects. She treats every class and artwork that she creates individually. While she is deeply involved in teaching her classes, she also finds it very important to continue her own work so she can relate to the learning process that her students constantly go through. Ms. Carlucci continuously strives to improve the lessons that she teaches, to make them more effective for her students.

Ms. Carlucci's drawing methods relate to the way she views drawing. She views drawing as an experience to be quiet and reflective, and to think about new ideas and concepts. Ms. Carlucci also enjoys drawing because of the experience it gives her. It teaches her to be more patient while educating, creating work, and relating to others. Ms. Carlucci stated that drawing feeds her soul. It enables her to see the world more fully. I never understood this concept until taking Ms. Carlucci's class. When I follow the Zen Approach to drawing, I pay specific attention to details. When I leave the drawing room, I feel more connected to objects around me because I give them more attention. I notice details that I normally wouldn't notice.

Ms. Carlucci has taught me to pay more attention to the world around me. I have learned how to be more observant. Most importantly, I have learned to be more observant around and with my students. I understand new drawing techniques and teaching techniques that I plan to use in my teaching career.

## Summary

Reflecting upon what I have learned and using Ms. Morrison's and Ms. Carlucci's interviews, I have a new outlook for teaching in the future. I have learned to be patient with my students and to be understanding when they don't understand complex concepts. I have learned how to be accepting of others ideas and thoughts.

Ms. Morrison has taught me how to apply complex concepts in the K-12 education setting. I am most grateful for this because I feel like this is applicable information I can apply in my real life. Before taking the class, I was just going to teach out of a book. Ms. Morrison has taught me ideas for teaching drawing, and most importantly approaches that work.

Ms. Carlucci has taught me how to pay attention to my students' needs as well as my own. I feel that I can now be a good drawing teacher because I have learned how to draw. While I still have many concepts to learn and improve on, I have a basic skill level that can be applied to children and adults. Having Ms. Carlucci reflect upon her life and drawing journey have made me realize how important my drawing journey is. I have learned that it is not an instant skill, and no matter how experienced you are you can always learn new things.

## CHAPTER 7

### CONCLUSION

#### Summary

As I described in Chapter One, I chose the topic of drawing instruction for the subject of my Applied Project because I felt my lack of knowledge in this area affected my ability to provide adequate instruction to my students. When I sought assistance from Ms. Morrison and Ms. Carlucci, answers to my questions about the instruction of drawing became clear. I began to realize the powerful effect of asking and seeking information from well informed instructors. When I sought information pertaining to the instruction of drawing, I began to realize some of the information pertaining to the drawing field pertained mostly to children and was often outdated.

I decided to focus most of my study on researchers who performed their studies and understood Piaget's and Lowenfeld's theories. By focusing on this research, I learned how to conduct my own research for drawing instruction and drawing methods. I designed my research to inform myself and others about the gap of research pertaining to drawing instruction and its effects on students. My research in relation to my literature review revealed that instruction is one of the most important influences while teaching drawing. My observations provided me with valuable insight of how experienced teachers can teach their students effectively by using various instructional methods. Ms. Morrison and Ms. Carlucci applied giving direct, indirect, and specific instructions while teaching their classes. When asking students to draw, both teachers emphasized what was being drawn, and its relation to the entire composition. Both teachers encouraged dialogue in the classroom and encouraged creativity and respect inside the



classroom. While I plan to teach children, I believe that I need to know how to teach the information to students of all ages and to encourage their efforts. I believe I have successfully met any goals established and that I had for my research and in turn resulted in answers to questions I had formulated. I was interested in observing how teachers taught drawing to children, young adults, and adults. I was interested in how my own drawing skills and drawing methods could be improved and possibly also influence my teaching. I was also interested in how my instructors teaching philosophies and personal preferences for teaching drawing would affect my drawing instruction and drawing knowledge.

The process to develop this Applied Project taught me that my drawing knowledge was most affected by my personal journey in learning how to draw. While all my observations and reflections helped me learn how to draw and to better teach drawing, I believe the most important influence was my participation in the classes. I was on an observatory level when watching Ms. Morrison and Ms. Carlucci teach, but most importantly I was a student. I felt that I learned the most by participating in the assignments; not only did I learn how drawing assignments were taught, but I improved my drawing skills by completing these assignments.

Observing and reflecting upon the classes have taught me about the importance of continuing education. When I first started researching for my Applied Project, I thought I would be finished with learning about drawing when I was finished with the research. Through observation and reflection, I have learned to approach drawing and all other art mediums as an education process that never ends. Overall, the experience of learning how to draw has been one of the most humbling encounters of my life. The main objective gained in this Applied Project was my confidence in teaching drawing and learning how to draw. I now feel more comfortable

teaching drawing skills, and most importantly I feel comfortable exhibiting my drawing skills to students.

Beyond learning valuable teaching skills, I have learned about my own learning process beyond drawings. I have learned that just having a degree in a subject does not make you all-knowing. This process has taught me to be persistent with my education. I have gone through a transformation while learning to draw. While I am confident in my teaching skills, I understand that learning from others and being open to others' ideas and suggestions will make me a better teacher. I have also learned the importance of researching information that I am not clear on. By understanding developmental theories, I understand my students better.

### Implications for Teaching

During the course of this Applied Project, Ms. Morrison and Ms. Carlucci shared their ideas, insights, methods, and teaching philosophies with me. Both educators are highly experienced in drawing and many other fields. They each provided me with experiences and responses to my questions that explained their teaching methods. While both instructors are highly skilled in what they practice and teach, it is important to remember the context of where and what these teachers are instructing.

Because Ms. Morrison teaches currently to young adults in a traditional university school setting, it is important to consider the information being taught. I feel that these circumstances affect the way the students learned in the classroom. To successfully apply Ms. Morrison's teaching strategies, an art teacher must adopt these approaches for a school setting. The information can clearly be altered to fit the needs of younger students in a K-12 school setting, but the opportunity to spend the amount of time instructing the concepts and skills in the 1050 Beginning Drawing Class are not present. The educational experience is not one that affects

students, but also the instructor. The instructor constantly needs to improve and continue to understand the knowledge and skills that they are teaching. While the students are undergoing an educational process, a successful teacher will be doing the same.

The classes Ms. Carlucci teaches are voluntary; students can sign up for the classes and grades are not required. The classes are meant to be hands on experiences and “how-to” classes. I imagine if a K-12 teacher were to apply the same teaching philosophies that Ms. Carlucci does in a classroom, the results and behavior of the children would be different. The lessons would have to change to meet the needs of a traditional school setting to meet the needs of many students. Ms. Carlucci is able to address her students individually because of the amount of students in her classrooms. While K-12 art teachers are able to address their students individually, the amount of students and the amount of time allotted for art class is vastly different. In order to successfully apply the drawing instruction methods that Ms. Carlucci applies, teachers need to consider the context they are working in and the amount of time they have with their students.

### Closing Comments

This Applied Project provides a glimpse into the instruction of drawing and drawing methods. Based on the research I conducted, drawing information is limited. More research into the teaching of drawing needs to be conducted. Current research could provide more information about effective teaching methods for the instruction of drawing.

The single most important and relevant piece of information I have learned through this entire process is that drawing is a skill that can always improve. Although I have finished my research for drawing instruction and drawing methods, I will never be finished with my personal drawing journey. I have learned to take time to improve my skills, and in turn my students will benefit from my knowledge.

I plan to use this applied project as a reference for my educational career. Although I have learned a lot of information about drawing, I intend to hone my skills by attending workshops, classes, and continuing my drawing knowledge with further research. I feel I am now able to successfully instruct drawing classes and I now possess effective drawing methods due to my research and the help of my drawing mentors.

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## APPENDICES



**Check One**New Application: ☒Resubmission\*: ☐ Revision ☐ (All changes must be highlighted)

Human Subjects Office  
University of Georgia  
612 Boyd GSRC  
Athens, GA 30602-7411  
(706) 542-3199

**\*NOTE: A new application is required every five years.****IRB APPLICATION**

MAIL 2 COPIES OF APPLICATION TO ABOVE ADDRESS

(Check One) Dr. <input checked="" type="checkbox"/> Mr. <input type="checkbox"/> Ms. <input type="checkbox"/>		(Check One) Dr. <input type="checkbox"/> Mr. <input type="checkbox"/> Ms. <input checked="" type="checkbox"/>	
(Check One) Faculty <input checked="" type="checkbox"/> Undergraduate <input type="checkbox"/> Graduate <input type="checkbox"/>		(Check One) Faculty <input type="checkbox"/> Undergraduate <input type="checkbox"/> Graduate <input checked="" type="checkbox"/>	
Carole Henry		Melissa Dyar	
Principal Investigator UGA ID – last 10 digits only		Co-Investigator UGA ID – last 10 digits	
Art Education, Co-Chair		Art Education, Master's Student	
Lamar Dodd School Of Art, 270 River Road, Athens Ga		Lamar Dodd School Of Art, 270 River Road, Athens Ga	
20602 7676		20602 7676	
Department, Building and + Four		Department, Building and + Four	
(Include department even if living off campus or out of town)			
Mailing Address (if you prefer not to receive mail in dept.)		Mailing Address (if you prefer not to receive mail in dept.)	
706 542 1631		770 364 6627	
ckhenry@uga.edu		mdyar2@gmail.com	
Phone Number (s)		Phone Number (s)	
E-Mail (REQUIRED)		E-Mail	
**Signature of Principal Investigator		Signature of Co-Investigator (use additional cover sheets for more than one Co-Investigator)	
UGA Faculty		School Of Art, 30602-	
Advisor:	Dr. Carole Henry	7676	Ckhenry@Uga.Edu
Name		Department, Bldg+ Four	E-Mail (REQUIRED)
			706 542 1631
			Phone No.
**Signature:		UGA ID – last	
Date:		10 digits only	
		8100078351	
**Your signature indicates that you have read the human subjects guidelines and accept responsibility for the research described in this application.			

If funded:	***Sponsored Programs Proposal#	Name of Funding Agency
***By listing a proposal number, you agree that this application matches the grant application and that you have disclosed all financial conflicts of interest (see Q6a)		

TITLE OF  
RESEARCH:

Approaches to Drawing: A Transformative Experience

**NOTE: SUBMIT 4-6 WEEKS PRIOR TO YOUR START DATE****APPROVAL IS GRANTED ONLY FOR 1 YEAR AT A TIME****CHECK ALL THAT APPLY:**Investigational New Drug ☐ Exceptions to/waivers of Federal regulations ☐

If yes to the above, provide details:

Data Sets ☐ Existing Bodily Fluids/Tissues ☐ RP Pool ☐ Deception ☐  
 Illegal Activities ☐ Minors ☐ Moderate Exercise ☐ Audio/ Video taping ☒  
 MRI/EEG/ECG/NIRS/Ultrasound/ Blood Draw ☐ X-RAY/DEXA ☐ Pregnant Women/Prisoners ☐

## HUMAN SUBJECTS RESEARCH APPLICATION

### **INSTRUCTIONS:**

1. *Type responses to all 11 questions (all parts) listed below (12 pt. font only).*
2. *Do not answer any question with "see attachments" or "not applicable".*
3. *Submit original plus one copy to the Human Subjects Office.*
4. *We will contact you via email if changes are required. Allow 4-6 weeks.*

**IMPORTANT:** Before completing this application, please determine if the project is a research project. Check the federal definition of research at <http://www.ovpr.uga.edu/faqs/hso.html#7> or call the Human Subjects office at 542-3199. The IRB only reviews research projects.

1. **PROBLEM ABSTRACT:** *State rationale and research question or hypothesis (why is this study important and what do you expect to learn?).*

I plan to investigate teaching methods and techniques of two drawing teachers. This information I plan to gain is important because it will allow me to see multiple views of how others teach drawing.

2. **RESEARCH DESIGN:** *Identify specific factors or variables, conditions or groups and any control conditions in your study. Indicate the number of research participants assigned to each condition or group, and describe plans for data analysis.*

Adult Drawing class, Children's Drawing class, UGA Graduate level Drawing class

There will be one participant for each group. The Adult Drawing class and Children's Drawing class instructor will be teaching both classes.

I will interview each participant separately by using a tape recorder.

I will then analyze the data collected and record it as how I have interpreted the information.

I will then present my analyzed data to those interviewed to check for accurateness in my analysis of the information.

I will correct information if it is inaccurate.

3. **RESEARCH SUBJECTS:**

a. *List maximum number of subjects 2, targeted age group 40-55 Years Of Age (this must be specified in years) and targeted gender Female Participants;*

b. *Method of selection and recruitment - list inclusion and exclusion criteria. Describe the recruitment procedures (including all follow-ups).*

I am an enrolled student in Margaret Morrison's Drawing class. I am an intern at Lyndon House Arts Center, where I observe and assist Toni Carlucci in children's drawing classes. I also am enrolled in Toni Carlucci's adult drawing class. I decided to select these teachers to observe because I am in close contact with both of them.

Recruitment Procedures

1) Verbal consent of the opportunity to observe and perform interview is requested by researcher to participants.

2) Once verbal consent is gained, signed consent is requested by researcher to participants.

Follow Ups- Class attendance, verbal discussions, rechecking the accuracy of the interview and its information

c. *The activity described in this application involves another institution (e.g. school, university, hospital, etc.) and/or another country. Yes ☒ No ☐*

*If yes, provide the following details:*

1) **Name of institution:** Lyndon House Arts Center

2) County and state: Athens, Georgia

3) Country: USA

4) Written letter of authorization (on official letterhead only)/ IRB approval:

Attached: ☐

Pending: ☒

d. *Is there any working relationship between the researcher and the subjects?*

Yes ☒ No ☐ *If yes, explain.*

I am an enrolled student in Margaret Morrison's Drawing class. I am an intern at Lyndon House Arts Center, where I observe and assist Toni Carlucci in children's drawing classes. I also am enrolled in Toni Carlucci's adult drawing class.

e. *Describe any incentives (payment, gifts, extra credit).*

*Extra credit cannot be offered unless there are equal non-research options available.*

none

4. **PROCEDURES:** *State in chronological order what a subject is expected to do and what the researcher will do during the interaction. Indicate time commitment for each research activity. And detail any follow-up.*

The participant will answer a 13 question interview.

Their responses to the questions will be recorded by tape audio recorder.

After data has been analyzed, participants will be expected to comment on accuracy of interview as interpreted by myself, so the information can be edited if needed be.

*Duration of participation in the study: 1 Months*

*No. of testing/training sessions: 1 Length of each session: 30 Minutes*

*Start Date: January 30<sup>th</sup>, 2009*

*Only if your procedures include work with blood, bodily fluids or tissues, complete below:*

*Submit a MUA from Biosafety: Attached ☐ Pending ☐*

*If you are exempted from obtaining a MUA by Biosafety, explain why?*

*Total amount of blood draw for study: ml Blood draw for each session: ml*

5. **MATERIALS:** *Itemize all questionnaires/instruments/equipment and attach copies with the corresponding numbers written on them.*

*Check all other materials that apply and are attached:*

Interview protocol ☒ Debriefing Statement ☐ Recruitment flyers or advertisements ☐

Consent/Assent forms ☐

*If no consent documents are attached, justify omission under Q. 8*

6. **RISK:** *Detail risks to a subject as a result of data collection and as a direct result of the research and your plans to minimize them and the availability and limits of treatment for sustained physical or emotional injuries.*

**NOTE: REPORT INCIDENTS CAUSING DISCOMFORT, STRESS OR HARM TO THE IRB IMMEDIATELY!**

a. **CURRENT RISK:** *Describe any psychological, social, legal, economic or physical discomfort, stress or harm that might occur as a result of participation in research. How will these be held to the absolute minimum?*

None.

Is there a financial conflict of interest (see UGA COI policy)? Yes ☐ No ☒

If yes, does this pose any risk to the subjects?

b. **FUTURE RISK:** How are research participants to be protected from potentially harmful future use of the data collected in this project? Describe your plans to maintain confidentiality, including removing identifiers, and state who will have access to the data and in what role. Justify retention of identifying information on any data or forms.

DO NOT ANSWER THIS QUESTION WITH "NOT APPLICABLE"!

Anonymous ☐ Confidential ☐ Public ☒ Check one only and explain below.

Once answers have been checked for accuracy, they will be recorded in my applied project.

Audio-taping ☒ Video-taping ☐

If taping, how will tapes be securely stored, who will have access to the tapes, will they be publicly disseminated and when will they be erased or destroyed? Justify retention.

I will be the only one with access to the tapes. The tapes will be destroyed 6 months after the interview.

7. **BENEFIT:** State the benefits to individuals and humankind. Potential benefits of the research should outweigh risks associated with research participation.

a. Identify benefits of the research for participants, e.g. educational benefits:

Participants will be contributing to the education of students and of themselves.

b. Identify any potential benefits of this research for humankind in general, e.g. advance our knowledge of some phenomenon or help solve a practical problem.

Benefits of this research will advance knowledge in others of Art Education in the field of drawing.

8. **CONSENT PROCESS:**

a. Detail how legally effective informed consent will be obtained from all research participants and, when applicable, from parent(s) or guardian(s).

Participants will sign a consent form.

Will subjects sign a consent form? Yes ☒ No ☐

If No, request for waiver of signed consent – Yes ☐

Justify the request, including an assurance that risk to the participant will be minimal. Also submit the consent script or cover letter that will be used in lieu of a form.

The participants will be answering questions about their teaching styles and methods that they use in the classroom while teaching drawing. The participants will be answering questions about their own personal interests in drawing and their interest in teaching drawing. The participants will have the opportunity to decline answering any question in the interview if they choose to do so.

b. Deception Yes ☐ No ☒

If yes, describe the deception, why it is necessary, and how you will debrief them. The consent form should include the following statement: "In order to make this study a valid one, some information about my participation will be withheld until completion of the study."

9. **VULNERABLE PARTICIPANTS:** Yes ☐ No ☒

Minors ☐ Prisoners ☐ Pregnant women/fetuses ☐ Elderly ☐

Immigrants/non-English speakers ☐ Mentally/Physically incapacitated ☐ Others ☐ *List below. Outline procedures to obtain their consent/assent to participate. Describe the procedures to be used to minimize risk to these vulnerable subjects.*

10. **ILLEGAL ACTIVITIES:** Yes ☐ No ☒  
*If yes, explain how subjects will be protected.*

**NOTE: Some ILLEGAL ACTIVITIES must be reported, e.g. child abuse.**

11. **STUDENTS**

*This application is being submitted for :*

Undergraduate Honors Thesis ☐

Masters Applied Project, Thesis or Exit Exam Research ☒

Doctoral Dissertation Research ☐

Has the student's thesis/dissertation committee approved this research? Yes ☒ No ☐

*The IRB recommends submission for IRB review only after the appropriate committees have conducted the necessary scientific review and approved the research proposal.*

*I agree to take part in a research study titled Approaches to Drawing: Implications for Teaching, which is being conducted by Melissa Dyar, Art Education- Lamar Dodd, UGA, and 770 364 6627 under the direction of Dr. Carole Henry, Co-Chair of Art Education-Lamar Dodd, UGA and 706 542 1631. My participation is voluntary; I can refuse to participate or stop taking part at any time without giving any reason, and without penalty or loss of benefits to which I am otherwise entitled. I can ask to have information related to me returned to me, removed from the research records, or destroyed.*

*The purpose of the study is for the researcher to gain information on how other art educators teach drawing.*

*The benefits to others or humankind expected from the research include information on successful teaching methods and techniques.*

*The benefits that I may expect from it are:*

- To observe and gain knowledge of teaching techniques and methods I am unaware of.*
- To observe and gain knowledge of drawing techniques and methods I am unaware of.*

*If I volunteer to take part in this study, I will be asked to do the following things:*

- Allow the researcher to observe and participate (when necessary and permitted) in your drawing class(es).*
- Participate in answering 13 questions about teaching methods of drawing and interest in drawing. The interviews (13 questions) will be audio-taped. The recordings will be analyzed by the researcher (Melissa Dyar). The information obtained during the interview will be confirmed for accuracy by the participant. Once information is collected and confirmed to be accurate the audio-tapes containing the interview will be destroyed.*
- The expected duration of your participation for the interview will be one hour.*

*No discomforts or stresses are expected.*

*No risks are expected.*

*My identity and the results of this participation will be made public in the form of Melissa Dyar's Master's of Art Education applied project.*

*The researcher will answer any further questions about the research, now or during the course of the project, and can be reached by telephone at: 770 364 6627*

*My signature below indicates that the researchers have answered all of my questions to my satisfaction and that I consent to volunteer for this study. I have been given a copy of this form.*

\_\_\_\_\_  
Name of Researcher

\_\_\_\_\_  
Signature of Researcher

\_\_\_\_\_  
Date

\_\_\_\_\_  
Telephone

\_\_\_\_\_  
Email

\_\_\_\_\_  
Name of Participant

\_\_\_\_\_  
Signature of Participant

\_\_\_\_\_  
Date

Additional questions or problems regarding your rights as a research participant should be addressed to  
The Chairperson, Institutional Review Board, University of Georgia, 612 Boyd Graduate Studies  
Research Center, Athens, Georgia 30602-7411; Telephone (706) 542-3199; E-Mail Address  
IRB@uga.edu