

Formal Drawing for the Advanced Art Student

Grades 11-12
Michael Staniz

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Bibliography

Curriculum Overview


This curriculum is intended to be a semester-long course supplementary to a Studio program. Students interested in traditional drawing and the classic fundamentals will be encouraged to take this course to further their observation skills.

Artists we will be focusing on include Rembrandt van Rijn, Albrecht Durer, Claude Monet, and Osi Audu. These artists (and many others) were chosen because of their understanding of the fundamentals in drawing.

The curriculum is built to start with basic form fundamentals and build to more complex projects such as figure drawing and building landscapes. Students will be encouraged to draw on past assignments for techniques and strategy.



Rationale



Students in 11th and 12th grade are expected to be 16-18 years old and will be leaving Lowenfeld's Period of Decision stage. The students taking this course will have already committed to the arts and understand the difference between realism and abstraction. This course serves to let them experiment with realism and traditional drawing media to find if it serves their artmaking wants.

The course is designed to last 20 weeks, or roughly one semester, so that it will leave a significant impact on students' artmaking processes but not overwhelm or force them into only practicing traditional drawing.

Cost Key



\$

Lesson can be done with materials in abundance in the art room.

\$\$

Lesson can be done with materials available in the art room. Some supplies may need to be restocked.

\$\$\$

Lesson can be done mostly with materials available in the art room, but additional elements may be needed.

\$\$\$\$

A large quantity of additional supplies will need to be purchased.

Class Meeting Frequency

20 weeks

How many weeks is the curriculum?

Daily classes

How many times a week does the class meet?

45 minute classes

How long is each class?



Timeline

weeks title

essential question



1 1-3

Contour Line Ink Drawings

How do you build a consistent form out of 2D shapes?

2 4-6

Value Studies

How does light affect the way our eye views the form?

3 6-9

Still Life Drawings

How do objects combine to create new forms and shadows?

4 10

Comparing Work

How does art of the past affect art of the present, including one's own work?

5 10-13

Gesture Drawing

How do you capture the complex human form in simple gesture?

6 14-16

Self Portrait

How does the "standard face" apply to and differ from real faces?

7 17-20

Figures in Space

How do we combine the concepts we've learned to create a cohesive piece?

Studio Habits Index

1. Craft

Technique and Studio Practice

2. Engage & Persist

3. Envision

4. Express

5. Observe

6. Reflect

Questions & Explain and Evaluate

7. Stretch & Explore

8. Understand Art Worlds

Domain and Communities



Contour Line Ink Drawings

Lesson 1

15 Days

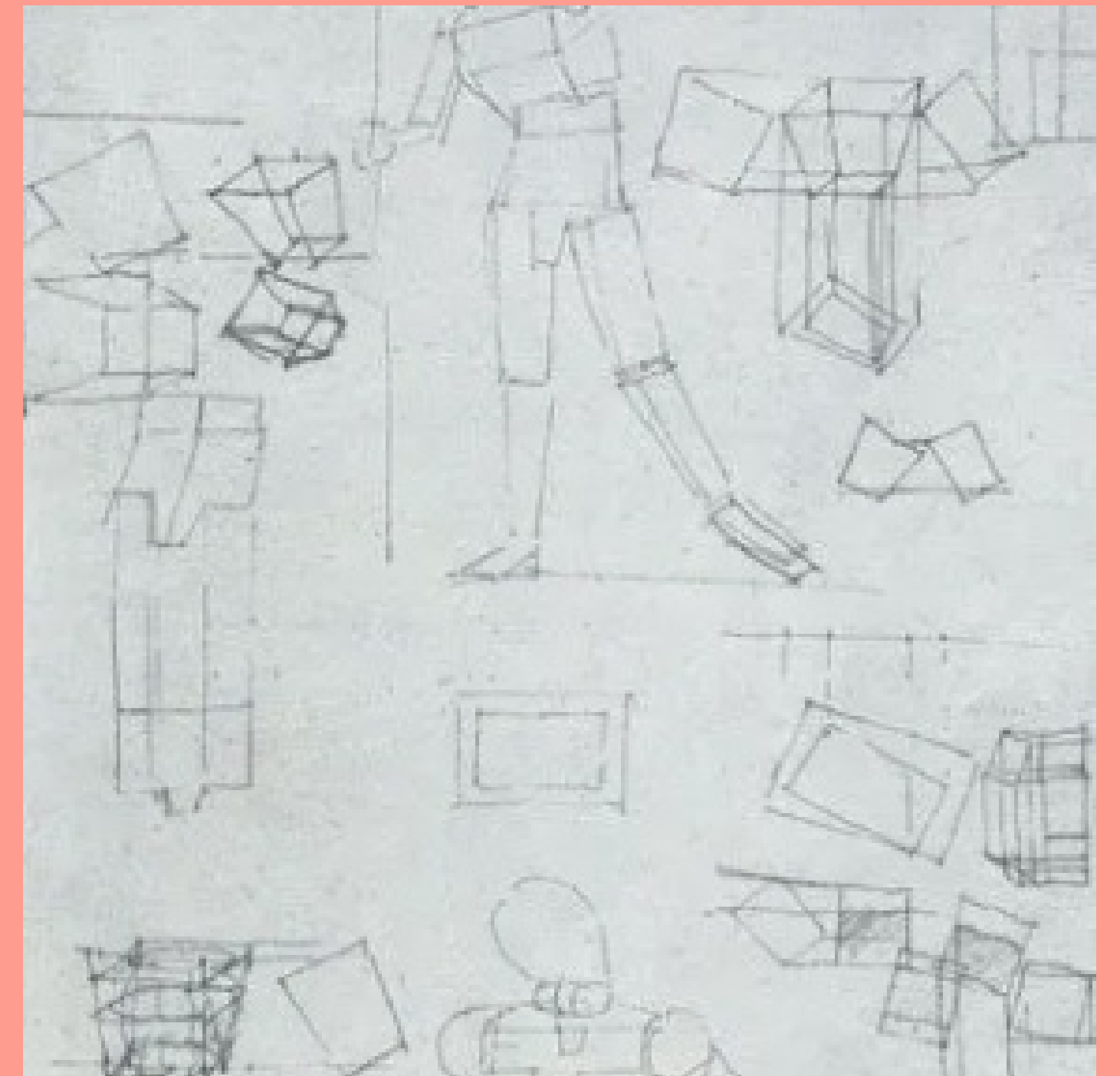
Visuals



Monet, Claude. *The Railroad Bridge in Argenteuil*. 1874.



Vasarely, Victor. *Manipur-negativo*. 1971.



Albrecht Durer

Overview

Goal

Students will draw a variety of shapes and simple forms in contour line with ink.

Essential Question

How do you build a consistent form out of 2D shapes?

Skills Learned

How to make confident lines, how to depict 3D forms in a 2D medium,
Contour Line

Cost

\$ - Lesson can be done with materials in abundance in the art room.



Objectives

Cognitive-Head

SWBAT understand how shapes are built in order to depict them accurately with mass and value.

Psychomotor-Hands

SWBAT use ink expressively in order to depict different kinds of forms.

Affective-Heart

SWBAT use a permanent material (ink) in order to develop an understanding that art is not precious and does not need to be perfect.



Resources + Materials

Resources

Above Listed Images
Calligraphy
Examples
Introductory PPT
Camera for Demos
Forms with lines drawn on to
depict contour lines
Student Examples

Materials

India Ink
Paintbrushes
90lb Drawing Paper
Ink Pens
Pen Grips
Markers
Artists' Tape
Cleaning Supplies



Connections

Art History and Multiculturalism

Students will be shown Chinese, Japanese, and Arabic calligraphy work as an example of expressive and confident brush and ink work. Students will be introduced to ancient and modern works in order to understand how these skills are still important and relevant to the modern world.

Inter-Disciplinary | STEM

Students will be introduced to the concept of 3D modeling programs and how they apply to animation and 3D printing. Focus will be put on the idea of an object's "mesh" and how that directly relates to contour lines. Also, geometry.



Assessment

Completion

Students will be asked to submit five of their drawings for final consideration. There will be ample opportunity to create more than five, but five is the absolute minimum.

Students will have individual one-on-one critiques with the instructor which will not be related to their grade.



Formal Education

Elements and Principles

Elements: Line, Form, Shape
Principles: Proportion

Standards

9.1.12A, 9.1.12B, 9.1.12H, 9.3.12A

Studio Thinking Habits

- 1 - Develop Craft
- 2 - Engage & Persist
- 5 - Observe
- 6 - Reflect
- 7 - Stretch & Explore

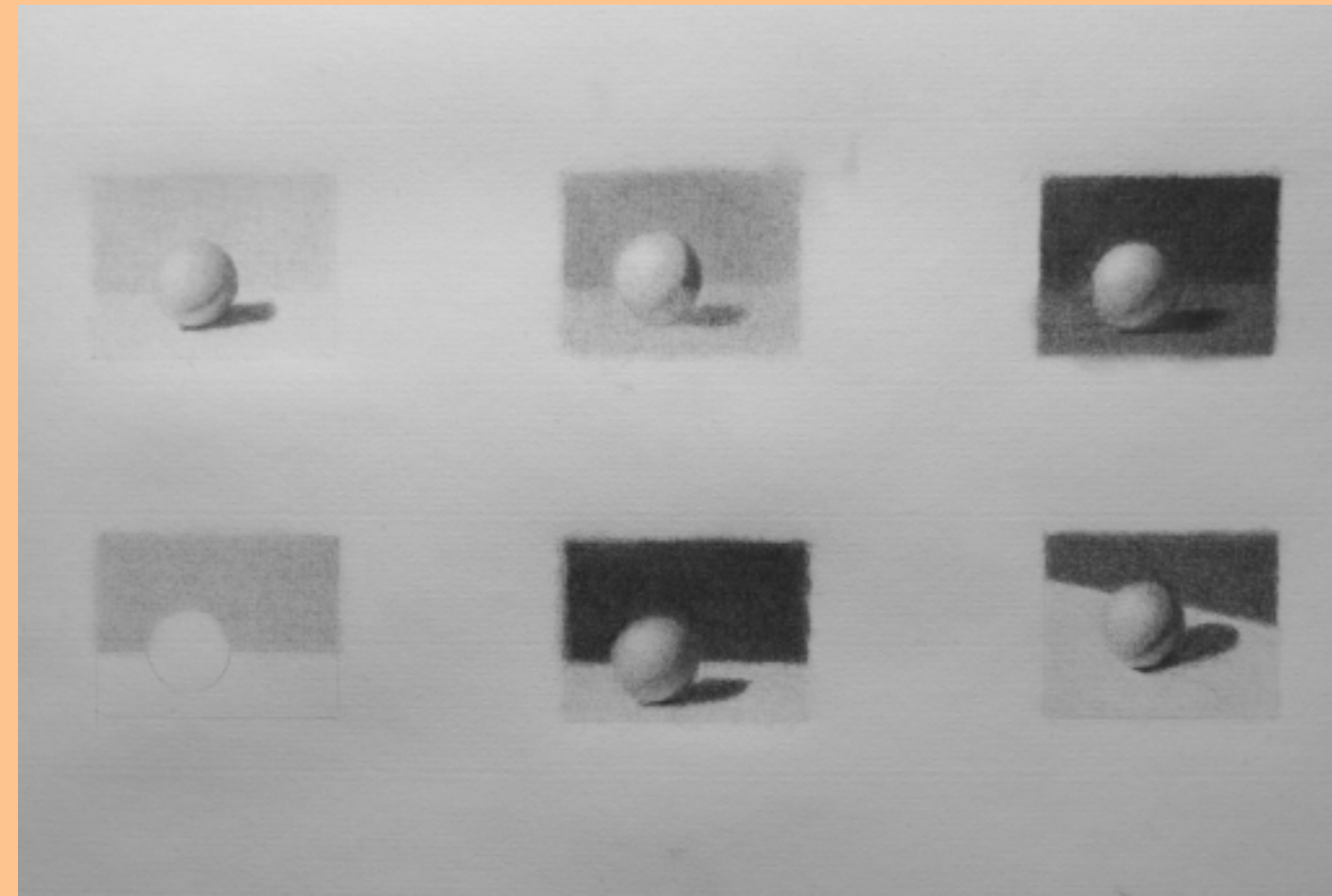


Value Studies

Lesson 2

13 Days

Visuals



Michael J. Hopcroft



Jana Bouc



Rembrandt van Rijn.
1650.

Overview

Goal

Students will choose one of their previous simple forms and render it in value with graphite.

Essential Question

How does light affect the way our eye views the form?

Skills Learned

How to depict value, how to use graphite, how to build layers of value from light to dark over time.

Cost

\$\$ - Lesson can be done with materials available in the art room. Some supplies may need to be restocked.



Objectives

Cognitive-Head

SWBAT understand how light affects forms in order to depict them accurately with mass and value.

Psychomotor-Hands

SWBAT use graphite precisely and intentionally in order to depict a wide range of values.

Affective-Heart

SWBAT build layers of graphite up over time in order to develop an understanding of process and planning.



Resources + Materials

Resources

Above Listed Images

Intro PPT

Camera for Demos

Examples of
different kinds of
lighting on the same
form

Student Examples

Materials

Graphite Pencils (6B-
6H)

Rubber Erasers

Kneaded Erasers

Graphite Sticks

90lb Drawing Paper

Pencil Grips

Forms

Artists' Tape

Cleaning Supplies



Connections

Art History

Students will be introduced to the work of Rembrandt van Rijn. Rembrandt worked in a variety of mediums, including painting with oil paint, printmaking, and drawing. The one thing that connected his vastly different repertoire is his understanding of light and shadows; Rembrandt's drawing work heavily informs his paintings and prints.

Inter-Disciplinary | Science

Students will be asked to consider the role light plays on how we view objects and how that light can be affected by external factors. We will research the difference between natural and artificial light as well as the role of diffused light in both architecture and 2D art.



Assessment

Rubric

Is the Student's name on the assignment?

2pts

Completion

5pts

Craftsmanship

5pts

Accuracy to given assignment

5pts

Classroom Ettiquette

5pts

Total Points: 22



Formal Education

Elements and Principles

Elements: Value, Texture, Form, Shape

Principles: Emphasis, Proportion

Standards

9.1.12A, 9.1.12H, 9.3.12A, 9.3.12B

Studio Thinking Habits

- 1 - Develop Craft
- 2 - Engage & Persist
- 5 - Observe
- 6 - Reflect



Still Life Drawing

Lesson 3

19 Days

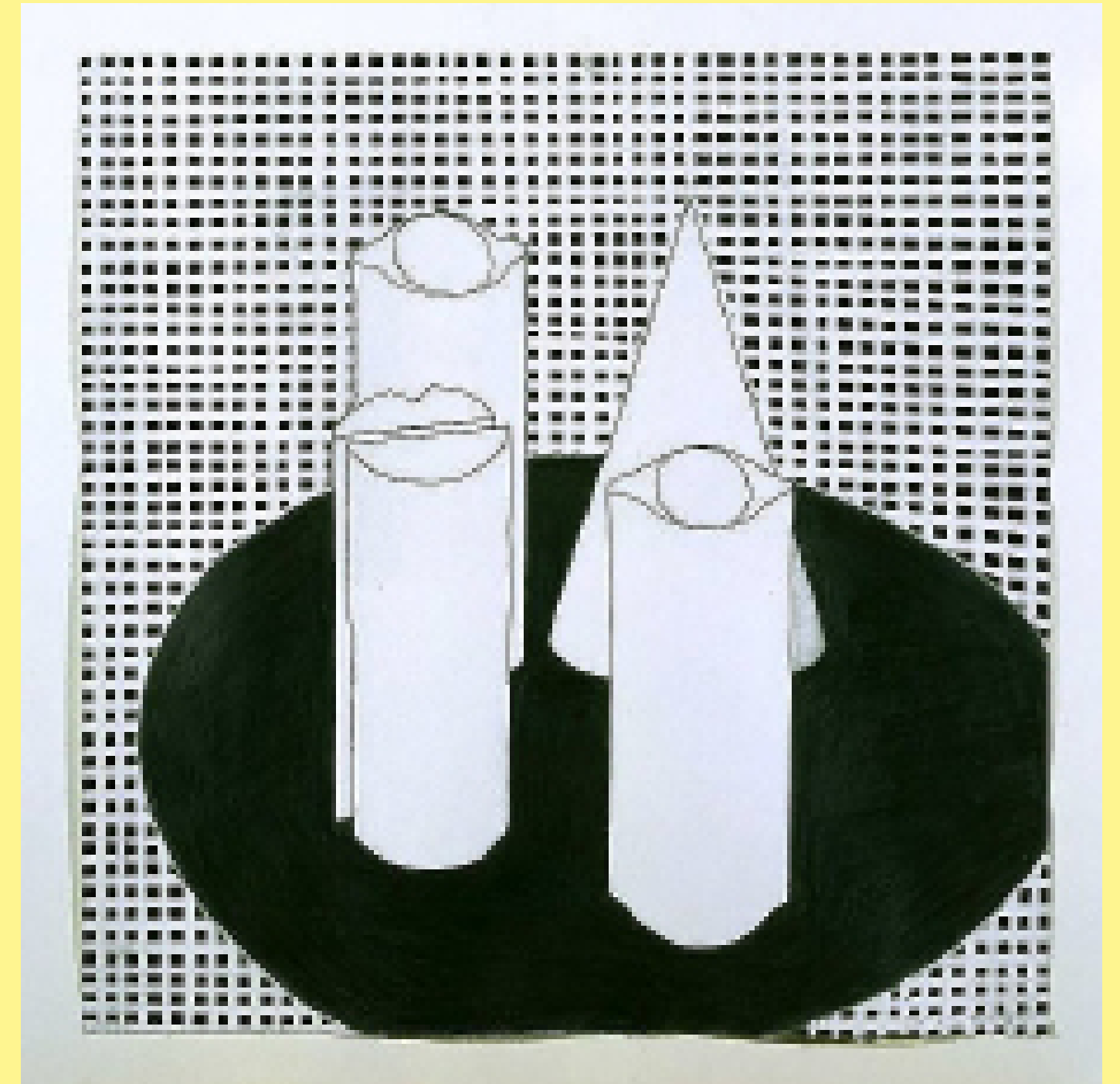
Visuals



van Eyck, Jan.
Arnolfini Portrait. 1434



Ruysch, Rachel.
Flowers, Fruit, and Insects. 1716.



Audu, Osi. *Still Life*.
1995.

Overview

Goal

Students will work together to build a still life out of simple and complex forms and will then render it in graphite.

Essential Question

How do objects combine to create new forms and shadows?

Skills Learned

How to combine forms to create new shapes, how to set up a still life, how to view a still life from multiple angles, how to compose an image.

Cost

\$\$ - Lesson can be done with materials available in the art room. Some supplies may need to be restocked.



Objectives

Cognitive-Head

SWBAT identify how forms cast shadows upon each other in order to depict value accurately in their work.

Psychomotor-Hands

SWBAT create defined forms and values in graphite in order to make a clear and crisp image.

Affective-Heart

SWBAT work with their classmates in creating a still life in order to create a composition which will work from multiple perspectives.



Resources + Materials

Resources

Above Listed Images

Intro PPT

Camera for Demos

Viewfinders

Student Examples

Work by:

Bas Meeuws

Georgia O-Keeffe

Materials

Graphite Pencils
(6B-6H)

Rubber Erasers

Kneaded Erasers

90lb Drawing Paper

Artists' Tape

Cleaning Supplies

Still Life Objects



Connections

Art History

Students will be introduced to the historical concept of the still life and how it originated. Students will be asked to consider the purpose of a still life and why it is still an important asset of artmaking today. Students will be introduced to various still lives from throughout Art History and will be asked to analyze them based on the objects depicted.

Inter-Disciplinary | History

Students will be prompted to consider how still lives reflect parts of society, both historically and in the modern world. When looking at pieces of the past like *The Arnolfini Portrait* by Jan van Eyck and *Flowers, Fruit, and Insects* by Rachel Ruysch, what is shown as important to society? (Answer: Fruit!). When compared to the more abstract *Still Life* by Osi Audu, how are concepts just as important as physical goods?



Assessment

Student Self-Graded with Class Crit

Students will be asked to fill out the following self-evaluation rubric after completing a Class Critique moderated by the Instructor.

Is my Name on the Piece?

2pts

Completion

5pts

Craftsmanship

5pts

Accuracy to given assignment

5pts

Classroom Ettiquette

5pts



Formal Education

Elements and Principles

Elements: Value, Texture, Form, Space
Principles: Proportion, Balance

Standards

9.1.12A, 9.1.12H, 9.2.12H, 9.4.12C

Studio Thinking Habits

- 2 - Engage & Persist
- 5 - Observe
- 6 - Reflect
- 7 - Stretch & Explore
- 8 - Understand Art Worlds

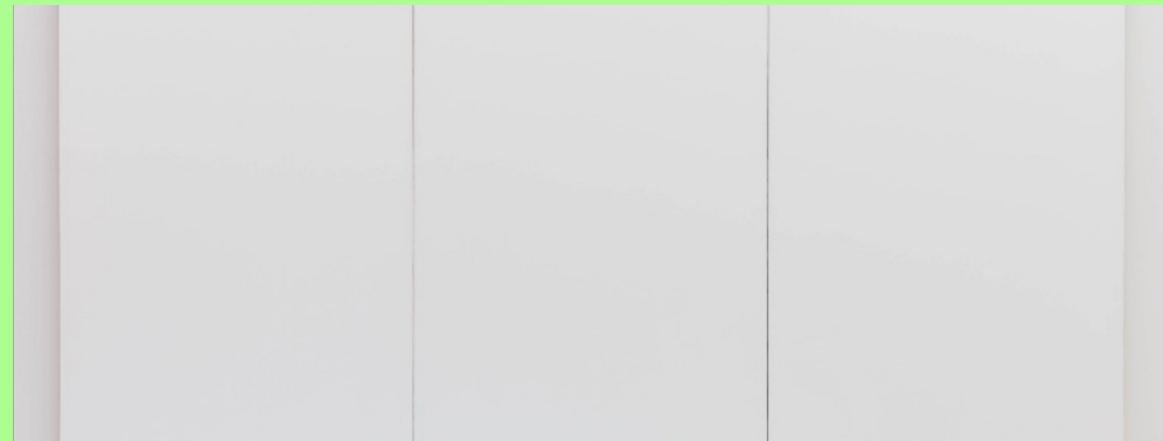
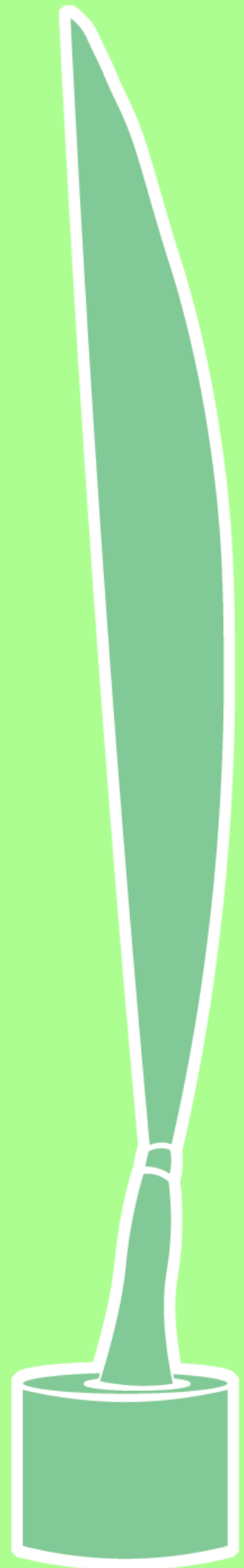


Comparing Work

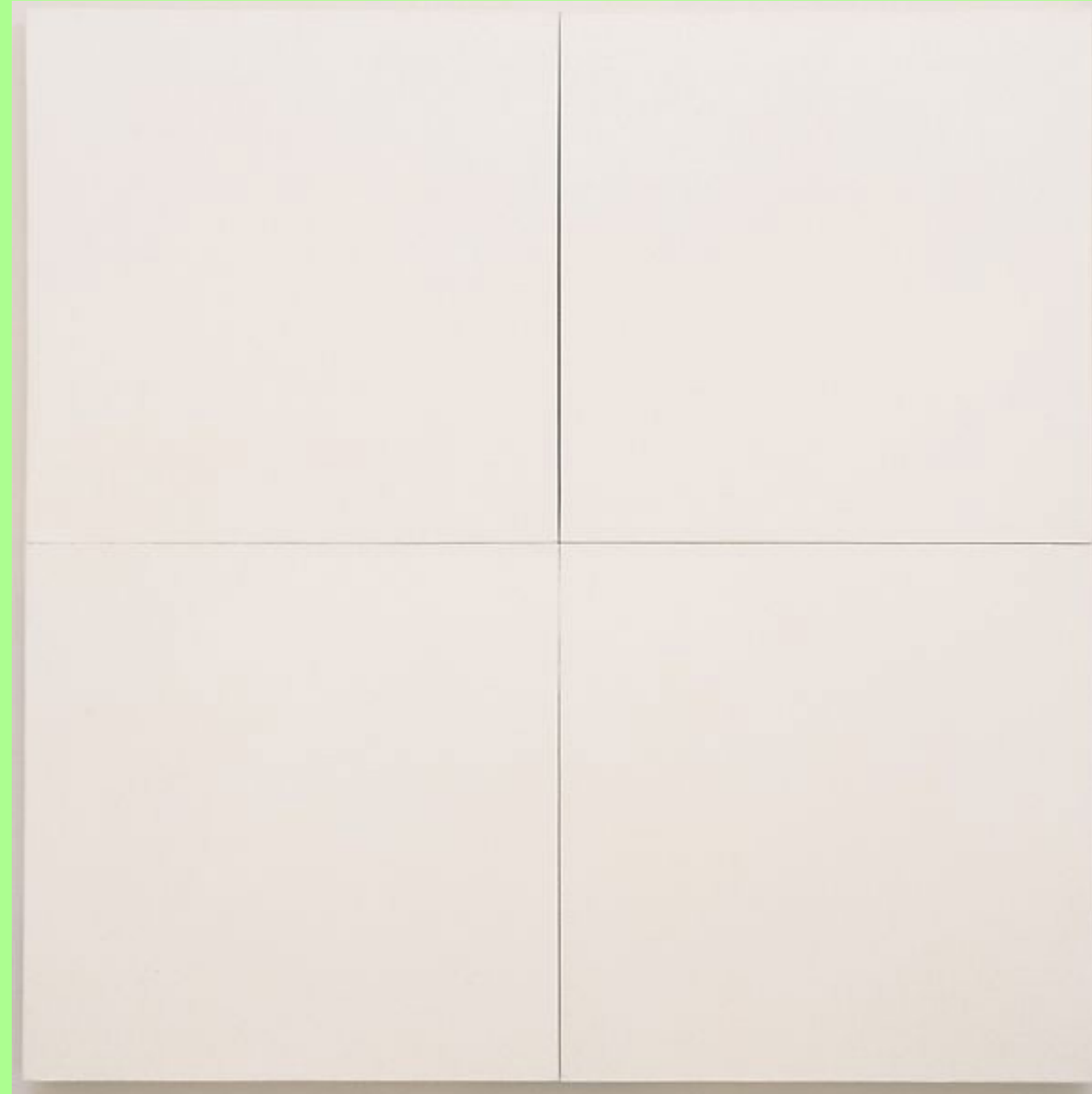
Lesson 4

5 Days

Visuals



Rauschenberg,
Robert. *White
painting*. 1951.



Rauschenberg,
Robert. *White
painting*. 1951.



Rauschenberg,
Robert. *White
painting*. 1951.

Overview

Goal

Students will write an essay comparing two 2D pieces of artwork from different time periods.

Essential Question

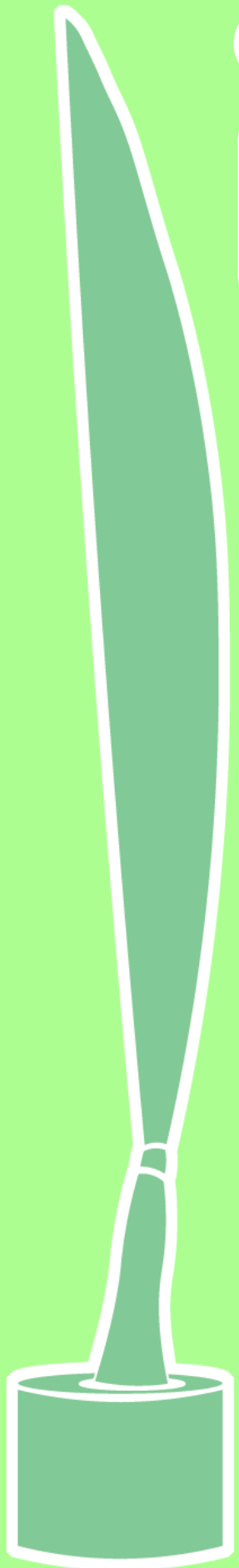
How does art of the past affect art of the present, including one's own work?

Skills Learned

How to compare and contrast art, how to indentify symbols in art, how to bring learned language into vernacular.

Cost

\$ - Lesson can be done with materials in abundance in the art room.



Objectives

Cognitive-Head

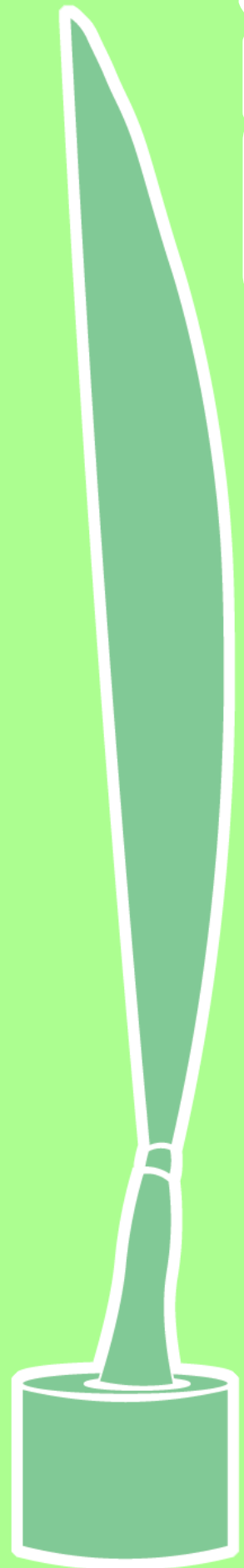
SWBAT compare two pieces of art in order to understand how artwork leaves an impact on future artists and, in turn, society.

Psychomotor-Hands

SWBAT use taught language in a natural setting in order to understand the application of that language outside of the classroom.

Affective-Heart

SWBAT identify important symbols and methods in a piece in order to utilize those concepts in their own work.



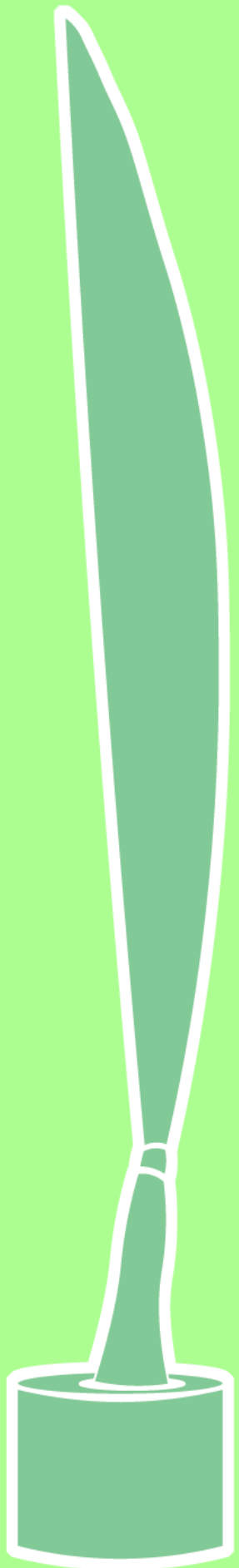
Resources + Materials

Resources

Intro PPT
Rubric
Student Examples
Khan Academy

Materials

Laptops/iPads/
Computers - any
kind of digital
device with a word
processor.



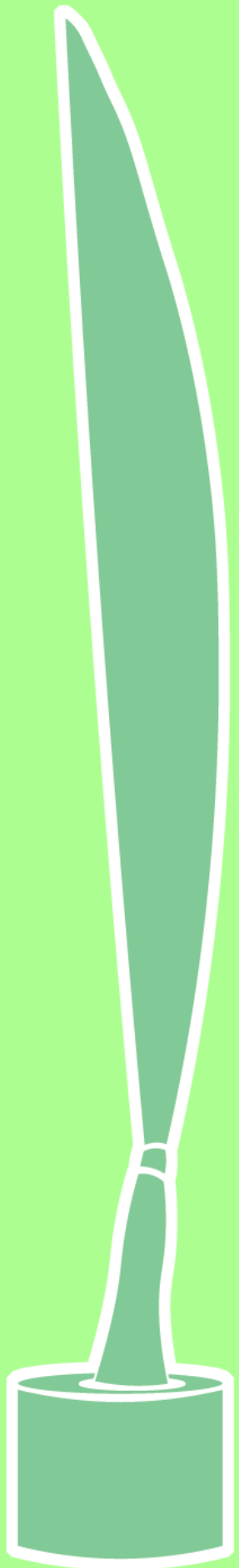
Connections

Art History

Students will be writing an essay directly looking at Art History and how it impacts artwork today. Students will be asked to consider the role of Art History in an artist's toolbox. If students choose, the essay may also be Multicultural in nature, but this is not built into the assignment.

Inter-Disciplinary | ELA

Students will be asked to write an essay. Students will be taught how to caption images and cite pieces of artwork in MLA format.



Assessment

Rubric

Is the Student's name on the assignment?

2pts

Is MLA format properly followed?

2pts

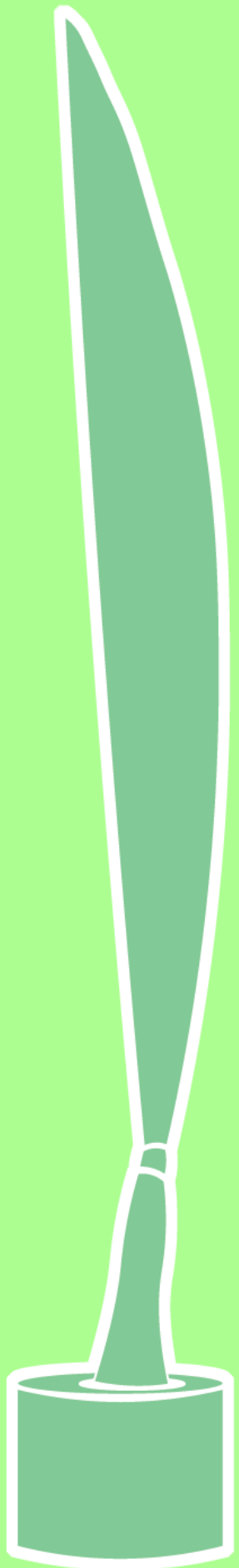
Completion

5pts

Accuracy to given assignment

5pts

Total Points: 14



Formal Education

Elements and Principles

Varied - students will be encouraged to speak about any and all elements and principles.

Standards

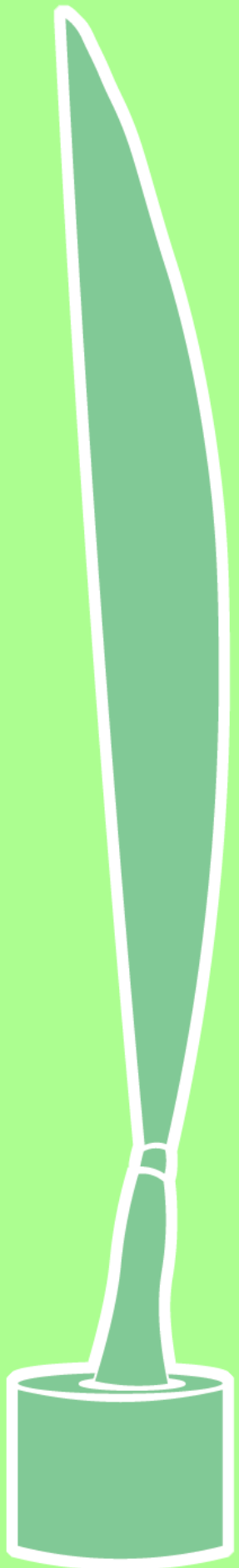
9.2.12C, 9.2.12F, 9.3.12A, 9.3.12B

Studio Thinking Habits

5 - Observe

6 - Reflect

8 - Understand Art Worlds

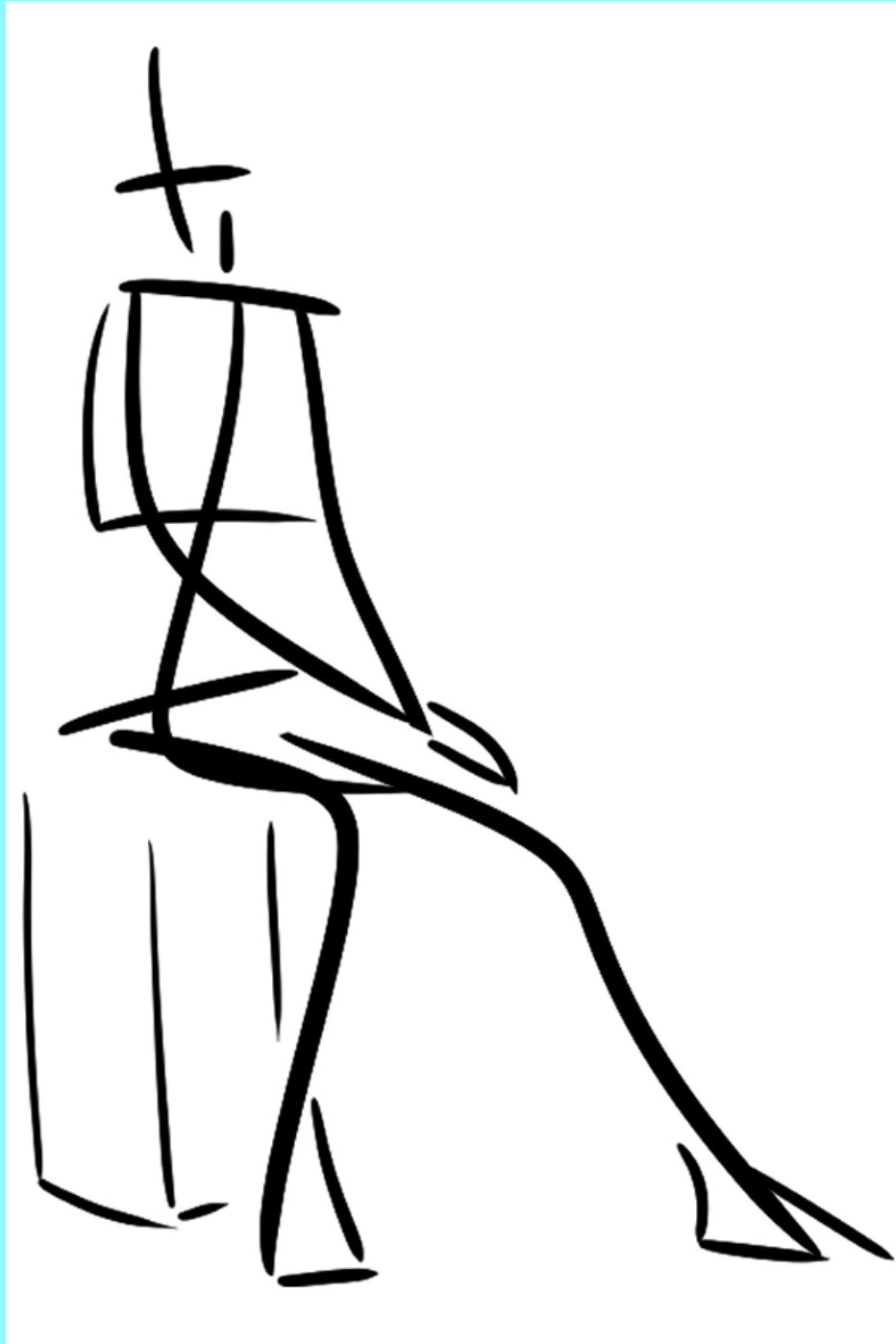
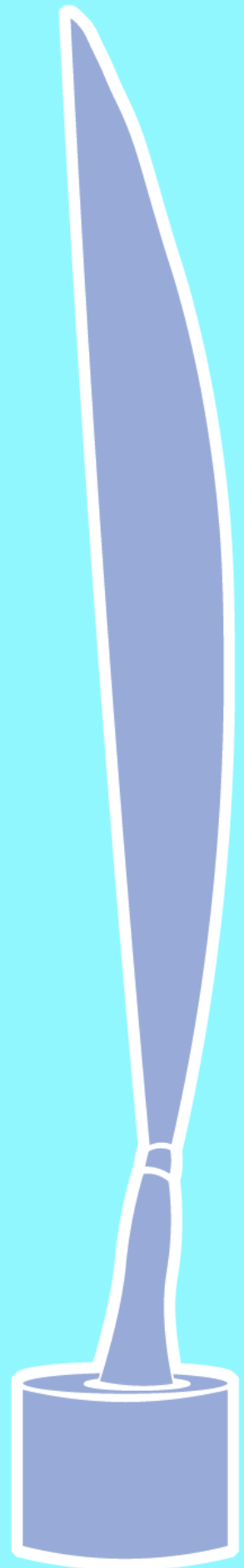


Gesture Drawing

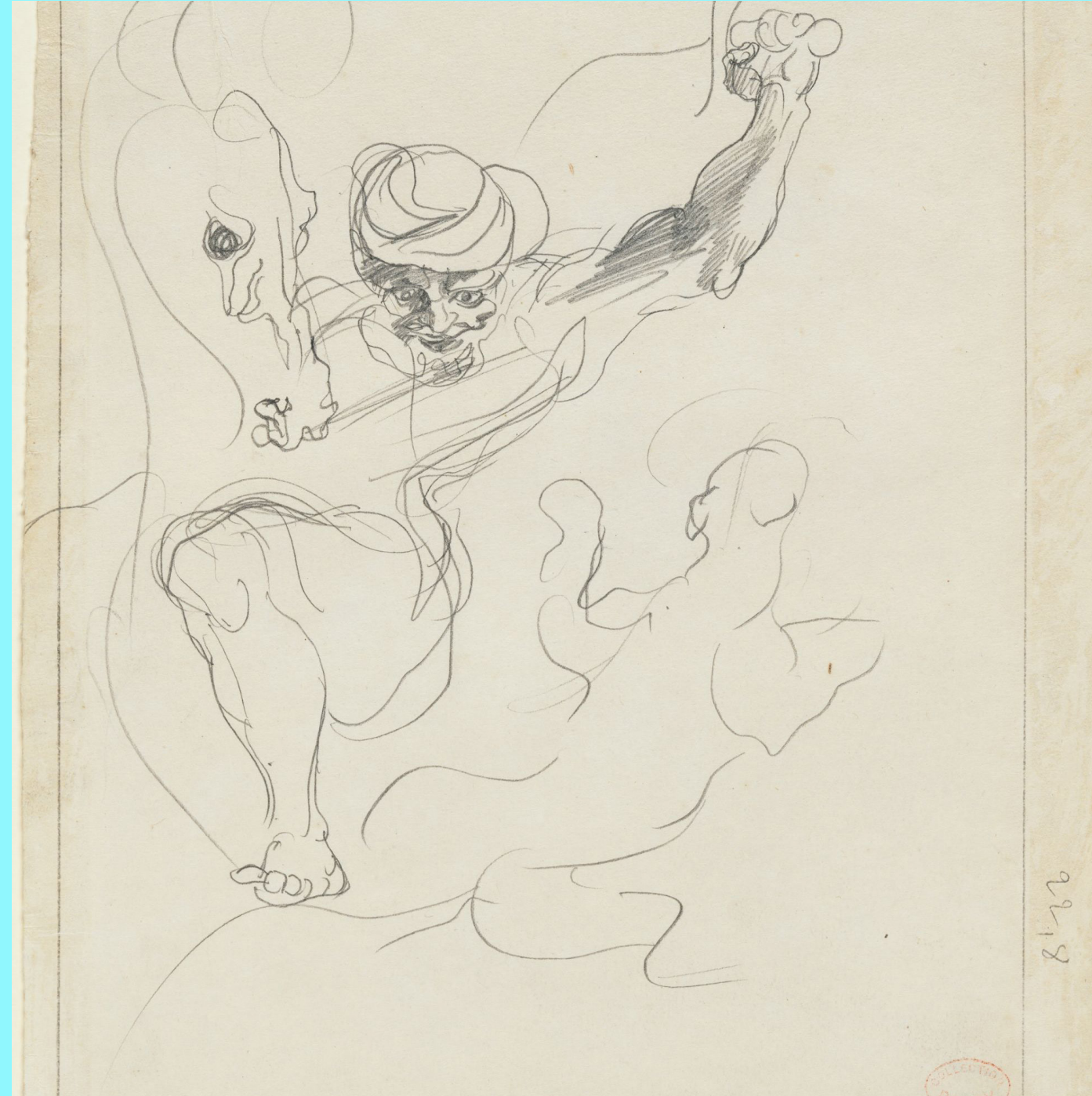
Lesson 5

20 Days

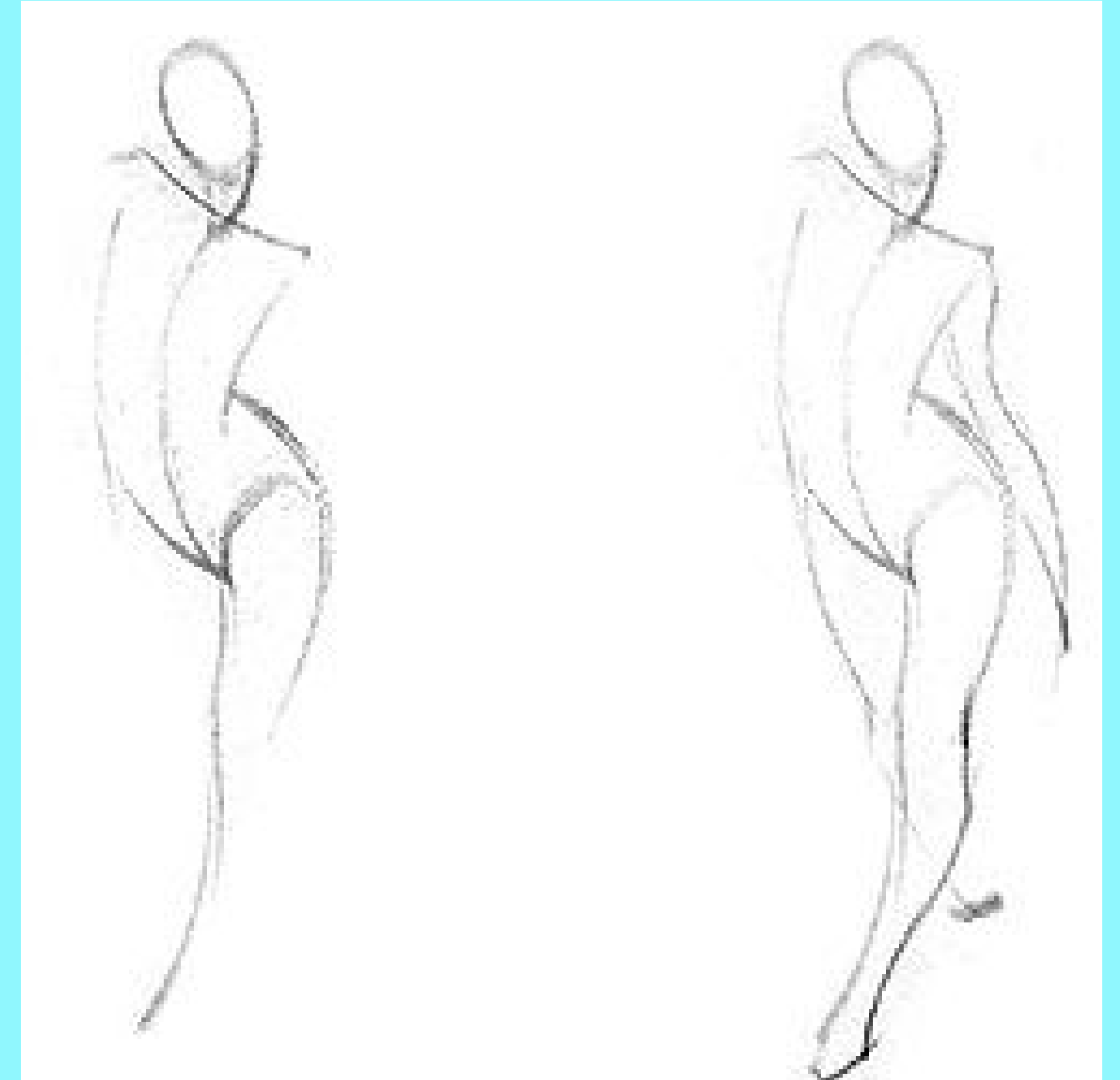
Visuals



Teacher Example



Delacroix, Eugene. *A Mounted Arab Attacking a Panther*. 1854



Proko

Overview

Goal

Students will draw their peers in vine and compressed charcoal using gesture drawing techniques.

Essential Question

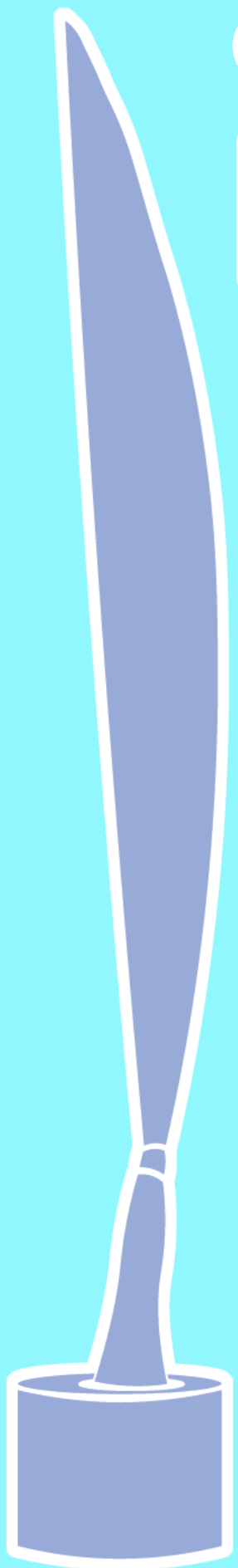
How do you capture the complex human form in simple gesture?

Skills Learned

Line of Action, working in charcoal, working under a time limit, breaking down the figure into simple forms.

Cost

\$\$ - Lesson can be done with materials available in the art room. Some supplies may need to be restocked.



Objectives

Cognitive-Head

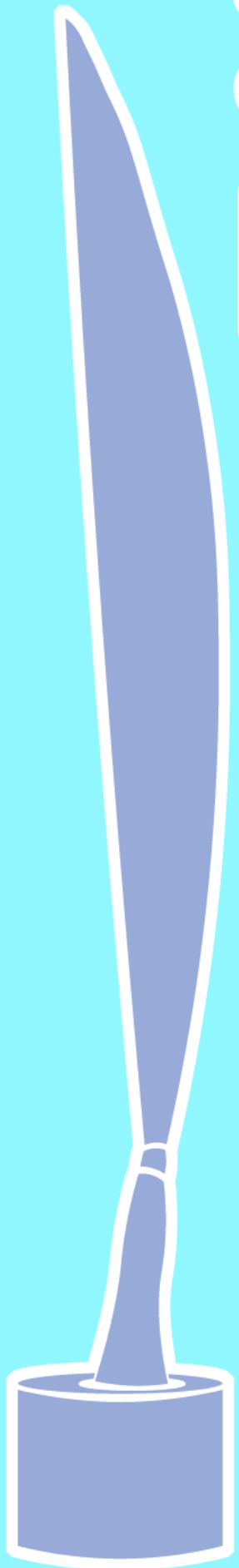
SWBAT identify the different parts of the figure in order to simplify them and depict them in a 2D medium.

Psychomotor-Hands

SWBAT understand the difference between vine and compressed charcoal in order to use each for different effects.

Affective-Heart

SWBAT model for and draw their classmates in order to create memorable pieces of art of their peers.



Resources + Materials

Resources

Above Listed Images

Intro PPT

<https://docs.google.com/presentation/d/1qrZWUBj9PpprZuKyaNajUlKFSNa00O8-TSiNTBzix8/edit?usp=sharing>

Work by Rembrandt

Proko

<https://www.youtube.com/watch?v=74HR59yFZ7Y>

Student Examples

poets.org

Materials

Vine Charcoal
Compressed
Charcoal

Kneaded Erasers

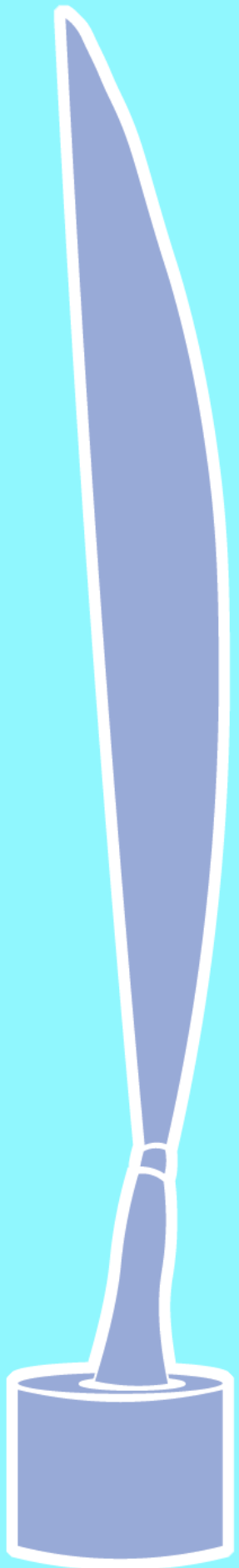
Rubber Erasers

Newsprint

90lb Drawing Paper

Artists' Tape

Cleaning Supplies



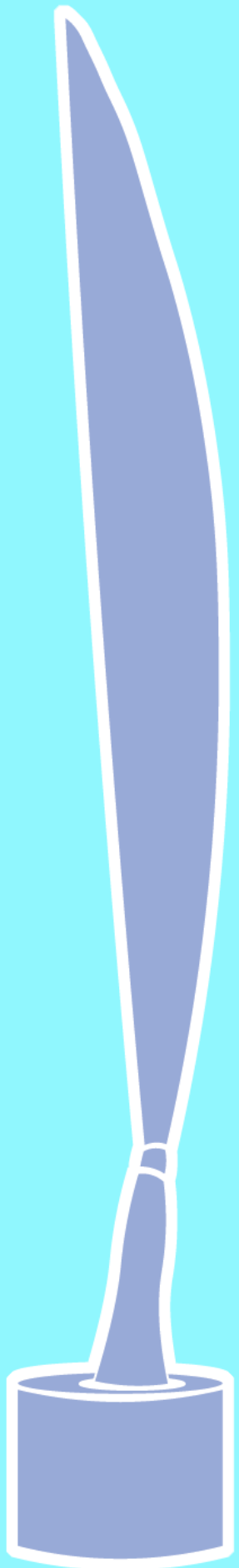
Connections

Literature

Students will be asked to search poets.org (or similar poetry-hosting websites) and find a poem relating to the figure or body. Once this is done, they will print the poem and present it alongside one of their finished gesture drawings they feel pairs well with the poem.

Inter-Disciplinary | ELA and Science

Students will be researching poetry as described above. Anatomy is a field of science devoted to studying the human body structure. Students will be learning anatomical terms and referencing specific body parts such as the spine, clavicle, ribcage, and pelvis.

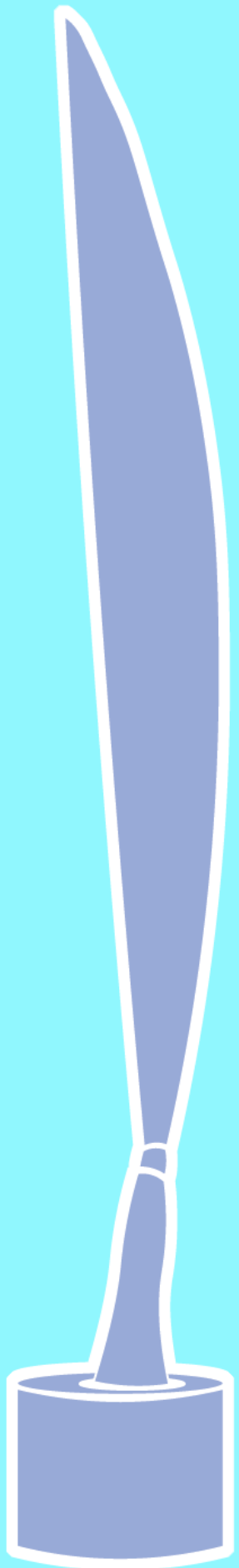


Assessment

Completion

Students will be asked to submit five of their drawings for final consideration. There will be ample opportunity to create more than five, but five is the absolute minimum.

Students will have individual one-on-one critiques with the instructor which will not be related to their grade.



Formal Education

Elements and Principles

Elements: Shape, Form, Line, Space

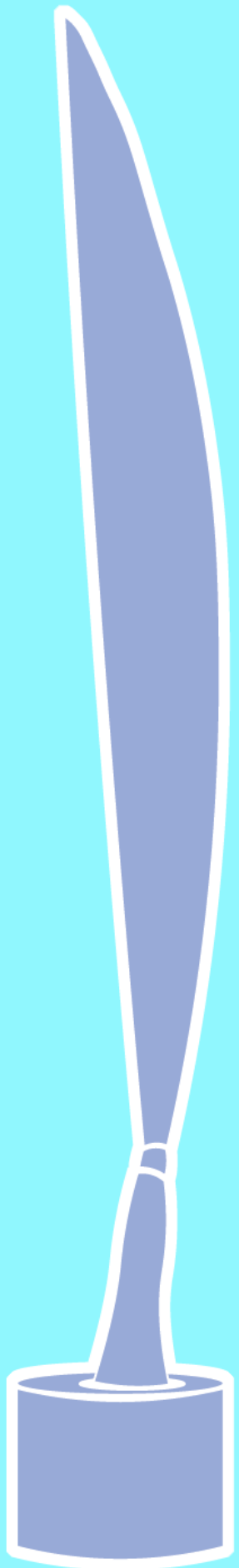
Principles: Balance, Emphasis, Movement, Proportion

Standards

9.1.12A, 9.1.12B, 9.1.12H, 9.3.12A

Studio Thinking Habits

- 1 - Develop Craft
- 2 - Engage & Persist
- 4 - Express
- 5 - Observe
- 6 - Reflect
- 7 - Stretch & Explore



Self Portrait

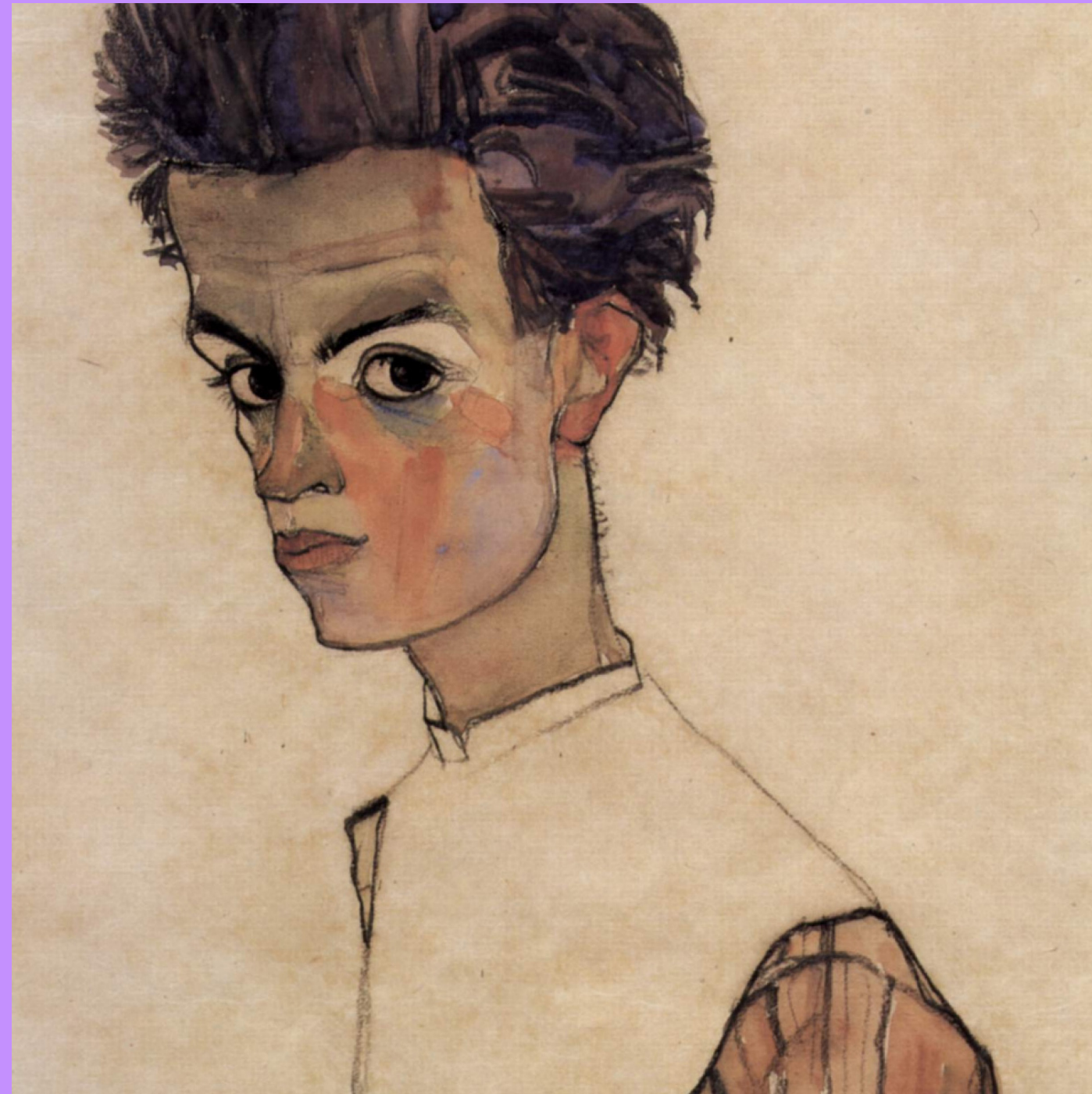
Lesson 6

15 Days

Visuals



Courbet, Gustave. *The Desperate Man*. 1845.



Schiele, Egon. *Self-Portrait*. 1910.



Raphael. *The School of Athens*. 1509-11

Overview

Goal

Students will work from life using a stand mirror and will draw themselves in graphite or charcoal.

Essential Question

How does the “standard face” apply to and differ from real faces?

Skills Learned

Breaking down the face, facial proportions, building up value over time, observing from life.

Cost

\$ - Lesson can be done with materials in abundance in the art room.



Objectives

Cognitive-Head

SWBAT see their face in a more mechanical matter in order to depict it in a drawing accurately.

Psychomotor-Hands

SWBAT decide on a medium of their choice in order to build value either gradually or heavily over time.

Affective-Heart

SWBAT consider the function of a “standard face” for the purposes of drawing in order to understand the biased history behind a “standard face” and how all faces come in different shapes and sizes.



Resources + Materials

Resources

Above Listed Images

Intro PPT

Work by Rembrandt

Proko

[https://www.youtube.com/
watch?v=P9LOUHmPhS8](https://www.youtube.com/watch?v=P9LOUHmPhS8)

Student Examples

Standard Face

A Face by Robert
Browning

Materials

Graphite Pencils (6B-
6H)

Vine Charcoal

Compressed Charcoal

Pencil Grips

Rubber Erasers

Kneaded Erasers

90lb Drawing Paper

Artists' Tape

Blending Stumps

Cleaning Supplies



Connections

Literature

Students will be introduced to the poem *A Face* by Robert Browning. The class will read it out loud through popcorn reading and then analyze the poem and its connections to art history (see: Tuscan's early art, Correggio). Students will collaboratively brainstorm what this poem would look like as a painting and explain why.

Inter-Disciplinary | ELA

Students will be asked to write a short poem about their own face to present alongside their finished portrait, similar to the previous assignment. Different kinds of poems (haiku, limerick) will be introduced, but students can choose to go with any kind of format or a free-verse poem.



Assessment

Student Self-Graded with Class Crit

Students will be asked to fill out the following self-evaluation rubric after completing a Class Critique moderated by the Instructor.

Is my Name on the Piece?

2pts

Completion

5pts

Craftsmanship

5pts

Accuracy to given assignment

5pts

Classroom Etiquette

5pts



Formal Education

Elements and Principles

Elements: Value, Form, Texture, Shape

Principles: Proportion, Emphasis, Unity, Balance

Standards

9.1.12A, 9.1.12B, 9.1.12H, 9.3.12A

Studio Thinking Habits

- 2 - Engage & Persist
- 3 - Envision
- 4 - Express
- 5 - Observe
- 6 - Reflect



Figures in Space

Lesson 7

20 Days

Visuals



Monet, Claude. *The Gare Saint-Lazare*. 1877.



Wyeth, Andrew. *Christina's World*. 1948.



van Gogh, Vincent. *The State Lottery Office*. 1882.

Overview

Goal

Students will take a photograph of either themselves or someone else in a space with notable forms in the background (architecture, props, etc.) and render it in their choice of ink, graphite or charcoal.

Essential Question

How do we combine the concepts we've learned to create a cohesive piece?

Skills Learned

Composing an image (photograph and drawing), choosing a medium based on desired result, combining learned concepts.

Cost

\$\$\$ - Lesson can be done mostly with materials available in the art room, but additional elements may be needed.



Objectives

Cognitive-Head

SWBAT identify the different proportions of the body and how they are altered in perspective in order to draw the figure in a scene.

Psychomotor-Hands

SWBAT use a medium of their choice in order to express how different mediums give different results to a viewer.

Affective-Heart

SWBAT compose an image of themselves or a peer in order to express something about the depicted person they deem important for a viewer to know.



Resources + Materials

Resources

Above Listed Images

Introductory PPT

Camera for Demos

Student Examples



Materials

Cameras

Still Life Props

India Ink

Paintbrushes

90lb Drawing Paper

Watercolor Paper

Ink Pens

Pen Grips

Markers

Artists' Tape

Graphite Pencils (6B-6H)

Rubber Erasers

Kneaded Erasers

Pencil Grips

Vine Charcoal

Compressed Charcoal

Blending Stumps

Cleaning Supplies

Connections

Art History

Students will be asked to put together an inspiration board of work which will be drawn upon for their final project. This can include previous work of theirs and historical work of any medium or time period. This board will be printed and made into a collage for students to have in their workspace as reference material and/or inspiration.

Inter-Disciplinary | STEM

Students will have a demo on how to use a DSLR camera. Various camera settings will be introduced such as shutter speed, aperture, and ISO. The mechanical processes of a camera heavily affect a photo's finished outcome- while post-processing can be done in a program like Lightroom or Photoshop, a raw photograph must be a good foundation.



Assessment

Rubric

Is the Student's name on the assignment?

2pts

Completion

10pts

Craftsmanship

10pts

Accuracy to given assignment

5pts

Classroom Ettiquette

5pts

Total Points: 32



Formal Education

Elements and Principles

Elements: Line, Space, Texture, Value, Form, Shape

Principles: Balance, Emphasis, Movement, Proportion

Standards

9.1.12A, 9.1.12F, 9.1.12H, 9.3.12A

Studio Thinking Habits

2 - Engage & Persist

3 - Envision

4 - Express

5 - Observe

8 - Understand Art Worlds



Bibliography

<https://www.proko.com/>

<https://www.poetryfoundation.org/poems/50355/a-face>

<https://poets.org/>

<https://www.thedrawingsource.com/proportions-of-the-face.html>

<https://line-of-action.com/>

<https://mymodernmet.com/what-is-still-life-painting-definition/>

<https://www.tate.org.uk/art/art-terms/s/still-life>

https://www.metmuseum.org/toah/hd/nstl/hd_nstl.htm

