

# WINTER SESSION | Foundations in Drawing

Unit Length: 1.5 hrs/class each week, 6-weeks

Projected Dates: TBD

## WINTER SESSION OVERVIEW:

1. Drawing from observation (popcorn still life, pencil)
2. Value (shading, stippling & cross-hatching, pencil & ink) + Critique
3. Perspective (1-point & 2-point, pencil/ink, watercolor) + Critique
4. Proportions & foreshortening (pencil) + Critique
5. Life Drawing from a model/figurative work (gesture & long-pose, charcoal, pencil) + Critique
6. Self-portrait (proportions, pencil/charcoal) + Critique

## LEARNING GOALS:

- Students will learn to focus on looking at a subject (popcorn kernels, live model, reference photo, self, etc.)—noting the form, texture, shadow shapes, light values, angles, edges, spatial relationships—and capturing it through observational drawings.
- Students will be able to apply the basics of linear perspective to a work of art, creating the illusion of depth.
- Students will practice techniques used to measure proportions (e.g. envelope/marketing out the endpoints of each shape to create a rough outline and more accurately block in their proportions).
- Students will participate in group art critiques, practicing how to talk about their artwork and receive feedback from their peers.

## ENDURING UNDERSTANDING:

Anchor Standard 2—Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

Anchor Standard 3—Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

## ESSENTIAL QUESTIONS:

Anchor Standard 2—Essential Question(s): How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?

Anchor Standard 3—What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

## Focus Standards (Idaho Content Standards: Arts and Humanities Visual Arts):

Anchor Standard 2: Organize and develop artistic ideas and work. Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

Anchor Standard 3: Refine and complete artistic work. Engage in constructive critique with

peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision.

**Materials:**

Sketchbook OR mixed media paper (10+ sheets per student)  
Stonehenge (1 ea. per student)  
Toned paper (1 ea. per student)  
Newsprint (5+ per student)  
Watercolor paper (2+ sheets per student)  
Pencils, sharpies, charcoal, blending tools, kneaded erasers and watercolor medium  
Brushes (flats and #8 rounds, blue handle, 1 per student)  
Paint Palette (1 per student)  
Water containers and paper towels

**PRINTS:** Examples to illustrate learned concepts.

Cross-hatching—Rembrandt, *Beggars Receiving Alms at the Door of a House*, 1648, etching, engraving, and drypoint, State ii/iii, Rosenwald Collection, [1943.3.7130](#)

Stippling—Miguel Endara, *Benjamin Kyle*, ink on paper, 20" x 15", 2012

Linear perspective—School of Athens by Raphael in the Stanza della Segnatura AND Linear perspective—Gustave Caillebotte, *Paris Street, Rainy Day*, 1877. Art Institute of Chicago.

Still life—Michelangelo Merisi Caravaggio, 'Basket of Fruit' hangs in the Biblioteca Ambrosiana in Milan.

Still life—Edmond Praybe, *Remembering*, 2021, Oil on Linen on Board, 24 × 24 × 1 in | 61 × 61 × 2.5 cm.

Gesture Drawing—Michelangelo, *Gesture Drawing*

Self-portrait—Gustave Courbet, *The Desperate Man*, 1843–45.

Session Vocabulary:

Line, gestures, contour drawing, observation, still life, form, texture, shadow shapes, light values, angles, edges, space, linear perspective, proportion, critique

Supplemental Resources:

[https://www.nga.gov/features/slideshows/strokes-of-genius.html#slide\\_2](https://www.nga.gov/features/slideshows/strokes-of-genius.html#slide_2)

<https://scene360.com/art/77070/stippling-pointillism-art/>

<https://installationmag.com/miguel-endara-stippling-effect/>

<https://www.widewalls.ch/magazine/perspective-in-art>

<https://www.invaluable.com/blog/understanding-linear-perspective-in-art/>

<https://www.superprof.com.au/blog/still-life-artists/>

<https://www.artsy.net/artist/edmond-praybe>

<https://drawpaintacademy.com/gesture-drawing/>

<https://www.artsy.net/article/artsy-editorial-probing-gustave-courbets-inner-thoughts-the-desperate-man>

**Directions:**

**WEEK 1: Drawing from observation (popcorn still life, pencil)**

**Prep:**

Popped plain popcorn, mixed media paper, pencils, light source, examples

**Instructions:**

Discuss what drawing from observation means and what to look for (e.g. edges, shadow shapes, light shapes, texture, spatial relationships/negative space. Demonstrate how to block in the popcorn still life. Use examples of master works

**Studio Time:**

*Close up Pencil Drawing of Popcorn.* After discussion and demo, students should be given 45-60 minutes to work independently and receive individualized instruction. Have students take a photo of their set up to use as a reference image if they plan/need to continue working on their drawing at home.

**Clean up:**

Gather materials and clean up workstations.

**Follow up/Critique:**

Allow students a few minutes at the end to share where they are at in the process and to discuss what they learned through the process. Encourage students to finish drawings at home and bring back next time for feedback from their peers. Bring a photo or two that they would like to use as a photo reference next class.

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**WEEK 2: Value (shading, stippling & cross-hatching, pencil & ink) + Critique**

**Prep:**

Pencils, pens (sharpies/microns), blenders, mixed media paper, still life items, examples

**Instructions:**

Start with students sharing finished popcorn drawings from previous class. Show examples of different drawing techniques used to show value changes and discuss the line qualities and values were created. Examples should include shading through bleeding pencil or charcoal, stippling and cross hatching. Notice the line qualities, value changes, edges, build up of marks for each technique.

**Studio Time:**

*Cross Hatching & Stippling Drawings (one each).* Have students practice gradients using all three techniques—blending (which was used the previous week), cross-hatching, stippling. Either students will work from a reference photo or a still to draw an image twice, drawing a simple outline in pencil. Block in the shadow shapes and highlights, observing where the light source is located in relation to the objects.. Using a black pen, they will then use both cross hatching and stippling to each drawing. Pay attention to line thickness, direction, and length, as well as layering.

**Clean up:**

Gather materials and clean up workstations.

**Follow up/Critique:**

Allow students a few minutes at the end to share where they are at in the process and to discuss what they learned through the process. Encourage students to finish drawings at home and bring back next time for feedback from their peers. Ask them to bring a photo of a building (e.g barn, house, shed) that they would like to use as a photo reference for the next class.

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**WEEK 3: Perspective (1-point & 2-point, pencil/ink, watercolor) + Critique****Prep:**

Rulers, pencils, watercolor paints, paintbrushes, palettes, water cus, mixed media paper, watercolor paper, pen, blue tape, cardboard

**Instructions:**

As a group, look at master artworks that use both 1-point and 2- point perspective. Then, have students follow along while drawing three cubes: one that overlaps with the horizon line, one that is below, and one in the air above the horizon line. On a new sheet, draw the basic outline of a house in two-point perspective—using a horizon line and vanishing points. Show how to create value through application of watercolor to the drawing.

**Studio Time:**

*2-point Perspective Structure + Watercolor Painting.* After discussion and demo, students should be given 45-60 minutes to work independently and receive individualized instruction. Have students take their drawing home to continue working on it before the next class.

**Clean up:**

Gather materials and clean up workstations.

**Follow up/Critique:**

Allow students a few minutes at the end to share where they are at in the process and to discuss what they learned through the process. Encourage students to finish drawings at home and bring back next

time for feedback from their peers. Take photo of someone in forced perspective/foreshortened either in class or as homework.

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#### **WEEK 4: Proportions & foreshortening (pencil) + Critique**

##### **Prep:**

Reference images illustrating proportion & foreshortening, mixed media, pencil, example of grid

##### **Instructions:**

Demonstrate various techniques used to get accurate proportions in drawing, including the following: grid, upside down, measuring with pencil, angles. Then discuss foreshortening in relation to proportions and perspective drawing. Use master works to see how it is used in the fine arts and photography.

##### **Studio Time:**

*Foreshortened Drawing using Photo Reference.* After discussion and demo, students should be given 45-60 minutes to work independently and receive individualized instruction. Students can add a grid to their reference image both on a printed paper using a ruler OR apply grid to photo on their device.

##### **Clean up:**

Gather materials and clean up workstations.

##### **Follow up/Critique:**

Allow students a few minutes at the end to share where they are at in the process and to discuss what they learned through the process. Encourage students to finish drawings at home and bring back next time for feedback from their peers.

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#### **WEEK 5: Life Drawing from a model/figurative work (gesture & long-pose, charcoal, pencil) +**

##### **Prep:**

Draped model, chair, props?, pencils, charcoal, kneaded erasers, toned paper, newsprint, stonehenge or similar

##### **Instructions:**

Look at examples of figurative artwork. Discuss the differences between gesture drawings and long-poses, helping to set up realistic expectations. Demonstrate how to block in basic body structure (rib cage, pelvic area, curve of spine, head sausage legs and arms) and shadow shapes.

##### **Studio Time:**

*Figure Drawing.* After the demo, students will get the chance to draw a live model during a 60 minute schedule similar to the following: five 1-minute poses, four 2-minute poses, two 5-minute poses, 5 minute break, one 10-minute pose, one 20-minute pose.

**Clean up:**

Gather materials and clean up workstations.

**Follow up/Critique:**

Quick check-in to see what the experience was like and their take-aways. Take photos of students to print off for the next week, or give them homework to find an interesting and clear photo of themselves that they can print off (ideally 8x10 inches) and bring next time.

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**Critique****WEEK 6: Self-portrait (proportions, pencil/charcoal) + Critique****Prep:**

Examples of famous self-portraits. Stonehenge paper/mixed media paper. Pencil. (Make other mediums available in case students want to work in them—charcoal, pen, watercolors)

**Instructions:**

Look at interesting self-portraits from well-known artists. Review over face proportions. Remind students to look at shadow shapes, edges, and to create more contrast in areas of interest (usually the eyes when drawing faces).

**Studio Time:**

*Self-portraits from a reference photo.* After discussion and demo, students should be given 60 minutes to work independently and receive individualized instruction.

**Clean up:**

Gather materials and clean up workstations.

**Follow up/Critique:**

Allow students a few minutes at the end to share where they are at in the process and to discuss what they learned through the process. Encourage students to finish drawings at home.

Winter Session—Using the directions for the lesson, the students will be able to:

1. Draw from observation, paying attention to line quality, angles, shapes, edges, and value.
2. Use two-point perspective and foreshortening to communicate spatial relationships.
3. Use a grid and measure with a pencil to more accurately capture proportions.
4. Understand how value can help define the form.
5. Use feedback to inform their creative decisions and refine their artwork.

**Benchmarks:** Students will understand how value, line, space/depth, and accurately measuring work together to create more realistic figurative drawings.

