

Art For The Sake Of It

This project tackles the fact that many young people between 5th grade and 9th grade experience a sharp drop in their confidence levels. The experts suggest that people in that age group would benefit from creating more art. Also, the experts suggest that people who create art manage stress, anxiety and depression better than those who do not. It is the act of creating art itself that reduces stress, and can curb depression and anxiety. Visual arts like drawing are especially beneficial as there are no performance components involved, removing one aspect that many people find stress-invoking rather than stress-relieving. There are no expensive instruments or need for natural talent. Drawing is a basic form of human communication that improves with practice and simple instruction, requiring a tool that makes a mark and something to receive the mark. But it also requires encouragement or some type of personal emotional reward. Many young people stop drawing during this stage of growth for several reasons, including spending more time in pursuits they consider "more worthwhile" or disappointment that their drawings are "not good enough".

There are two important national/global links to this project.

First, art educators and developmental psychologists have identified the ages of 10-14 as being a period when people begin to transition into a more social state, which carries with it a tendency to be more prone to social embarrassment or feelings of inadequacy. Up until that age, children were able to freely express themselves artistically with stick figures and the like, but suddenly they find they do not have the skills necessary to create art that meets their expectations. Unfortunately, this coincides with the entrance to middle school, and for many art classes are no longer available. The loss of weekly art classes happens at the worst possible time, as it coincides with a crucial developmental stage. If people are able to study art at this age, they can learn about perspective, proportions, space and more in ways that they were unable to comprehend when they were younger. However, if a person gives up drawing at this stage, but wishes to draw something a few years later or in adulthood, they will still be drawing in the child-like, symbolic style of their early childhood days rather than in a more sophisticated representational style. Being more socially aware, they become ashamed of their childish drawings and declare they "can only draw stick figures". So, why does art education disappear at this stage?

The second global and national link to my project revolves around financial resources. Professor Anne Bamford is a World Scholar for UNESCO, and is the author of the "Wow Factor: Global Research Compendium on the Impact of the Arts in Education," which has been published in five languages and distributed around the world. In her research, Professor Bamford identified several reasons why art education has been on the decline globally. While most nations include the arts in the general curriculum, by the time administrators divvy up the budget art is not

funded at appropriate levels. When there is less money available for education, most of the money is funneled into math, science and literacy projects. Many administrators believe that if the curriculum encourages students to apply the arts or crafts in other subjects, there is no need to specifically include art education across the board – this is an “arts across the curriculum” approach. In addition, there is no standardized testing available for the arts, so many schools push arts education to the side in favor of more quantifiable subjects. A subject that isn’t covered by standardized testing, and is perceived as being “covered” in other subjects becomes an easy target for funding cuts.

In the United States, funding for the arts has been on a steady decline for decades. When the No Child Left Behind standards were introduced, schools suddenly felt the need to shift more resources to subject areas that were going to be measured by standardized testing. The “Common Core Curriculum” which came soon after the NCLB was equally devastating to the arts. While our local schools require students to have physical education every day, the same is not true for courses that encourage creativity, innovation and risk-taking. The arts used to provide opportunities for developing these skills, but now students may never take a class that challenges them to come up with a solution to a problem that has no single correct answer. And all of this happens at a time when cognitive development requires more art instruction, not less.

Earlier this year, teachers in Los Angeles went on strike for the first time in 30 years. Many of them said they were fighting for better resources, including funding for the arts. There is a good reason for increasing funding and access to the arts. One of the most important skills that employers are looking for in the 21st century is creativity. The arts include many careers that people don’t think about: app design, architecture, textile and fashion design, web-content, graphic design, video games, industrial design, packaging design, illustration, costume and set design, etc. Most of the more highly regarded colleges and institutions that offer degrees in these fields require an art portfolio for admission. And with fewer art programs available in high schools, especially in low income or rural areas, students will be at a disadvantage for assembling a portfolio and pursuing careers in these fields.

Globally, UNESCO has taken the position that the arts and cultural sector can create a huge economic boost, helping countries create local economies and preserve regional cultures*. This is one of the reasons they have decided that art education is vital to every community, and every child should receive an education in the arts. If our schools are going to let us down, then our communities will need to provide affordable opportunities.

*In the United States the arts and cultural sector contributed \$804.2 billion or 4.3 percent to the nation’s gross domestic product (GDP) in 2016. This represents an increase of .1 percent from 2015 when economists reported that the sector added 4.2 percent or \$763.6 billion to the U.S. economy. The 4.3 percent contribution for 2016 is part of the latest report of the Arts and Cultural Production Satellite Account (ACPSA), produced by the Bureau of Economic Analysis and the Office of Research & Analysis at the National Endowment for the Arts. Arts and culture adds nearly \$60 billion more than construction and \$227 billion more than transportation and warehousing to the U.S. economy.

THE WORKSHOP

This project provides a 10 hour summer workshop for the focus age group, intended to be split into 5 consecutive 2-hour days. The lesson content for each class focuses on drawing skills. There is typically a lesson with exercises, followed by a period of free draw time when students are able to incorporate the days' information into their drawings. I created all of my own posters with a roll of 4 ft paper, and taped them up each day so students could see what we were working on as soon as they entered the classroom. and found suitable handouts from various websites.

Skills are broken down as follows:

1. Proportions/shapes
2. Composition and dynamic poses
3. Space/Perspective and other ways to suggest space
4. Texture & Value
5. Color

Materials needed:

All students need drawing paper, pencils and erasers. Some days they will need a straightedge/ruler. On the final day they will need colored pencils or oil pastels. Nametags are helpful for the first half of the week. Reference materials for free drawing are helpful – books of anime, animals, human poses, calendars, etc.

The instructor will need a large whiteboard or other drawing surface and writing utensils for the surface.

For day 2 the instructor should provide tools for students to create dynamic poses for gesture drawing. Tennis rackets, umbrellas, a stool, a ball, etc.

For day 3 the instructor will need a yardstick.

For day 4 the instructor will need to set up a large still life, with geometric shapes and a variety of cloth textures. Spotlights will help students understand directionality of the light source.

For day 5 the instructor will need a large color wheel, and should provide colored pencils for the students.

Day 1: Proportions (focusing on human proportions)

Set up: Large posters with proportions of body and face (I made my own)

Whiteboard: write info below on board before hand , saving half of the board for drawing space.

<p>PROPORTIONS are Relative!</p> <ol style="list-style-type: none"> 1. Guidelines – Use Them 2. Keep Guidelines Light (erasable) 3. Break subject down into shapes 4. Use Good Reference Material 5. Rules are there to be helpful- It is ok to break them. 	<p>Skeletal Structure matters...</p>
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TIME	Task & Points
0-10	Introductions, Overview and Icebreaker: Name and Favorite Ice Cream Flavor
10-20	<p>Proportions: Face</p> <p>Circle and guidelines Add jaw & additional guidelines Eyebrows ½ pt of circle Eyes: ½ pt of face, 1 eye-width apart. Face is 5 eyes wide. Nose: Edges of nose = inner edges of eyes Nose ends at bottom of circle Mouth: ½ way pt between bottom of jaw and nose. Edges to center of eyes/pupils (in neutral position) Ears: from corners of eyes to bottom of nose Note: Guidelines follow the curve of the face – follow the sphere!</p>
20-35	Practice Drawing Faces
35-45	<p>Proportions: Body</p> <p>Measure people in terms of “heads” Draw the head Width of shoulders – around 3 heads</p> <ol style="list-style-type: none"> 1. Bottom of chin. 1.5 Neck slopes outward to shoulders – Trapezius 2. Mid- chest 3. Waist and elbows 4. Wrists & Hips: Men are narrower than shoulders, Women are usually wider 5. End of fingers/mid-thigh

	<p>6. Knees 7. Ankles/feet</p> <p>Just make triangular or rectangular shapes for hands or feet at first.</p>
45-60	Practice drawing "skeleton" bodies
60-80	<p>Hands & Feet Practice from real hands and feet!!!! Hands: break into shapes.</p> <ul style="list-style-type: none"> • Palm = rectangle • Fingers = rectangles, same length as palm. Drawn arc to place/angle fingers • Thumb = triangular shape, 1/3 height of fingers <p>Feet: Deceptively simple but can break into 3 parts</p> <ul style="list-style-type: none"> • Ankle and heel = rectangular prism <i>HEEL protrudes in back!</i> • Mid-foot = triangle <i>ARCH on inside of foot</i> • Toes = rectangular prism <i>Toes are ARC shaped!</i> <p>Shoes are easier than bare feet!</p>
80-100	<p>Animals: Broad Category! Use good reference photos. Study Skeleton Structures if you want to become really good at drawing animals. Always break down into large shapes. Pay attention to the curve of the spine. Dogs – same skeletal components, but different sizes due to different breeds Demo – Bird Wings</p>
100-120	Practice Drawing People or Animals/Free Draw
Assignment	Find a photo of an animal or person and draw it using the guidelines (Can use your sketchbook, or take home larger sheet or two of paper)

DAY 2: Composition

Whiteboard: ½ info, and ½ drawing space

<p>COMPOSITION should be DYNAMIC and Meaningful!</p> <ol style="list-style-type: none"> 6. Use Dynamic Poses rather than Static 7. Poses should look believable/natural 8. Focal Point is Important 9. Good Design matters <p>Use Good Reference Material</p>

TIME	Task & Points
0-5	Overview: Demonstrate Static and Dynamic Poses and ask which pose they Would rather see in a drawing
10-20	<p>GESTURE DRAWINGS Demonstrate gesture drawing Make points about</p> <ul style="list-style-type: none"> • Weight – where is weight resting • Line of Action • Placement of hips and shoulders • Not trying to make a finished drawing, just trying to get a reference for the pose – don't worry about proportions • Focus on Action and energy
20-40	Practice Gesture Drawings – students take turns posing
40-60	<p>Drawing without Reference Materials: Composing Figures</p> <ul style="list-style-type: none"> • Make sure weight (or imagined impact) is balanced • Natural movements – remember skeletal structure • Measure/eyeball with pencil • Curve the guidelines
60-70	<p>Composition & StoryTelling</p> <ul style="list-style-type: none"> • Stand alone image: Tell the Story! • Sequential Image: Just one part of the story • What is the intent of the drawing? • Focus on the Subject. Include all of the elements you need to show

	what is happening, but don't clutter the page.
70-80	Design Elements <ul style="list-style-type: none"> • Don't overcrowd or overwhelm the focal point • Don't include info you don't need • Balance, Harmony, rhythm • Use simple composition Devices to appeal to viewers and lead their eyes around the scene. • Be sure to include Negative Space • Follow guidelines on poster and handouts
80-120	Practice Drawing People or Animals/Free Draw with good composition
Assignment	Have a family member pose for a few 5 minute gesture drawings or use the websites listed on today's handout

DAY 3: Space (Atmospheric and Linear Perspective)

Whiteboard: ½ info, and ½ drawing space

Use SPACE to create a 3-D world for your artwork!

10. Overlap
11. Shading
12. Placement
13. Size
14. Value/Texture
15. Linear Perspective

TIME	Task & Points
0-15	<p>Overview. Poll: 1 pt perspective?</p> <p>Quick Demo Explain Horizon Line: Eye Level always. Try not to put the HL in the middle of the page Explain Vanishing Point& How to Find Vanishing Point Poll: 2 pt perspective Explain how 2 pt perspective and 3 pt perspective work.</p> <p>Demo for 2 pt perspective.</p> <ul style="list-style-type: none"> • Use distant VPs for better angles and less distortion • 3 pt perspective becomes very distorted outside small zone
15-45	<p>Practice Perspective drawing – 1 pt and 2 pt if they have time</p>
45-55	<p>Foreshortening – Demo Foreshortening gives depth of field and visual interest. Advanced/Tricky. Best Advice: Use Great Reference Materials. Copy other artists!</p>
55-75	<p>Atmospheric Perspective Layering Use lines to direct eyes Careful of Tangent lines – no kissing! Use Light – distant objects fade away Use Atmospheric and Linear Perspective to create a 3-D World!</p>

75-120	Practice Drawing Scene using Linear and Atmospheric Perspective to create a 3-D world/Free Draw
Assignment	Draw your bedroom using linear and atmospheric perspective

DAY 4: Shading And Texture

Whiteboard: ½ info, and ½ drawing space

Add Details and Visual Interest to your drawings with SHADING and TEXTURE!

- 16. Light Source should be consistent
- 17. Use Full Range of Values
- 18. Suggest Textures – Don't overdo (over Draw) it!

Before hand: Set up Geometric shape still life & Various Fabric Still Life. Darken Windows if necessary to enhance the lighting demonstration and in-class drawing.

TIME	Task & Points
0-15	<p>Overview.</p> <p>Demonstrate Lighting effects by moving lights around.</p> <ul style="list-style-type: none"> • Be observant: light source and direction makes a difference • See the planes and the tones based on how the light hits it. • Direct Light • Indirect Light/Reflected • Diffused Light • Dappled Light • DEMONSTRATE different ways of creating shade – hatches, cross-hatches, stippling, etc.
15-40	<p>Practice VALUES – geometric still life (basic shapes and lighting source)</p>
40-50	<p>Fabric</p> <p>Demonstration – how fabric drapes on the body</p> <p>Where can you expect to see creases or folds in clothing?</p> <p><i>Different types of Fabric look and act differently – can't just change the texture without adjusting the folds and weight of the cloth</i></p>
50-70	<p>Practice Creating Fabric textures and folds from still life</p>
70-85	<p>Hair, Fur and Scales Demo</p> <p>Hair</p> <ul style="list-style-type: none"> • Demo clumping, curls, thick coiled hair, spiky hair, how hair comes out of the scalp.

	<p>Fur</p> <ul style="list-style-type: none"> • Demo puppy fur, soft, long fur, coarse fur, etc. <p>Scales</p> <ul style="list-style-type: none"> • Demo how to use patterns to create scales <p>Textures</p> <ul style="list-style-type: none"> • Wood, Stone, Grass, Etc.
85-120	Practice Drawing Scene that includes fabric, hair, fur and/or scales 3-D world/Free Draw
Assignment	Draw and Shade an Object from your home that has Strong contrasts (dark values and light values)

DAY 5: Color

Whiteboard: ½ info, and ½ drawing space

<p>COLOR should complete your drawing, not compete with it!</p> <p>19. Know the color wheel 20. Choose pleasing Color Harmonies 21. Model/Shade with Color when possible</p>
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TIME	Task & Points
0-15	<p>Overview. Example of Clashing Color & Better Color Choices Review Color Basics: Class Participation</p> <ul style="list-style-type: none"> • Primary • Secondary • Tertiary <p>Use computer program if you can project for everyone to see. Otherwise oil pastels are usually strongest colors to use for demonstration.</p>
15-25	<p>How to Select Colors in a Work of Art</p> <ul style="list-style-type: none"> • Establish a color theme <ul style="list-style-type: none"> ○ Consider temperature and environment ○ Cool colors, warm colors, neutrals, etc. ○ Angry colors, soothing colors ○ Water colors, desert colors, forest colors, etc. • Easy way to establish a palette is to use Color Harmonies <p>Color Harmonies Amalgous Triadic Complementary Split-Complementary Square Monochromatic</p>
25-30	<p>Color Blending:</p>

	If color is too strong (like too red), tone it down by adding the complimentary color. Combining complementary colors creates a gray tone.
60-105	Practice Drawing – finish a drawing by adding color.
110 - 120	Discussion about artwork for the Art Show.
Assignment	Finish a drawing for the Art Show!