



Projects

TEA: a programme initiated by The Campaign for Drawing in collaboration with NSEAD and NADFAS

PROJECTS

SCHOOL

100 EXAMPLES
OF LEARNING
THROUGH
DRAWING

TEACHER'S
COMMENTARY

DRAWING
AS THINKING,
EXPRESSION AND
ACTION

STUDENTS'
DRAWINGS

DRAWING THE STUDIO

Jane McDonald at St Helen and St Katharine's School in Abingdon, reports that Year 12 students were asked to use studio time and preparation time (4.5 hours per week) to complete the set project, *The Studio*, using drawing as the starting point. They were set a series of practical and written tasks, some were under teacher supervision, some were worked independently:

Complete an A1 drawing in charcoal / gouache / newspaper based on *The Studio* (every student found her own method of working for this).

Make a photographic response to your own personal encounter with reference to artists who will be showing their work at the National Gallery in the forthcoming exhibition *Seduced by Art*. Look at the work of Tom Hunter, Thomas Struth, Ori Gersht, Beale Gutschow.

- Put together a 4-page spread on your response to an artist whose work is in the Prado Gallery in Madrid (visit arranged for September) encountering your own personal interest, such as figure painting.
- Make postcard responses, encountering an artist's work in the style of Ruth Claxton.
- Try a technique in 2D or 3D that you have not used before – use the iPad for drawing and make a fused glass piece.
- Attend an afternoon session at the Ashmolean Print Room, looking in detail at selected drawings by John Ruskin and John Piper, comparing their uses of line, tone, form, composition, colour and pattern.
- Make a Prezi presentation bringing together all the visual research.

Jane comments: Students relished the opportunity to work independently and some spent a great deal of their own time in the art rooms working on drawing activities. They enjoyed having the freedom to work within their own time frames. The drawing tasks were much more varied than I had expected, and extended to become finished pieces in their own right, rather than initial starting points. The extension into iPad drawing gave students a very different perspective and the drawings were more about the context of the research than the objects. Photography was also used and students were group crits and each student had to prepare a presentation for the next. Students learned that drawing is not just a drawing that reflects a subject.

TEA Programme



DIFFERENT
KINDS OF
DRAWINGS FOR
DIFFERENT
PURPOSES

PROJECTS

Art and design projects based on case studies by teachers in the **TEA** programme exemplify work of students aged 11-18 in UK schools. Images and text describe and explain how drawing has been used to prompt **thinking**, **expression** and **action**.

To develop **thinking** skills, drawing was used to help students to observe, record and analyse, to reflect on experience, to understand ideas and to shape their thinking.

In developing skills of **expression**, drawing was used to represent the external world and to explore the internal world of memory and imagination, intensifying emotional response, interpreting the work of artists, exercising and developing powers of invention.

In developing skills related to **action**, drawing was used by students to help plan projects or aid design and making processes.

Students experimented with materials and techniques, including digital media, to extend their drawing skills. They used sketchbooks to investigate, reflect and test out ideas. They participated in The Big Draw to have fun with drawing!

Projects have been chosen to reflect the kinds of work evident in schools during the **TEA** programme. Projects are grouped to show the use of different kinds of drawing. Teachers' commentaries are in *italics*.

FIGURE AND PORTRAIT

NATURAL FORM

OBJECTS

LANDSCAPE AND TOWNSCAPE

FASHION AND TEXTILES

3D

DIGITAL MEDIA

SKETCHBOOKS

ART AS INSPIRATION

MATERIALS AND TECHNIQUES

FIGURE AND PORTRAIT

Contemplation of the nature of the human form has been a key activity for Western artists and designers since the Renaissance. They see the body as a reflection of deeper meanings, offering insights into the human condition beyond surface impression.

Portraits reveal young people's fascination with people, faces, hairstyles and expressions. They are interested in how personalities and characters can be interpreted. Stance, pose, gesture all suggest something of the nature of the sitter. Self-portraits might be idealised or the subject of fantasy.

The predominance of self-portraits indicates young people's concern with appearance and identity, how they perceive themselves and how they appear to others. The self-portraits are not only descriptive of outward appearances, but express inner psychological states, reflecting feelings, moods and aspirations.

The use of different media can open up new possibilities for portraiture – with one group, the use of bleach encouraged greater experimentation and increased confidence in drawing.

With other groups, changing the scale of the drawings prompted a bolder approach and resulted in much greater power of expression. The use of digital media provided opportunities for manipulating images and experimenting with alternatives.

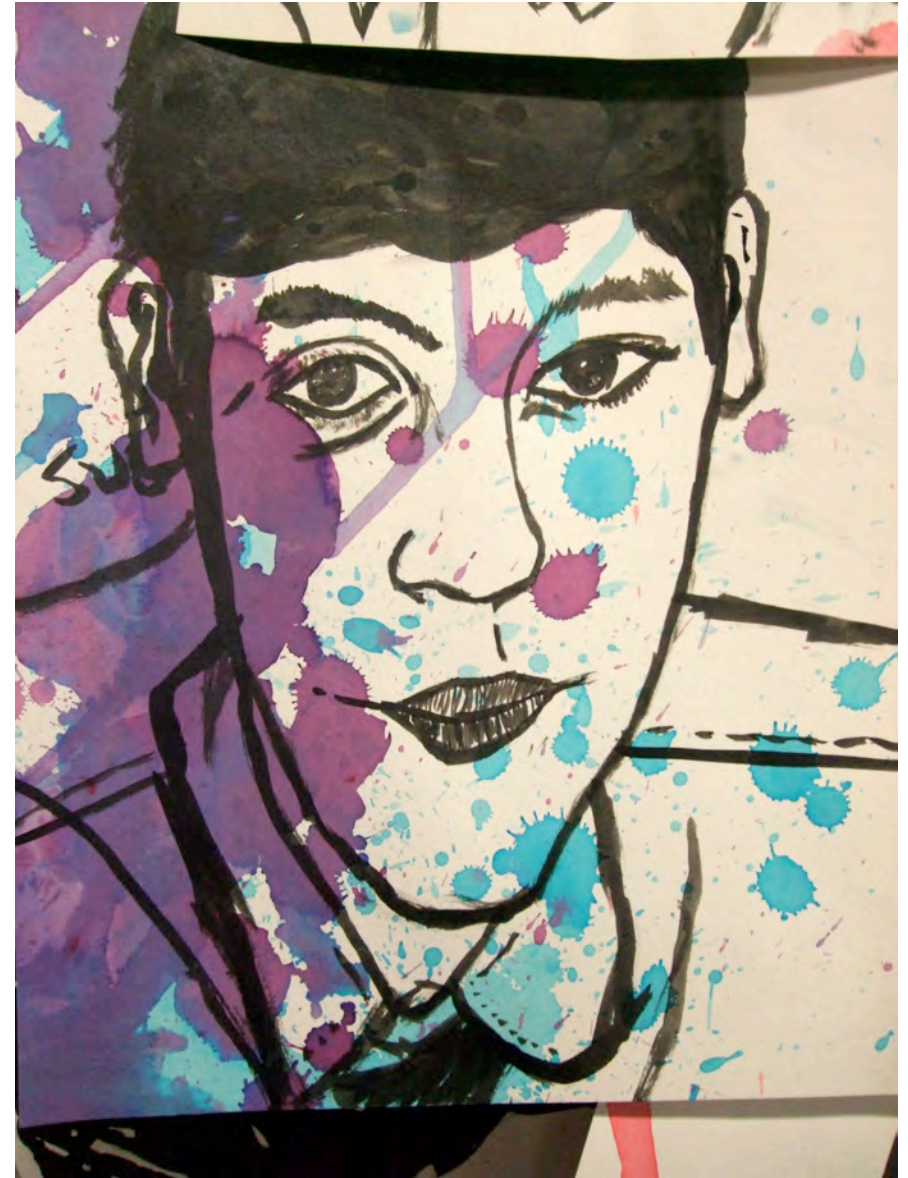


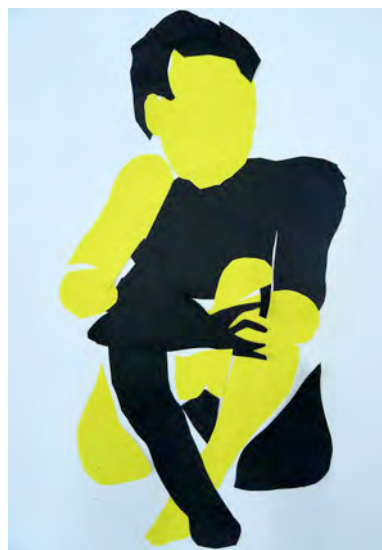
Image: St Margaret's Church of England High School

LIFE CLASS

Jane McDonald at St Helen and St Katherine's School in Dorchester on Thames explains:

Life class gives the opportunity for more formal sessions as well as experimental activities. Concentration through drawing, and the relationship between the artist and marks on the paper develop each week. Students become more technically skilful and take more risks. There are two life class sessions per week throughout the autumn and spring terms, taken by different members of staff. Each class lasts for three periods of 40 minutes, so students spend a longer period working after school than they spend in the art room during formal lessons. The intention is that they will be able to:

- *Make accurate drawings of the human form from a range of viewpoints.*
- *Have an improved understanding of perspective and proportion.*
- *Work confidently from a primary source.*
- *Use the work of other artists, craftspeople and designers to inform own work.*
- *Work cohesively as part of a team, respecting each other's ideas and opinions.*
- *Understand and utilise some specialist vocabulary when discussing their work.*
- *Demonstrate a refined control of media, tools and techniques.*
- *Choose appropriate media to best realise intentions.*
- *Make a range of marks using different tools and experiment with different pressures.*
- *Understand the importance of engaging in the practice of life drawing, and how this relates to the wider art, craft and design context.*
- *Identify strengths and weaknesses within their own work and that of their peers.*
- *Adapt and refine ideas in the light of their own and others' evaluations.*
- *Take risks, learn from mistakes and understand the significance of process on the final outcome.*



Drawing from the model and from self, although usually aiming for realism, aids experiment and exploration.

In the early part of the course, students are more comfortable with drawings made over a longer period of time. Warm up, quick, fast rapid drawings they find hard, they don't understand what purpose they have, and often refer to them as scrappy and not what they want to put into their portfolios. It takes a lot of persuasion for them to understand that variety, an open mind and a willingness to move well away from comfort zones (i.e. not producing photographic likenesses) are perfectly acceptable, and to be encouraged.

During an evening students use the print processes in the life room, drawing directly onto plastic plates with printing ink. It encourages them to work with fluidity and confidently – if something is in the wrong place it can be easily wiped away adding texture, and leaving a ghost of the mark on the plate.

The press is in the life room. Students work directly onto A1 paper selecting the colours they wish to use considering form, shape, volume. What they have to work from is complex and the shapes they cut have to be bold and considered in order to work. They have to be able to fit the form upon the paper.

These are sophisticated responses made at speed, building upon the knowledge and skills acquired in previous life classes of measurement, form, proportion, perspective and how the body works in space.

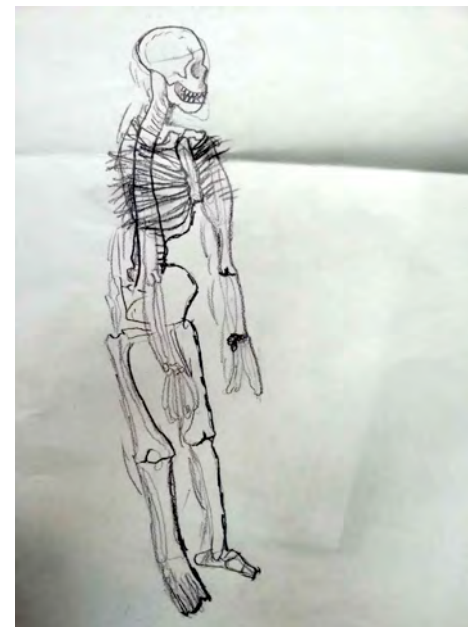
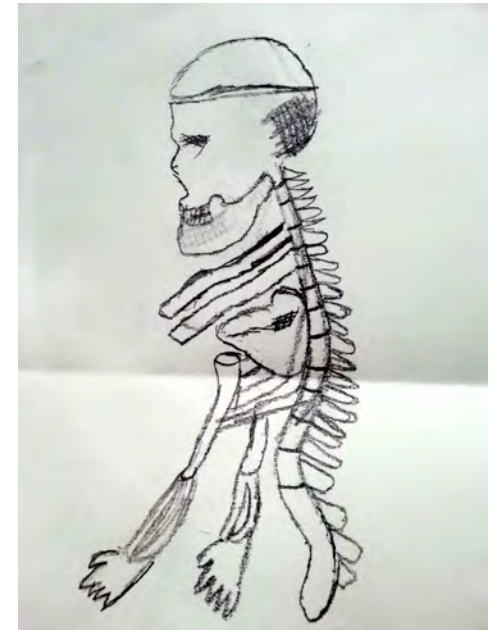
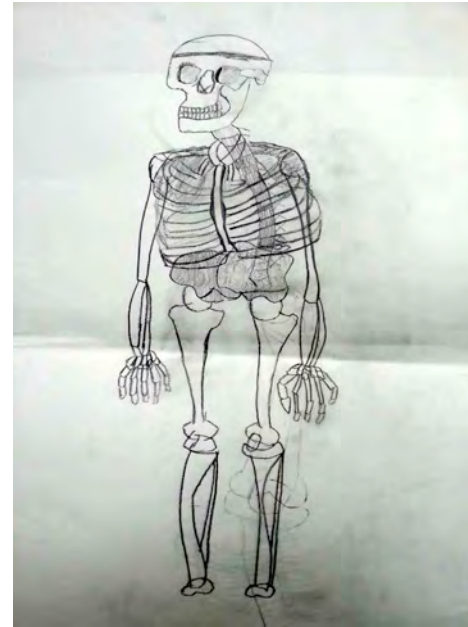
FIGURE IN REPOSE AND MOVING

Louise Wisdom at **Wilmington Grammar School for Boys** in Dartford focused on *recording what you see* with Year 8 students, first drawing static figures, then a series of moving figures.

We borrowed a full skeleton from the science department (it has a strange lean, noticeable in the students' drawings)! They produced a quick sketch following a teacher demonstration, then embarked on longer drawings, totally focused, completely silent. The lesson was divided up with two mini critiques. Students were asked to choose a drawing they found interesting and explain why they found it so. The students were all very positive, talked interestingly about drawing techniques and used vocabulary effectively to describe their thoughts.

Students took turns to pose for quick drawings. They started by drawing 'stick men' – one and two-minute drawings to establish stance of figure and placement of weight. This extended to five-minute drawings, no details. They then complete 15-minute drawings of the seated figure, with some more detail. Then they were shown slides of Keith Haring's work. Finally they produced quick action drawings, this time using pen. Students found this more challenging, but they learned to leave out details and focus on the whole. Again, they engaged in critiques.

There was discussion of work by other artists such as Leonardo da Vinci to compare different kinds of imagination and inventiveness, and the project developed into printing activities.



FIGURES DESCENDING A STAIRCASE

Nicki Allen at Kings Norton Girls School in Birmingham explains:

I want to investigate new ways of empowering students to feel confident and positive about their drawing and learning; encouraging them to value all forms of drawing, not just for observation, but for thinking, designing, expressing and so on. I think it would be fair to say that the current practice in my setting gives significant emphasis to observational drawing, and although I want to broaden student experience, I would not want to do it at the expense of the high quality of these pieces. I do however want to develop a curriculum for drawing that structures learning, so that students can see that there are clear and achievable steps to improving their skills, and that observational drawing is something that can be learnt by everybody.

One project that Year 8 students have worked with in recent years explores movement and the human figure, using Futurism with its associated artists and photographers as contextual stimuli. During the past academic year I have intentionally developed this scheme to include a variety of drawing approaches and to encourage students to become more explorative as they develop work. After learning about proportion, and being introduced to work by Marcel Duchamp and Eadweard Muybridge, students were asked to produce their own work showing the human form moving. They produced observed drawings of wooden mannequins in changing positions, and tried using cut out card figures as templates, as these tasks have been successful in previous years. This time around, a small group of students took photographs during PE and dance lessons, and students the year group were encouraged to create imagery by tracing and layering the figure shapes in a variety of media. The aim was to recreate the energetic and chaotic feel of Futurism, and the resulting drawings included additional lines and details to emphasise the sense of movement.

Another new project this year was a collaborative piece inspired by Duchamp's 'Nude Descending a Staircase' series. The girls in a Year 8 class worked in small groups to create outline drawings in electrical insulating tape of figures walking up the stairs outside of the art room. The group discussed the idea of art in public spaces before the task was introduced as an installation piece. The reaction to the idea of drawing with tape and doing it on school walls, and to the finished drawings, was incredibly positive: the girls were genuinely excited about doing something so different and against the rules, and set to work with delightful enthusiasm. They were extremely motivated and all were engaged in the work, having purposeful discussions about the particular challenges of drawing with such an unusual medium. Their pride in their achievements was demonstrated by their desire to photograph the drawings on their phones and show off the work to their peers later in the day.



DRAWING TECHNIQUES

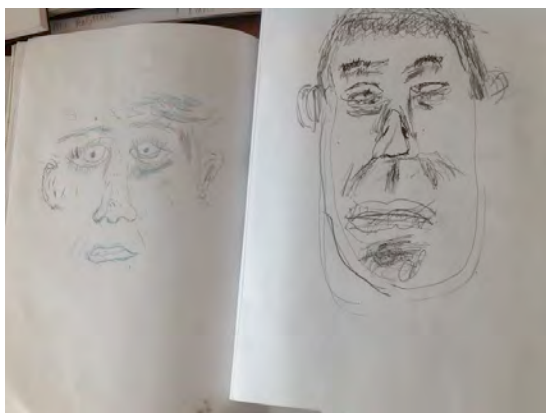
Amanda Skilton at **Seaton Burn Community College** in Northumberland reports on the impact of introducing a range of drawing techniques:

Students were introduced to alternative drawing styles and the use of different materials, such as the two pencil technique, where Year 7 students were mastering self portraits.

feeling confident came naturally, as they were not trying to compete against a teacher or copy a piece of existing artwork. Confidence developed as they explored and discovered possibilities themselves, more freely and without realising they were creating unique pieces of artwork.

Many students prefer drawing that has accurate scale, proportion and detail rather than a more abstract piece.

Year 10 students developed mark-making skills, drawing on small sections of paper. They observed close detail instead of worrying about the overall object and wondering how those marks could be used again in other drawings. The focus was on sections of the object, rather than the overall image. Drawing was used to explore, investigate and express ideas. Students experimented to achieve different qualities of line, tone and texture.



They captured the features of the face starting with the nose and then working to the eyes to the finished outer edge of the face. What they discovered was how the second line started to become a shadow and suggest a 3D effect. They noted alternative marks and the effects that they created.

Drawings were enriched with these marks, and students began to see observation skills in a completely differently way.

The value of drawing challenged the students, allowing them to be non-judgmental, expressive and responsive to different ways of working,

Blind drawings allowed them to create an abstract piece of work, however some students really disliked this approach, as they could not see the point. They thought it was unusual, simple and babyish, yet some students found it funny and enjoyable. It was interesting how some students ran with the idea, while others were apprehensive. Some cheated, partly due to fear of failure, and wanted to find out what they had drawn, instead of allowing themselves to go with it and simply express themselves with the marks.

Students find it hard to give time and value to a piece of artwork, trying to develop quality, they can lose patience, give up and want to start again.

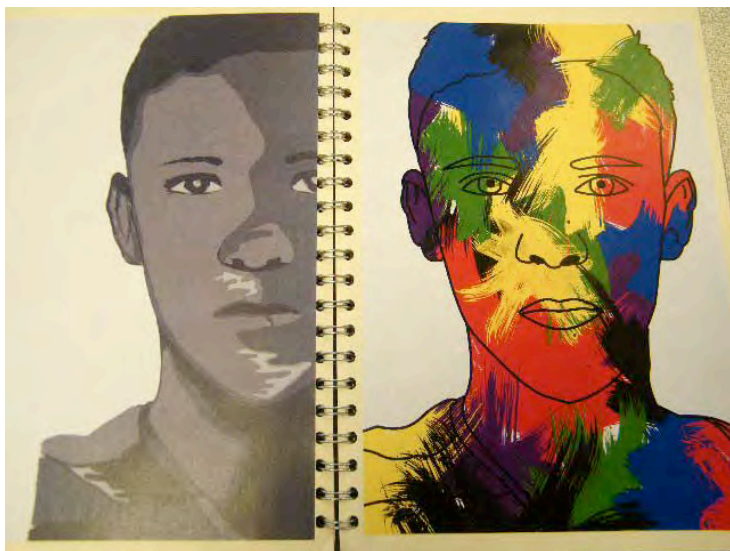
However, mastery of different drawing techniques allows them to be work more freely and helps them to develop a closer understanding of the work, together with a greater knowledge of how it can be developed.

SELF-PORTRAIT

Dan Firth-Powell at **St James's Church of England School** in **Famworth, Bolton** reflects on his pupils' use of drawing that combines manual and digital techniques.



At GCSE level, pupils record and draw in many different ways, digitally, as well as more traditionally. They draw to develop ideas, explore, document, record intentions, plan, think and explain. They all use sketchbooks and are familiar with the process of documenting their work. Pupils vary in confidence levels, with some fluctuating, depending on the stage of the project or the specific activity. Some pupils prefer drawing digitally, basing the computer work around pencil or pen sketches. Some pupils see drawing as a purely traditional way of working. This depends a lot on their ICT skills and, in many cases, their other option subjects. Pupils who take an ICT subject in combination with art tend to prefer digital drawing work.



Pupils cover a wide range of projects including 'Self Image' and 'The Everyday,' themes that are usually taken from past exam papers. In each project, initial drawing studies in sketchbooks can take the form of written and mind-map type drawings.

These are then developed in more depth, sometimes using photography as an early recording process. Pupils are all expected to include evidence of drawing in their portfolio, either working from life or photographs.

SELF-PORTRAITS



Laura Cornwell at Selston Arts and Community College on the Nottinghamshire - Derbyshire border worked with Year 8 students on a self-portrait project. *Students were given a large variety of materials to use on a variety of*



papers, encouraged to experiment and draw in lots of different ways – timed, blind, left handed, continuous line, ten minute, twenty minute, two minute drawings. The emphasis was on looking for shadows, outlines, light and dark – and

anything in between. The use of photographic reference enabled students to present themselves in a variety of ways and prompted large-scale drawings. The response from the students was positive and confident.



TEA: a programme initiated by The Campaign for Drawing in collaboration with NSEAD and NADFAS

SELF-PORTRAITS

Mark Bradfield-Smith at St Margarets Church of England High School in Liverpool used self-portraits to engage teenage boys with drawing, re-think their perception that they could not draw, and develop their confidence.

Photographs were used as the stimulus, then drawing developed into gradual abstraction. I had never worked using a grid system before, however, I encouraged the boys to fold their paper into eight separate sections, as well as their photo, and use the creases as guides to getting the correct proportions. This worked well, able students did not need to do this, whereas boys who would normally find proportion difficult, found this useful and gained some striking results. They were engaged and supported in drawing in a more experimental and abstract way, paintbrushes were masking taped to the end of bamboo sticks. Boys were actively encouraged to rethink what drawing is, that it can be layered and done in different ways, not always just with a pencil.

Pupils responded well to the drawing activities, they liked the way that their own image was changed and adapted. They were able to engage in portraiture and personal identity more readily, as they were less self-conscious about how they appeared. Boys were interested in looking at the work of others, in particular the work of Giacometti.

Students valued what they produced, and were happy with their success. Supposedly more able pupils found it difficult to work with abstraction, whereas others excelled when the level of abstraction was increased, and achieved fantastic results.



SELF-PORTRAITS

Nicki Allen at Kings Norton Girls School in Birmingham states:

For me, drawing is an extremely pleasurable activity which allows me to switch off and focus intently at the same time. Even if I am not completely satisfied with the result, the activity itself is incredibly rewarding and even exhausting in an agreeable way.

Observational drawing has traditionally been central to the curriculum across all key stages. It is used as a foundation through which students can explore ideas and techniques. They are encouraged to use it as an investigatory tool to trial developments for their work, particularly at GCSE and A-level. At Key Stage 3, we aim to give students experience with a wide range of media and techniques, and observational drawing is included within most projects. In year 7, students follow a scheme of work exploring self-portraiture and self-image. This usually starts with a pencil self-portrait using a mirror to observe facial features. A significant amount of time is spent learning about facial proportion, and this raises the standards noticeably from the outset. Success

criteria require the girls to draw sensitively, not pressing too hard, and including carefully observed detail where they can.

They are also shown how and where to add tone, although they tend to do this rather tentatively. Some are worried about ruining their drawings, making them messy and too dark, and they almost find it hard to see where the shadows are. This is perhaps a good example of how learning to draw is akin to learning to see – some students find it difficult to think of the shading they are asked to apply under the chin as shadow, and instead see it as a beard.

Nonetheless, these drawings are generally enjoyed by the students and provide a good foundation on which to build. The theme is further explored in a variety of ways, and other drawing strategies have been introduced, such as a continuous line drawing portrait in biro. The biggest challenge here for most of the students is being brave enough not to worry about making mistakes. In my experience, it is often the most able students who find this task hard, and in some cases will sketch in the lines first, or draw with the biro but with broken, sketchy lines.



BLEACHED OUT

Lucy Rule and **Kris Olsen** found that boys at **Mortimer Community College** in South Shields who showed great skill in art / design at Key Stage 3 lost interest at Key Stage 4.

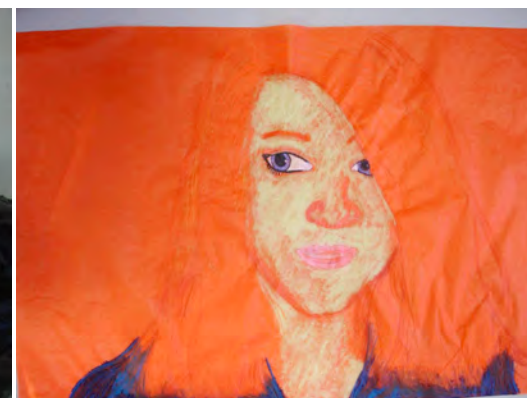
Teachers wondered if this was related to the materials and stimuli they provide for them. A project with 15 year olds showed how using unfamiliar materials can re-awaken the excitement and challenge of drawing.

Students used bleach to create a self-portrait. They responded well to the immediacy of the medium. Working quickly, results were exciting, and less discouraging when students were not happy with the outcome. It prompted a number of responses to select from in a shorter time.

Teachers report that students were less precious with their work and more experimental. They had no preconception of what a final bleach drawing should look like. They thought the activity was fun. All students met their target grades on this task, so motivation was improved. They learned to push boundaries and work quickly.

Lucy and Kris say: *We enjoyed the speed at which students worked, and were pleased to see confidence levels improve. It was evident that some students need to have a preconceived idea of what a final piece should look like. They were also keen to share work with others, and discuss outcomes.*

We plan to repeat similar experiments with materials with KS3, with Year 10 students as student mentors. We will continue to consider the stimuli and materials we use, to find out if a greater choice of materials and stimuli improves the quality of the results. We want to explore how students engage with art / design both inside and outside the classroom, and need to consider what activities will motivate and engage students for homework.



NATURAL FORM

The natural world of plants and animals is a fascinating source of visual stimulus for students. Living plants, flowers, stones, pebbles, twigs, seeds, skeletons, skulls and bones are studied by students to help them explore ideas such as structure, pattern and texture.

First hand experience of natural form is more powerful, but many students also choose to start from photographic reference, either photographs they have taken themselves or images found on the Internet.

Drawing from natural objects that students can touch and handle, experiencing their form and weight, feeling the texture of a leaf or studying the pattern on a feather, are very different activities from looking at an image on a computer screen, and provide a greater range of sense experience on which the student can build.

Experiencing natural form on field trips or visits to museums creates a different context, requires different approaches to drawing and brings into play a range of skills – speed-drawing and annotated sketches, for instance, are very useful here.

In the studio, rough notes made on site can be used as reference for more developed work in art or design. Drawing can contribute to the development process and might – or might not – be part of the completed work.



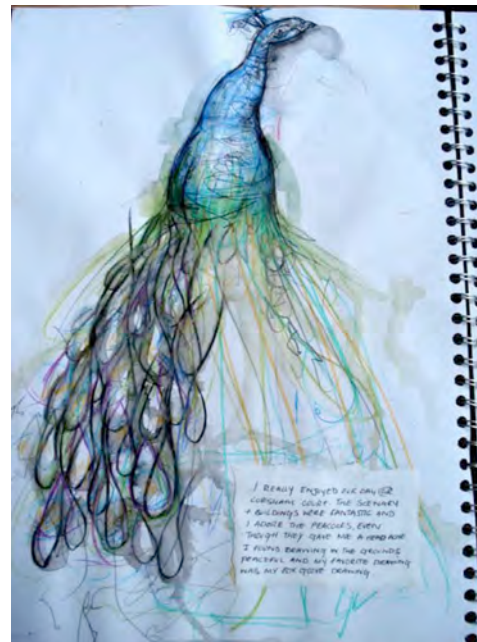
Image: Matravers School

NATURE'S FORMS

Julie Bush, an art teacher at **Hardenhuish School** in Chippenham, runs an art enrichment course to bridge the gap between sixth form and university. She explains: *Art should be woven into the fabric of students' lives and not just seen as an activity to be done merely within the classroom, with an exam qualification as the final outcome. I felt that the students needed to get out and see with their own eyes what art looks like in the world of work and the wider community. I wanted to give my students the opportunity of speaking to artists about their work and to understand the ongoing processes involved in learning and making art. My aim was to show them a richer environment beyond school and to widen their specialist knowledge, skills and understanding. The development of drawing was a keystone to this project. My objective was to allow the students the opportunity to draw from life in the grounds of Corsham Court and to gather studies in their sketchbook, which they could develop into the medium of ceramics. The theme for the project was 'Nature's Forms.'* I wanted to empower my students by giving them firsthand experience so they would be able to communicate effectively through drawing, and give them a stimulus to respond to, to give them something to say.

Initially they were bombarded with a variety of stimuli. How were they going to interpret what they could see? On returning to the studio, they started to order their ideas and make decisions about what they wanted to communicate through their drawings. Their drawings were very inventive, and they started to make decisions about what would then actually work with the medium of clay. Their designs for their final pieces helped them find solutions which were practical. So, from their original, extravagant, fanciful ideas they were able to make drawings that had a purpose, so they could see how it would work in practice. An important factor with the design drawings has been the opportunity to make mistakes. These working drawings have given the students the opportunities to identify possible difficulties ahead when working in 3D. Through making mistakes they could identify their failures to enable them to make more successful outcomes.

The activities were drawing from direct observation from plants, foxgloves, peacocks and architectural features in the grounds of Corsham Court for students to understand their subject matter and analyse in depth. Then they researched the work of artists and made studies of their work in a variety of drawing media such as pencil, biro, pastel and inks. They sketched out initial ideas from imagination, with reference to their studies and photos. Then they formalised their ideas, translating the sketches into working designs, transposing ideas from 2D to 3D, analysing and evaluating their drawings, then developing them to address the possibilities and limitations of the medium of clay. They developed a formal vocabulary to express themselves through considering line, tone, shape, form, weight of line, pressure and energy of the mark.

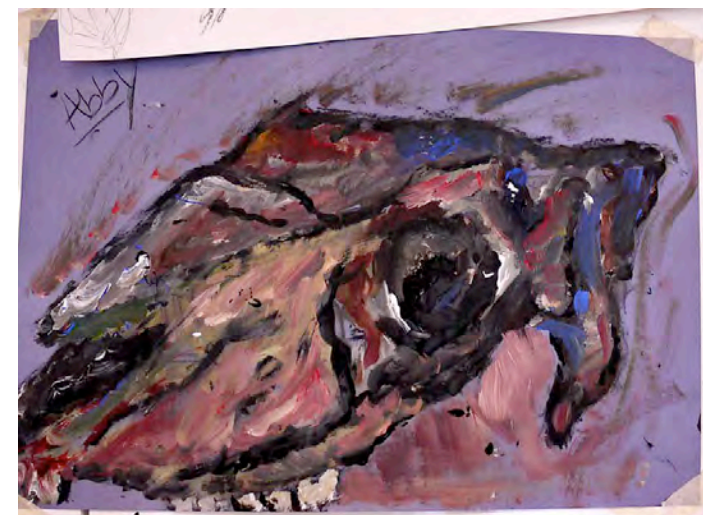


MUSEUM VISITS

Richard Hay at The Duchess's Community High School in Alnwick, used visits to the Great North Museum, Hancock, and other museums to improve students' drawing and thinking skills, and their use of sketchbooks, by creating focused drawing tasks and workshops.

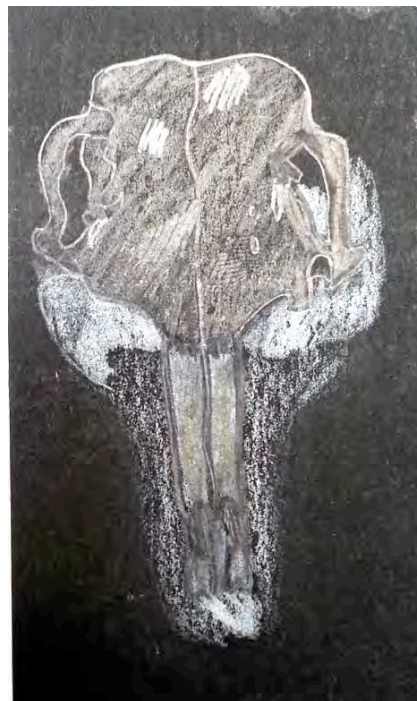
There was so much potential for inspiring drawing in a venue containing natural history, contemporary world cultures and ancient to modern civilisations, offering a snapshot of the world. I wanted students from younger year groups to see the confidence that older students had working fast and on a larger scale in both observational and expressive forms. The older student's skills would be shared with the younger students, and all students' confidence would benefit from this. It would also prove interesting for comparison later on to compare the impact of the visit on all the students' sketchbooks.

The GNM Learning Officer introduced the collection, and teaching staff discussed the learning objectives, as well as how the work would fit into students' projects back at school. The handling collection was of taxidermy ranging from small to medium size mammals and birds, skeletons and bones including a crocodile skull, as well as a variety of shells and cones. It provided a wide range of drawing challenges and the museum offered a wide range of environments. Students worked quickly, observing intently, then shared their work and positively critiqued drawings, providing a firm opportunity to learn from others and to reinforce their drawing language.



DRAWING ADVENTURE

Louise Wisdom reports that Year 8 students at **Wilmington Grammar School for Boys** were inspired by Leonardo da Vinci's drawings. Drawing from observation and experimenting with media, they created imaginative interpretations of skulls, bones and shells. They learned to observe and record more confidently, and are now more adventurous, able to take risks with materials and techniques.



TEA: a programme initiated by The Campaign for Drawing in collaboration with NSEAD and NADFAS

FIELD TRIP TO BOROUGH MARKET

Katie Hudson took year 10 graphics students at **Beacon Community College** in Crowborough on a field trip to Borough Market in London. *I hoped that students would develop their ability to capture a moment or impression, as much of the work in the classroom is based on static direct observation. Students were asked to immerse themselves in the experience, and tasked to record the sense of location and variety of subject matter.*

In the classroom environment students are familiar with the routine of the school day and the lesson structure, and this provides an element of safety, so students feel calm and secure. They are aware of the three-part lesson structure, and this sets their expectations for what will happen. They are also conscious of school expectations for behaviour, effort and quality of work.

On the field trip, students were in an unfamiliar and hectic environment. Their physiological and safety needs were met, but the reassuring routine of the classroom was taken away. They were expected to manage their time and were not scaffolded in a normal lesson structure. They had to deal with a loss of boundaries. Students have a strong sense of belonging in the classroom situation allowing the possibility of risk taking and failure. Although they still belonged in their group, they were in a minority on the trip, as their activity was juxtaposed with the accepted activities taking place at the market. On reflection, this lack of belonging will have greatly reduced the capabilities of the students to produce work that matches their abilities. Feeling like the

outsider in a situation will immediately make an impact on their self-esteem and confidence.

At the market, pupils had much expected of them in terms of time pressure, selection of subject matter, difficulties of working without the usual classroom equipment such as chairs and tables, with many questionnaires noting the difficulties they experienced, including how difficult students found it to stand whilst working. Most students stuck to the safe and familiar media of pencil, or occasionally pen, but both of these were quite static media and restricted their ability to capture the atmosphere of the location. Students' commented:

'I learnt that if you are to draw on location you are able to get a feel of the surroundings'... 'That it is good to go outside and experience art close up'... 'It is difficult to draw on the spot and takes time to complete drawings successfully.'... 'It was challenging trying to find something to draw, where to draw it and finally drawing it. Disappointing that I didn't get to draw the market as a whole landscape'... 'How hard it is to complete a detailed sketch in a short amount of time in amongst lots of people'... 'It is definitely more challenging, and harder to get into, but once settled in a location for drawing I found it a bit easier (I don't know why).'

It was noticeable that pupils tended not to have the confidence to capture a moment, and on reflection, this is not something they have ever been taught to do. They would benefit from more specific preparation, a more focused brief, varied outcome models available to them on the day and a series of specific timed tasks with success criteria.



TEA: a programme initiated by The Campaign for Drawing in collaboration with NSEAD and NADFAS

ASK THE STUDENTS

Carl Jeavons tried to find out how students perceive drawing at **Wakefield Girls' High School**, where teachers see it as an activity that underpins the work of the art and design department. A selection of comments gives a flavour of students' views. The images provide a glimpse of different kinds of drawings and show students engaged in a timed test.

What does drawing mean?

'Drawing means to express your feelings through art and by creating something on a piece of paper that may lead to something extraordinary. It's fun and exciting.'

Why do we draw?

'To create a lasting impression, emotion or feeling without using words or instructions' ... 'We draw to show different expressions and to show an interpretation of an object or surroundings'... 'We draw because it makes us feel happy when we see a piece of art at the end. It lets our mind loose as we can draw whatever we want to' 'We draw so we can show our ideas and imagination. Also we can analyse things using drawings also we can explain things and understand things and you can use it for all types of subjects' ... 'To learn different skills and to be creative, as in most other lessons you are less creative and use the left side of your brain.'

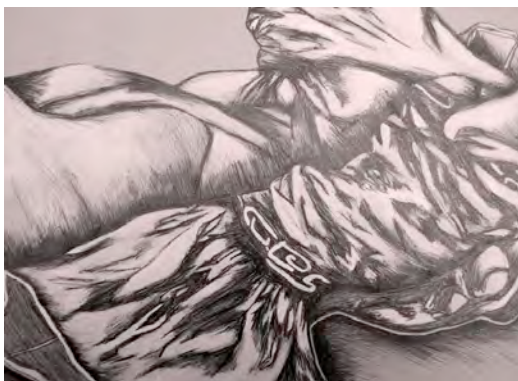
During an art lesson, what is the purpose of drawing?

'It is to show everyone in the class draws differently, as everybody draws an object or picture differently. Also to show how good you are'... 'When we are drawing in art, we do it because we want to make a design of a thing and we do it because it helps us to use different skills, such as colour schemes, shading tone and sketching. It helps us develop skills, which we might want to further use' ... 'To let your imagination go wild when you put your pencil to paper. To create a masterpiece or just something small' ... 'The purpose of drawing is to let your mind relax and let your creative juices flow out. Art teaches you how to create a piece of work through creativity.'

What makes drawing successful?

'By using tone, depth, texture and getting it in the right perspective and proportion' ... 'I don't think a drawing can be classed as successful or unsuccessful – it can mean different things or be a different thing in everyone who looks at it.'

Carl comments: Most students thought that creation was at the heart of the meaning of drawing. Closely behind this was exploring and expressing, then, representing and recording. Their responses reveal that students really enjoy drawing, are inquisitive about it, and understand the importance of achieving success. The challenge now is to build on this, and to use drawing more effectively in teaching and learning.



EXAMINING SKETCHBOOKS

As a new head of art at **Ilfracombe Arts College** in Devon, **Karen Wicks** tried to find out more about the use of drawing in the department by examining sketchbooks. She wanted to understand how drawing was approached, and to what extent it led to development of a final piece.



In Year 7 sketchbooks there was evidence of drawing used for mark making (texture), recording from observation (still life) and planning. There were also examples of drawing for gathering information on proportion. Media used for these studies was primarily pencil, with some use of pen and pencil crayon. The type of drawing in all cases was representational, and scale was similar. Pupils appeared to have been asked to record from a stimulus using a linear approach. There was no reference in any of the sketchbooks to other formal elements such as space, form and pattern.

Sketchbooks in Year 8 seemed to follow a similar format, with a starting point of an observational test common to all year groups, as these appeared in Year

7 and 9 sketchbooks too. The first test was from a still life of plant pots, the second from a chocolate bar wrapper, and the third from a plate of biscuits. I was told that these tests happened once a term, and every class worked from the same stimulus across all three year groups. This piece of work provided a level for their data entry point that term. The focus was on observation and accuracy, and the media used was pencil. Other evidence of drawing activities in Year 8 sketchbooks included generating ideas for a pattern using animal shapes, and recording from the work of Banksy. The type of drawing done was representational and focused on correct recording of symbols and shape from various sources. There was limited evidence of drawing being used to create a design. Again, media was primarily pencil and pencil crayon.

Year 9 sketchbooks contained less work, mainly unassociated tasks. There were some continuous line figure drawings. The main impression was a lack of confidence in mark making and a reluctance to own the page.

Year 10 sketchbooks showed most confidence in using a cut and paste method of presenting images about artists' work. There was no evidence of sketching being used to develop ideas on composition, and little experimentation with a range of drawing media. Media were limited to pencil, oil pastel and ink. Portfolios had no examples of larger scale drawings.

Through doing an audit of the sketchbooks in Key Stage 3 it appeared that the way drawing was used:

- *Emphasised drawing from observation to record information.*
- *Limited the scale at which pupils made marks.*
- *Limited the media which pupils associated with drawing.*
- *Made drawing a one-off task for pupils and not a continuous activity.*
- *Emphasised accuracy as the measure of competence for assessment.*
- *Did not foster confidence in pupils to make a mark.*
- *Did not encourage pupils to draw in their own time.*
- *Did not encourage pupils recognise that drawing is a transferable skill.*

Karen's first initiative to establish a common framework for learning through drawing was to engage students, staff and parents in *The Big Draw*, to experience more unusual mark making activities. The challenge would then be how to build upon the momentum this created ... watch this space!

DRAWING FOR PURPOSE

Heather Leach is head of the Expressive and Performing Arts Faculty at **Matravers School**, Westbury. She reports: *Students love drawing in its many forms. We don't get the 'drawing is too hard' comment. They really want to learn how to draw properly. Drawing features as a central part of all the schemes of work and drawing skills are actively taught. Our students are very skills centred, and they want to do things well. We have had to show that we can teach sound observational skills, and then we have been able to use much more experimental drawing processes effectively. We now use sketchbooks extensively in key stages 4 and 5 and have just introduced them at key stage 3.*

Some of our students are really willing to run with an idea and explore it through as many means as possible. They have taken drawing to new areas for us and have revitalised all our thinking and ways of working. They are truly independent learners and reflective in the way they progress through a topic, evident in Julia's AS Work (illustrations). Her final unit was based on links with biology studies. Following a trip to the Natural History Museum, she produced a museum of outcomes – sketchbooks, collections, mixed media pieces, all based on line. Initial sketchbook drawings were used as the springboard for more extensive drawings and then developed into sculptural forms. She wanted to have her work end up like exhibits in a museum.

We look at artists' work constantly to address assessment objective 2, and this has allowed students to experience much more mixed media work, as well as demonstrate the use of drawings in professional work. Julia's work has had an influence on GCSE art students, such as one who used similar sketchbook experiments, and then produced lengths of photographic screen prints. We undertake a variety of print techniques that develop from drawings; or we look at the different printing techniques that are possible, such as lino, etching, collagraphs, monoprints and dry point to explore drawing. These processes are very popular, and can lead some of our weaker artists into undertaking sustained drawing activities.



OBJECTS

Artists, craftspeople and designers have always found a rich source of reference in the world around them. Using drawing to get to grips with objects they come across every day provides students with opportunities to look again at their surroundings and to see anew those things they take for granted. It might be equipment in the art studio, domestic utensils on a kitchen table, knotted fabric or objects in a museum display – they all have a particular fascination related to form or function.

Observational drawing is used as a discipline to develop skills of looking and seeing, analysis and interpretation. Students create marks that approximate to their sense experience to understand ideas such as form and space, and the relationships between them. The quiet concentration that drawing imposes requires students to see things afresh and invest them with new meaning.

Drawings developed in this way can help the student build up a visual memory and provide inspiration for further study. Students might start with figurative drawing then work through stylisation to further abstraction.

Experimentation with different tools and materials, with changes of scale and viewpoint help to develop skills of perception, analysis and interpretation. Ideas can be extracted, manipulated and transformed to suggest abstract qualities, or to create a metaphor, thus forming new meanings.

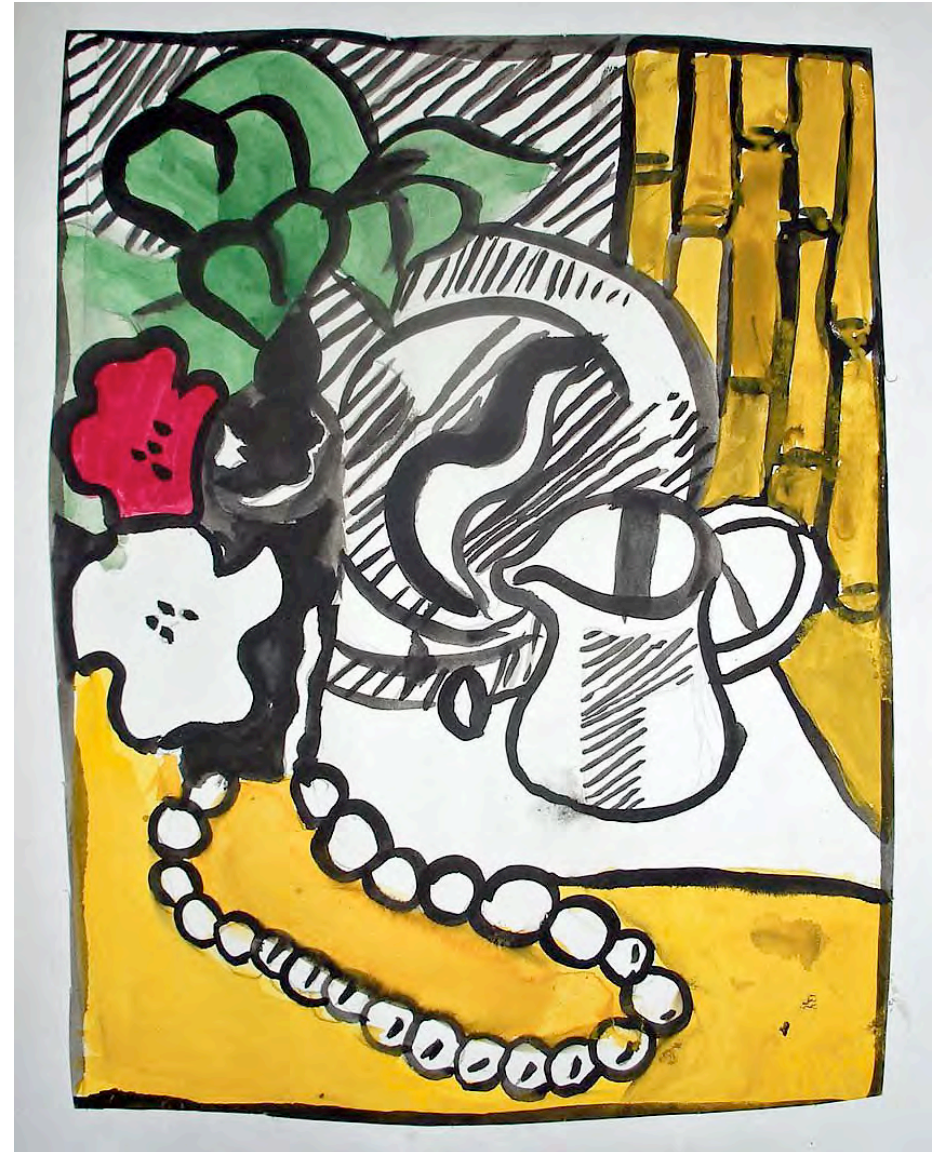


Image: Plymstock School

THE STUDIO

Jane McDonald at St Helen and St Katharine's School in Abingdon, reports that Year 12 students were asked to use studio time and preparation time (4.5 hours per week) to complete the set project, *The Studio*, using drawing as the starting point. They were set a series of practical and written tasks, some were under teacher supervision, some were worked independently.

- Complete an A1 drawing in charcoal / gouache / newspaper based on 'The Studio' (every student found her own method of working for this).
- Make a photographic response to your own personal encounter, with reference to artists who will be showing their work at the National Gallery in the forthcoming exhibition 'Seduced by Art.' Look at the work of Tom Hunter, Thomas Struth, Ori Gersht, Beale Gutschow.
- Put together a 4-page spread on your response to an artist whose work is in the Prado Gallery in Madrid (visit arranged for September) emphasising your own personal interest, such as figure painting.
- Make postcard responses, encountering an artist's work in the style of Ruth Claxton.
- Try a technique in 2D or 3D that you have not used before – use the iPad for drawing and make a fused glass piece.
- Attend an afternoon session at the Ashmolean Print Room, looking in detail at selected drawings by John Ruskin and John Piper, comparing their uses of line, tone, form, composition, colour and pattern.
- Make a Prezi presentation bringing together all the visual research.

Jane comments: Students relished the opportunity to work independently and some spent a great deal of their own time in the art rooms working on drawing activities. They enjoyed having the freedom to work within their own time frames. The drawing tasks were much more varied than I had expected, and extended to become finished pieces in their own right, rather than initial starting points. The extension into iPad drawing gave students a very different type of drawing activity and the drawings were more about the context of the room and people working, rather than objects. Photography was also used, then drawn on top of and developed. There were group crits and each student had a written record of what she might go on to develop next. Students learned that they were able to direct their own work for an extended time on a drawing that reflected their way of working through trial and error.



DRAWING IN AN ART GALLERY

Patricia Brown at John Ogilvie High School in Hamilton, near Glasgow, describes a project with S2 pupils (13-14 year olds). Their brief for a competition to design a curriculum banner for one of the departments in the school – Art and Design, Physics, Chemistry, Music, Religious and Moral Education – stated:

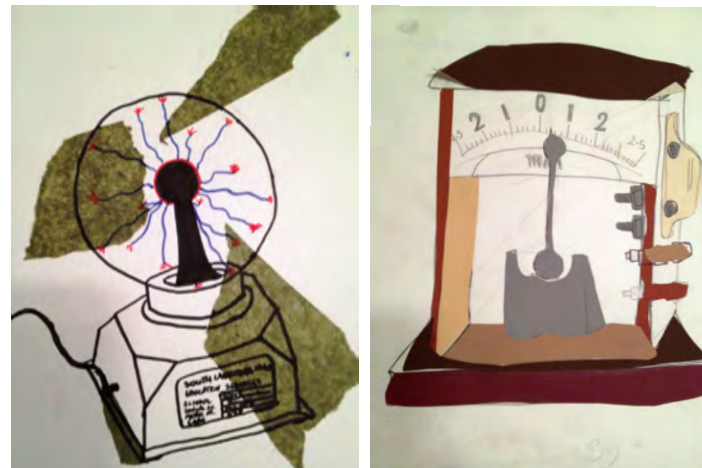
The banner should represent key aspects of the subject and be bright and colourful. To give a sense of corporate identity, the size and the lettering on all the banners will be the same. Lettering will be in a uniform font running vertically down either the left or right hand side of each banner. Banners will be digitally printed so digital files should be saved as jpegs and suitable for printing to the agreed size of 2'x 6.' Pupils will work in teams. Submissions will be presented by the design teams to the departmental clients, who will chose the winning design. Winning designs will be professionally printed and used on various occasions in the school, for example parents' evenings and career events.

Pupils visited Kelvingrove Museum and Art Gallery to kick-start the project. Pupils were split into five groups, with each group rotating round four different workshops run by gallery education staff.



In workshop 1, pupils worked with torn or cut paper to create a collage / drawing of animals in the gallery to focus on shapes, colour and texture.

In workshop 2, pupils were asked to respond to still life paintings in the gallery and create an imaginary still life using a variety of chalks, coloured paper, textured paper and magazine images.



In workshop 3 pupils looked closely at paintings. They described an art work in enough detail to allow their partner, who had their back to the work, to draw it from their description. In workshop 4, they made annotated sketches using china markers on acetate sheets. Collaborative drawings allowed pupils who were less confident to contribute to a group drawing, thus building confidence.

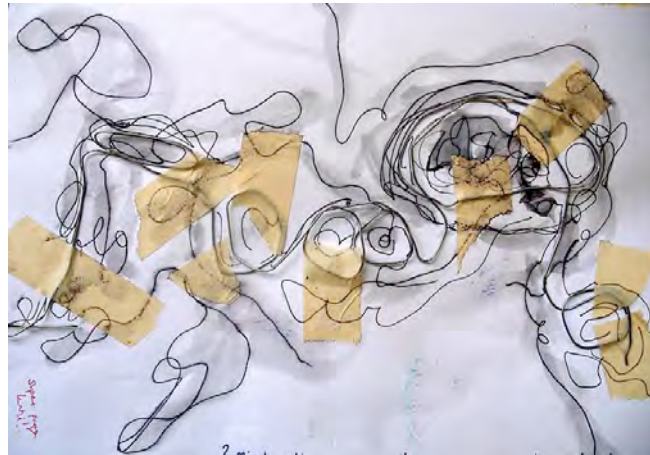


VARIATIONS

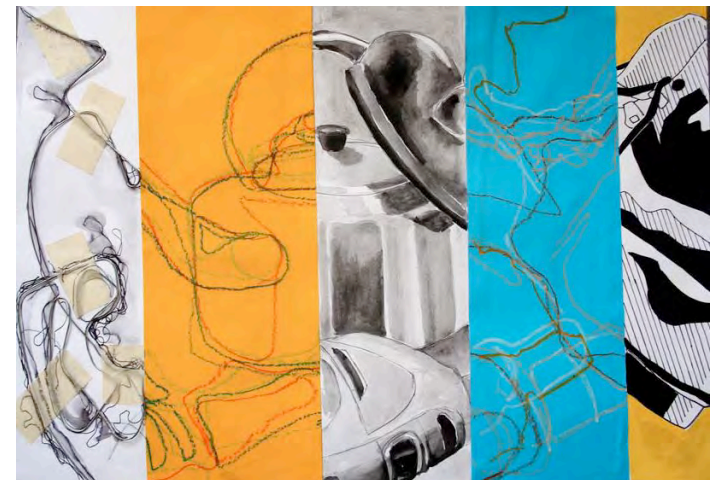


Oliver Hurd Thomas at Plymstock School in Plymouth explains: *We begin with shape, proportion, symmetry, looking for ways to break down objects into smaller units. We work from a mixture of still life objects, and tend to simplify, using rectangles, circles and triangles.*

We then extend into the concept of depth, and the illusion of three dimensional form, employing drawings of cones, spheres and the like.



This gives a form of visual scaffolding within which students' confidence can grow, before introducing the techniques of tonal variation, and it is gratifying for me to feel some of their early anxiety fall away.



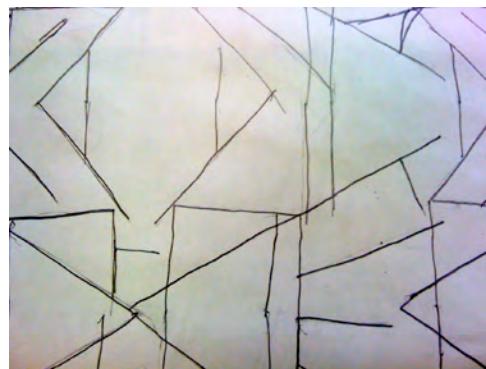
CHAIRS CHECKLIST

Jill Piddock teaches at **Ashington High School Sports College** in Northumberland. She focused on the use of drawing in Year 9. *Students' perceptions were that to be 'good' at art, they have to be able to draw realistically with a pencil. Most are still developing skills and are not very resilient when they perceive a drawing to 'go wrong' or 'fail.'* Generally, they are resistant to experimenting, and do not value mark-making and recording other than in pencil. They see drawing as copying, and have not considered the purpose or the ways in which they approach drawing. I hoped drawing exercises would start them thinking 'what is the drawing for?' Students began with some warm-up observational drawing exercises in their sketchbooks, looking at two old wooden school chairs hung together from the roof space to explore 'viewpoints'. Students were encouraged to view each other's drawings to see the variety of approaches, and to share ideas. Some raised concerns about copying, but were assured that in art lessons this is not a problem. As lessons progressed, they became more confident about having a look at each other's work in progress.

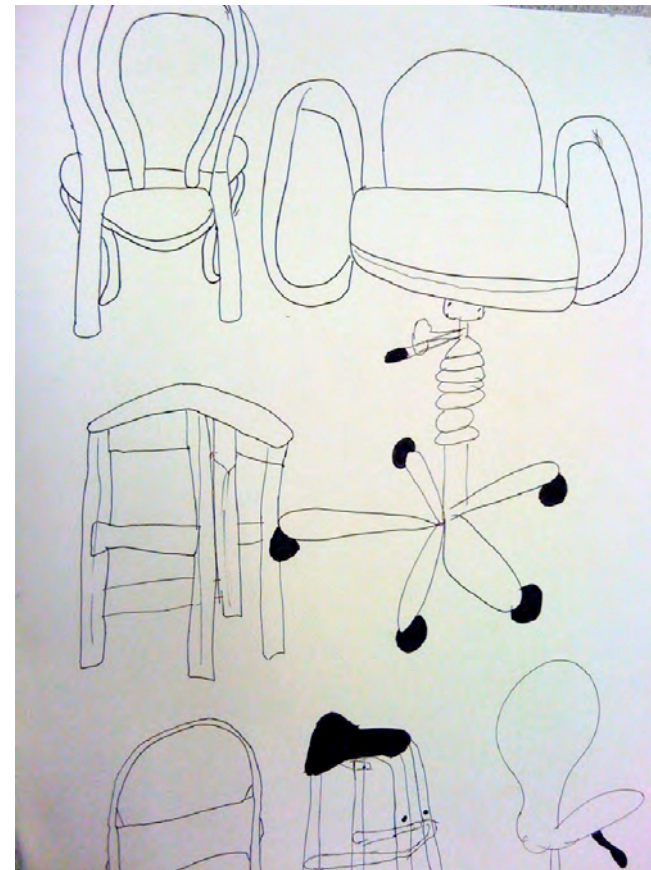


1 Continuous line drawing, causing much consternation and cries of 'it's failed', and 'I can't do it.' Then, drawing blind, a wrong hand drawing, a drawing from memory and a drawing concentrating on the negative spaces. Without exception, all the drawings were quite tentative and small. Students did not rate them as 'proper drawings'.

2 Students were encouraged to look at the structure of the chairs, and using a ruler and a biro, draw bold lines to emphasise outlines and to also extend the lines off the page. Outcomes differed, some were still drawing quite small, some trying to draw details, while others became adventurous and produced quite abstract outcomes.



3 Students were introduced to drawing with masking tape, using their ruler drawing as a starting point. They all enjoyed this, and there was more animation and enthusiasm for this, despite their not having done this before. They did not see this as drawing.



4 Using media of their choice, they added pattern and colour to the negative spaces, then peeled off the masking tape. They produced imaginative responses and became more adventurous with media combinations. Interestingly no one said 'I can't do it' and engagement levels were high. The students looked at each other's work in progress and started to modify and refine processes.

5 Students were asked to choose a section from their straight line drawings, using a viewfinder, which they thought was intriguing. They were encouraged to find an area that looked least like a chair.

Once selected, they could draw or trace, repeating several times to make a new composition. Decisions about how to develop this drawing were left to the individual. Those who had explored media embraced this and were quite adventurous.

6 For those who had completed all tasks, I set up a variety of chairs and stools on tables and asked for simple line drawings in pen, any viewpoint. They looked at some drawings by Michael Craig Martin as a stimulus. Drawings were confident.

FORMS IN SPACE

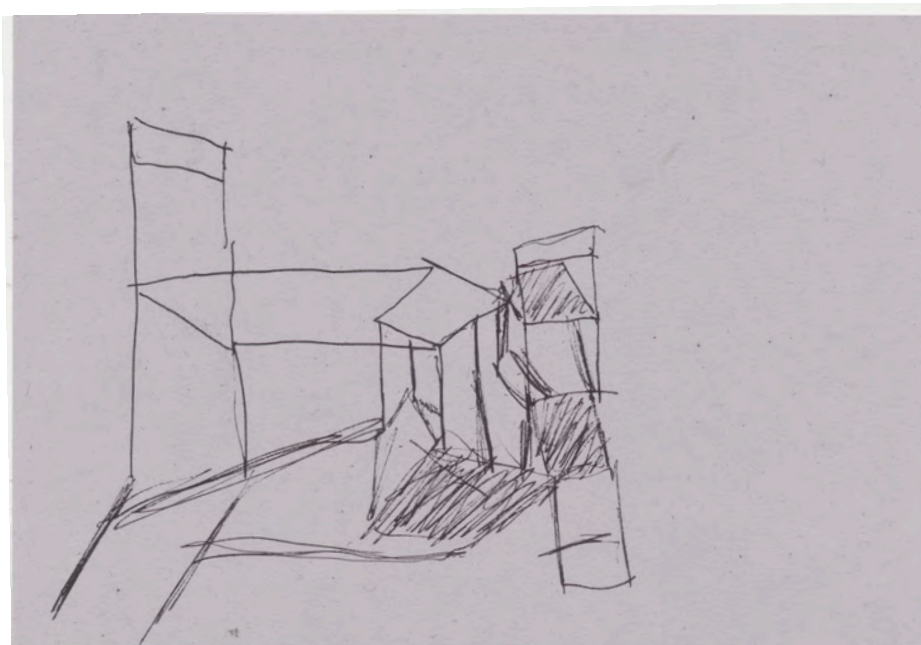
Elinor Brass explains: *It is now almost a year since the Gerald Moore Gallery opened at **Eltham College** in South London, which showcases contemporary and modern art exhibitions and provides cross-curricular learning opportunities for both Eltham pupils and children who attend other schools in the local community. As Director of the Gallery, Head of Art and also a teacher of art, I consider the programming of the exhibitions in the gallery in relation to learning.*

The school commissioned an installation by sculptor Laurence Kavanagh, entitled 'April,' based on 'La Jalousie' (Jealousy), the 1957 novel by Alain Robbe-Grillet.

Year 10 artists used the work to draw from whilst in the gallery space. They first wrote words in response to the work, then worked in an experimental way to draw the dramatic shapes and shadows of the piece a number of times.

They took photos back in the classroom and developed images that were much more expressive, using ink and resist.

They also took their drawings into printmaking, creating interesting and atmospheric prints. Alongside many practical responses, the students were expected to review the exhibition and research Laurence's artistic practice.



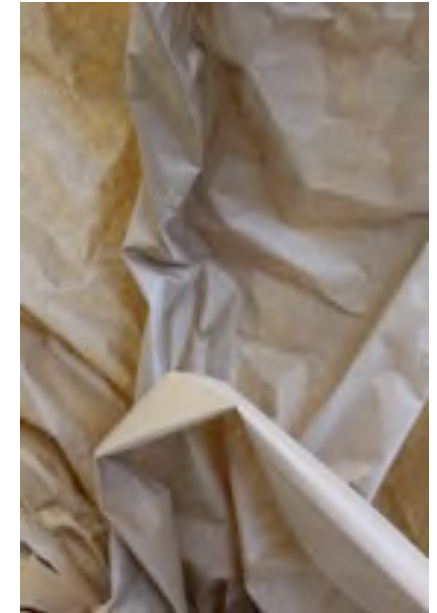
THE KNOT

Laura Cornwell at **Selston Arts and Community College** on the north Nottinghamshire / Derbyshire border works with students aged between 12 and 15 in BTEC Art and Design and GCSE Art courses. She offers a broad experience of materials, techniques, processes and approaches. Initially, she found that students lacked confidence and felt they could not draw – they did not see the point. She wanted to teach them how to look.

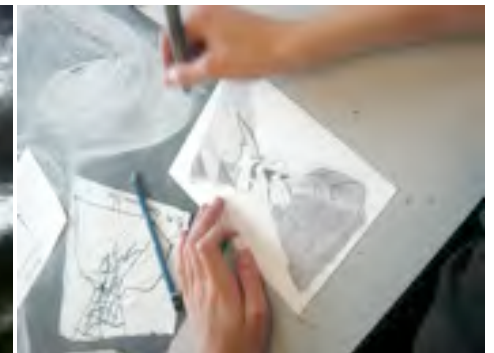
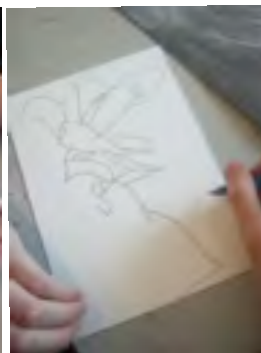


Getting a student to look in detail at what they are drawing seemed to me to be the most challenging part of teaching observational drawing. I had seen the knot sculpture made at a school I had visited during my training year, and had thought what an interesting form it had created. Students were given a large range of materials (chalk, biro, ink, stick and graphite, masking tape) to use on a variety of papers, to experiment and draw in lots of different ways: timed, blind, left handed, continuous line, ten-minute, twenty-minute and two-minute drawings. The emphasis was on looking all the time, looking for creases, shadows, outlines, light and dark – and anything in between. Students then were asked to complete large gestural drawings.

Over a period of five lessons, students completed a range of drawings from small and accurately considered, to large and atmospheric. The impact on the confidence level of the students was immense. Giving them a brand new object of large proportions and unusual appearance meant they had to really look closely to get to know it.



Student participation was high, everyone engaged in learning and on task during this series of lessons. I compare this introduction to how I taught it last year – still life objects in the middle of the table, staged, tight and somewhat boring. This quick-paced, energetic and ambitious series of lessons seemed worlds away! Students became more involved as the week went on, being more confident to choose materials and take longer on sketches, to use a variety of mixed media approaches and more able to talk about their successes and areas for improvement – factored into the lessons was always time to reflect as a class on what they had achieved.



DRAWING EXERCISES

Jill Piddock at Ashington High School Sports College in Northumberland aims to make drawing the key to stimulate different ways to observe, think, create and develop ideas, and to make it fundamental at Key Stage 4.

I started with Year 9 by asking students to think of words to describe lines and marks. They came up with straight, wavy, zig zag, broken, curvy, and with more prompting, were able to think of qualities like heavy, light, quiet, bold, soft and loud. Using large pieces of paper and working as a group, they explored ways of representing the descriptions they came up with, experimenting with pencils, pens, markers and biros. Each subsequent lesson began with a starter of 'draw a quiet curvy line' or 'draw a loud angry line' on scraps of paper. Students began to make connections between what they wanted to show and how they used their media.

The next step was fun mark-making – drawing using feet, mouths, pens taped on sticks and drawing objects in the art room, students became more expressive and less self-conscious. The next step was to begin to take a little more control over lines, and start to observe more closely. I chose small objects which were not familiar, and would mean students had to really look at the shapes to draw them, for example: earrings, picture hooks, curtain hooks and screws. At first, students drew on small pieces of paper, not intimidating, using quiet lines and loud lines, different hands and blind.

Confidence developed, as it was understood that each person would have a different result, and

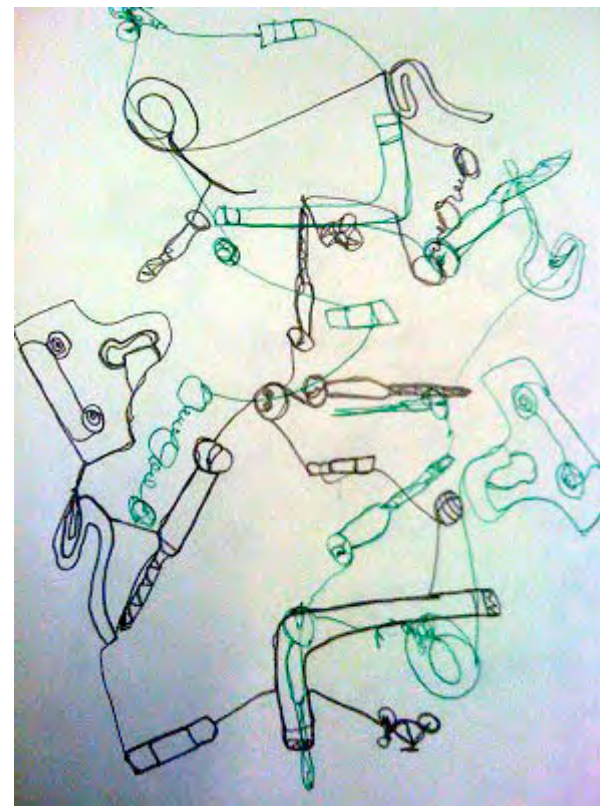


there would be no right or wrong outcome, so students were keen for the next exercise. They were beginning to understand the value of looking closely at shapes, outlines and the type of line to use. This time they had to draw all the objects in front of them with a continuous line, connecting each drawing, and being aware of the position of each in relation to another. This was a more difficult concept, so I drew an example on the whiteboard looking at objects on my desk. Students used pencil for the first drawings, then they repeated the exercise with pen, turning their paper around, so the start was in a different position.

Students learned that there are different approaches to drawing. They had to choose the sort of line they would use, and congratulated themselves on the blind drawings, which often showed more accurate shapes than the drawings when they could look. We tackled negative space and how patterns could be developed from these drawings. Students were initially sceptical about

this way of drawing, especially as they had just completed very formal drawing tasks, but found the exercises fun.

This approach to drawing has allowed a more developmental scheme of work to evolve. The drawings have become starting points as well as pieces of work in their own right. Outcomes from these lessons have since become the basis of mono-printing, developed into patterns. Students who have chosen to take art at GCSE level will be more equipped to use several responses to recording based on their experiences.



VISUAL COMMUNICATION

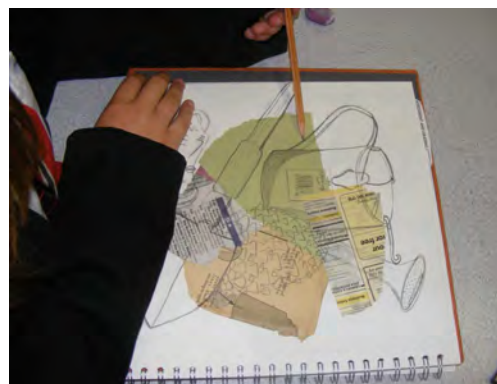
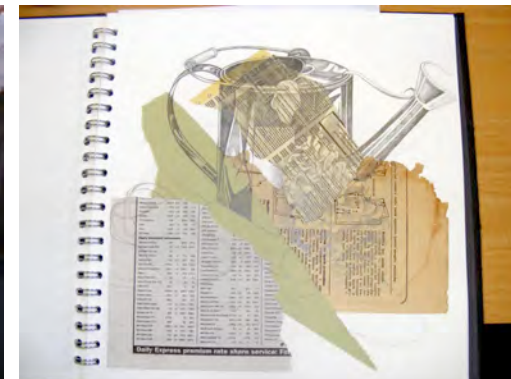
As part of their BTEC course, (level 2 Extended Certificate in Art and Design) students at **Cherry Willington Community School** in Lincoln developed a visual communication project. The brief set by the teacher, **Charli Capp**, was to investigate a variety of media, processes, materials and techniques to produce a piece of work on the theme of the garden. As a starting point, students were asked to mix collage techniques and observational drawing.

They created pages in their sketchbooks from a range of papers (sugar paper, newspaper, yellow pages, parcel paper and old dressmaking patterns). These provided a more interesting ground for observational drawing of gardening paraphernalia. While some students welcomed the possibilities for interpretation that the collaged surface offered, others were out of their comfort zone, and appeared more hesitant and uncertain. Students' personalities were evident in their responses, rushing into the activity enthusiastically, or approaching it carefully and conscientiously.

At the end of the lesson, the group discussed the work, what had been learned, what was successful and where improvements were needed. They compared the experience of drawing on a collaged surface to that of drawing on a white background. Students said that they had learned that careful observation was key to success, and were aware that the spaces between objects were as important as the objects themselves. They understood that the papers provided a mid-tone and helped them deal with the technical problems of light and shade. The different kinds of paper fragments, some with printed text or diagrams, created suggested textural qualities.

It takes time for students to understand that observational drawing involves not only a particular viewpoint, but also a degree of interpretation. Charli reflects:

I learned that drawing for our pupils is about confidence and breaking down the boundary that drawing is an ability to record what they see, and to encourage them not to compare themselves to a camera.



TOWNSCAPE AND LANDSCAPE

The environment is a wonderful source of inspiration for art and design education, easily accessible and constantly available – and it is free!

School grounds, views from the classroom windows, visits and field trips all offer opportunities for first hand experience to explore townscape and landscape themes.

Drawing from direct observation enables the drawer to capture the intensity of the experience. The challenge of working outdoors, dealing with the vagaries of light, wind, rain and temperature, and perhaps working in public view, brings a new dimension to the drawing activity.

Students might also make use of secondary reference of images of the work of artists, craftspeople and designers. Digital media creates possibilities for manipulating images, for mixing drawing and photography or for adding text, which might strengthen the message.

Skills of interpretation come into play in developing work on landscape or townscape themes. Working from memory or fantasy filters out detail and introduces elements of fantasy and poetry. The results might be lyrical or dramatic, suggest a dream or a nightmare, create a vision of the future.

The result might not be a drawing. Instead drawing might be used as a prelude to developing ideas in paint, print or photographic media, or three dimensions.



Image: West Bridgford School

DRAWING OUTDOORS

Katherine Knowles is subject leader for art at **Our Lady's Catholic College** in Lancaster. She worked with a year 10 GCSE class of mixed ability.

All the drawing took place outside in the school grounds. I purposefully wanted to be away from the classroom, hoping this would encourage students to be more creative in the way they drew and what they drew. My main aim was to allow students to draw without being concerned about the subject matter or the final outcome. Students were given an A5 sketchbook, and for the first two sessions, used a variety of materials such as biro and fine graphite to record from direct observation. Students were encouraged not to use an eraser, and not to worry about making mistakes.

During the final two sessions students worked on a larger scale on newsprint using charcoal, graphite and chalk pastels. This was to encourage students to work more freely. Throughout all sessions, I gave a brief introduction to the task, but was mindful not to give too much direction, wanting to allow students some freedom. I also took part in all the drawing activities, a useful way of demonstrating, but it also helped students see me as an artist as well as a teacher. I saw a more positive attitude towards me from some students because of this. I circulated amongst the students from time to time during each session, and offered advice and guidance where I felt it was necessary – though I definitely did this less than I would during a 'normal' classroom based lesson.



Students responded well to the activities, although I believe that this was partly due to being outside of the classroom environment.

They had a much more positive attitude towards drawing than they have had in the past when doing some still life for example. I wanted them to learn that drawing was a way of recording, something they can see, as well as ideas they imagine.

The drawing exercises proved to be very valuable, extending students' skills and thinking. During the last sessions, they were definitely more analytical. A minority of students asked 'What is the point of this?' as it did not relate directly to their project. However, when it was explained to them that they could develop these drawings into other pieces of work, and that they now had new skills, and had learned about new materials and techniques they could use in their project, they were happy to continue.

I believe that students learned how they can use drawing within their art work, and how they can use their drawings as a starting point to further their work. I have learned that taking students outside of the classroom environment can have a positive impact on their attitude towards drawing, as can my taking part in the project alongside them.

Their response to the activities was definitely more positive than I expected, and their answers to the questions I asked about their perceptions of drawing were also definitely more positive and sophisticated than I was expecting from a Year 10 class.

In future, I would definitely allow longer for this project, and I would also do it earlier in the course, before much of the GCSE coursework is completed, to encourage students to incorporate more drawing in their work. I would also like to try similar activities with students lower down school.

POSTCARDS

Jo Walton at the **John Ruskin School in Cumbria** in Cumbria developed the 'Postcards from John Ruskin' project for students to investigate a range of media and drawing processes; to draw from observation, inspiration and imagination; and to become more confident with drawing through collaborative work. *I wanted them to think of their work as being a series of discoveries: to try new approaches which they would absorb and use.*

From initial observational drawings of the immediate environment outside the classroom, work developed over five weeks. Students were encouraged to try out different approaches independently, then allow others to work over their efforts. In the classroom, using graphite sticks, and Indian ink with brushes and sticks, sketches done outdoors were enlarged on large pieces of brown paper, cardboard or newspaper which had a light coating of white emulsion, as reference for further work.

There were short demonstrations on how to use materials. Students worked on A6 surfaces of black, grey and white card, press-print foam and clay. Drawings were made using ink, biro, white colouring pencil, bleach on Brusho inked surfaces, drawn into foam and then press-printed using water-based ink, or drawn on clay slab tiles using finely rolled thin coils for lines and tools to create textures.



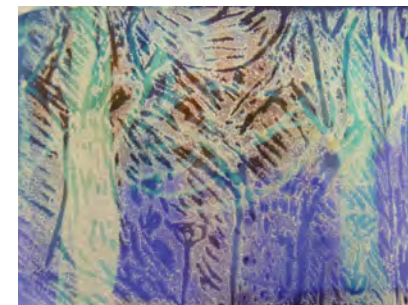
When a number of postcard drawings had been produced, each Year 7 group was given the opportunity to swap any of the postcards with other pupils who could work on them as they wished. To make sure they did not just swap with a friend, I made some random exchanges to get the ball rolling. Tables were organised with most of the different media they had experienced in previous lessons, and they could use anything else they might have in their own pencil case.

There was much purposeful movement, making it a very busy, industrious atmosphere. Several chose to overprint or draw over images, add an outline to bleached shapes or provide extra colour with colouring pencil or splashes of Brusho. Students really enjoyed the challenge, working with great enthusiasm and creating an energetic buzz in the room.

Postcards were being 'delivered' to other tables, and it was good to see what was happening to the drawings. No one expressed concern about what was added to their postcard, even when it was changed beyond recognition with an overprinted layer.

Viewing the display of postcards, there was a real sense of pride. Quite a few exchanged 'high fives' in recognition of their collaborative efforts!

The postcards were put on display at the John Ruskin Museum in Coniston.



TOWER

Rebecca Mizon at Ormiston Victory Academy in Norwich developed a project with Year 7 pupils to create ceramic towers. Students loved the freedom of drawing an imaginary tower. Some girls developed beautiful free-flowing towers illustrated with windows and doors, while boys added characters to their tower. They were then introduced to the work of Hundertwasser and Gaudi, and responded well to the ideas of organic forms and concentric shapes.

A focus on key vocabulary gave them confidence to discuss their work. This contextualisation informed their drawings but did not overwhelm them. Students used a range of wet and dry media to explore colour, shape and composition. The drawings formed the basis for work in clay.

Students' work demonstrated their confidence and independence. Very few students asked me for guidance other than practical reminders. Instead they took total ownership of their work. Although many of them realised they needed to refine their design in response to the potential and limitations of the media, they were still very focused that the outcome would represent ideas from their drawings.

I used drawing as a playful tool, to prompt an imaginative response, and as a design tool. I have seen that drawing, designing and making each should have equal weighting. In the past, I may have spent more time making. However, I now realise that drawing is the thinking time for students to develop ideas and to use their imagination and new contextual knowledge, something that cannot be rushed.

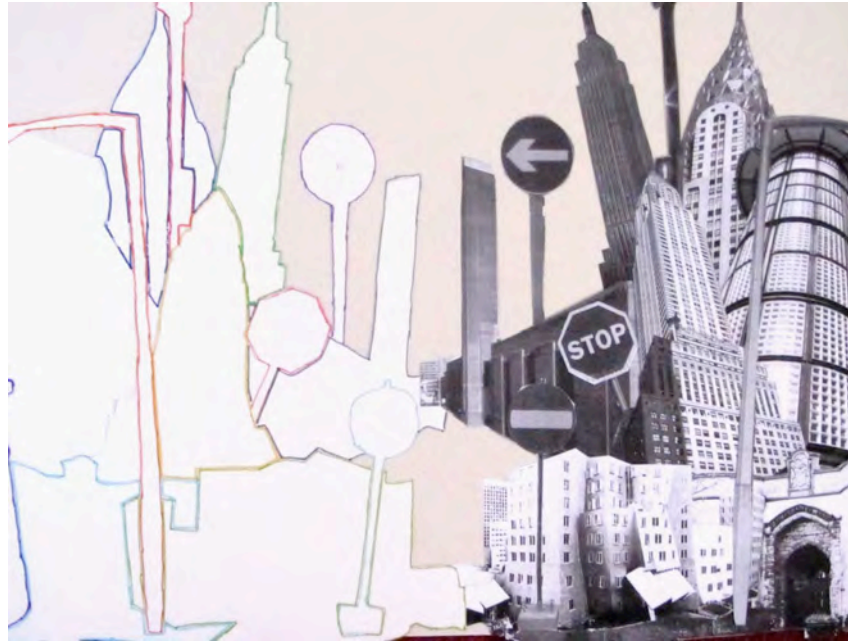


TOWNSCAPE

Nicky Hart at the **West Bridgford School**, Nottingham worked with Year 9 to explore the idea of buildings and the urban landscape. Pupils began by looking at the work of **Graham Holland** who creates photomontages of urban landscapes. They discussed these, their composition and how they made them feel about cities, and in particular about Nottingham. They also looked at cities from science fiction, X box games and graphic novels such as 'Sin City.'

Using photocopies, pupils cut out buildings and assembled them. They drew on their imagination and their experience of city life as well as influences from films and graphics, drawing with the ends of paintbrushes, sticks, textures and pencils for mono-printing. The pupils really enjoyed this as it was quick, the drawings did not have to be accurate or realistic and it was very messy! The mono-prints were cut up, and used as collage material to add to the photocopies. Pupils created an imaginative cityscape using the prints, cut-outs, other collage materials and drawing with any media they liked. One pupil put in a giant pineapple to mimic the idea of the 'gherkin' and 'big apple.'

Students learned that art and design can encompass anything and everything! They discovered the merits of different ways of working. They grasped the importance of using their imagination. They saw that their ideas and experiences could be a starting point for working creatively. They found that drawing is not just about representation, but you can also tell a story or visualise ideas – and you do not have to use a pencil!



FUTURELAND

Gemma Gagliasso worked with other members of staff at **Sandhill View School Community Arts School** on a project combining art and literacy to raise boys' achievement.

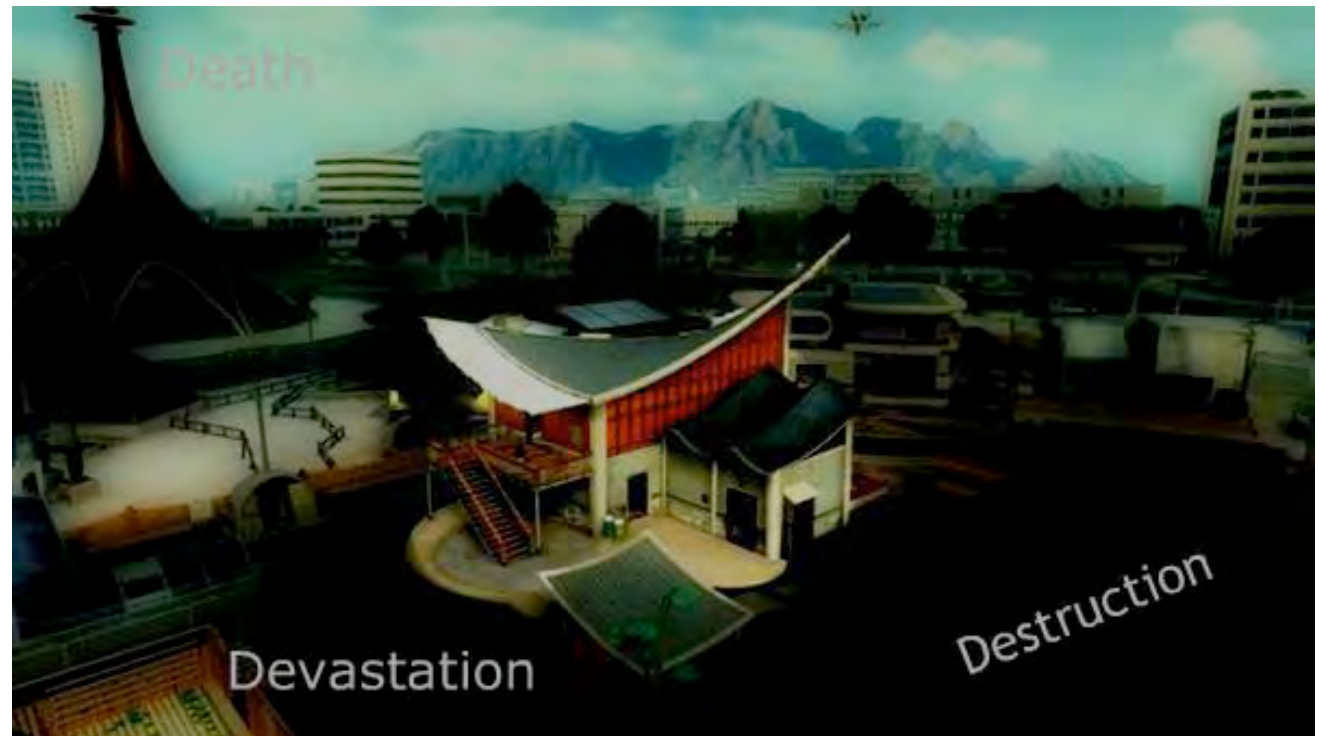
Inspired by 'Futureland Now,' an exhibition of photographer John Kippin's work at the Laing Art Gallery in Newcastle, the theme of this project was 'What is your Futureland?'

Students worked with photographer Aaron Guy and were asked to take photographs of places which inspired them in natural to urban landscapes, or used images of landscapes from computer games or Google Earth. The photographs had to convey a strong sense of location and show their personal relationship with the space around them.

Students engaged in variety of drawing activities:

- Collage in the gallery inspired by John Kippin's work to reflect their feelings about their environment.
- Drawing within the gallery to record ideas about their local heritage and culture.
- Use of PhotoShop and befunky.com to alter their photographs.
- Sketches of ideas before creating the final photograph.
- Experimenting with materials such as types of paint, modroc, collage to alter their own photographs.

Although some found word association and the concept of getting across a message with one photograph challenging, they all mainly understood how the artist communicates.



STRIVING FOR PERFECTION

Ros Corser at **Hodge Hill Girls' School** in Birmingham reflects on the challenge of extending her pupils' ideas about drawing.

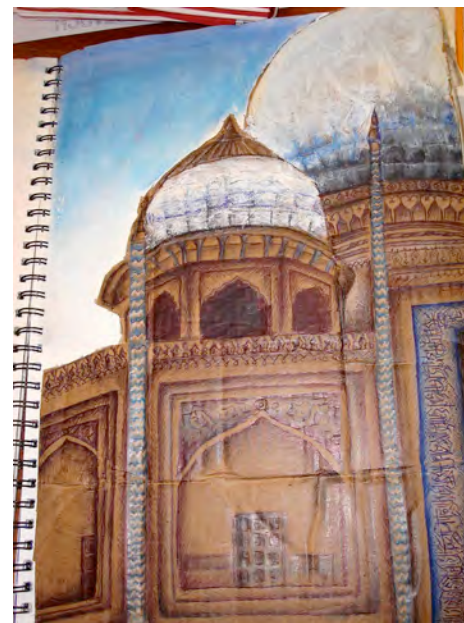
At GCSE we try to provide students with a wide range of experiences from photomontage, to mono and collograph printing, as well as drawing with line. In an illustration project, pupils are required to choose a piece of text to illustrate and then they must research illustrators to inspire their final illustration, and test materials that they feel are appropriate to the style they are trying to achieve.

Working in an all girls school, many pupils believe that their sketchbooks have to be perfect, and they spend a lot of time re-doing pages to ensure that they present their work neatly. This sometimes has a negative effect, particularly at Key Stage 4, where they spend so much time working on the presentation, they forget about the quality of their work and lose sight of what they are trying to achieve, so that

sometimes they become less involved.

It is important for pupils to feel connected to their sketchbooks to show their developing skills on their journey through the subject.

I want to improve pupils' understanding of what a sketchbook is actually for, and to try to provide a non-threatening active space for exploration, play, self-evaluation and reflection.



TEA: a programme initiated by The Campaign for Drawing in collaboration with NSEAD and NADFAS

EXPRESSIVE SPACES

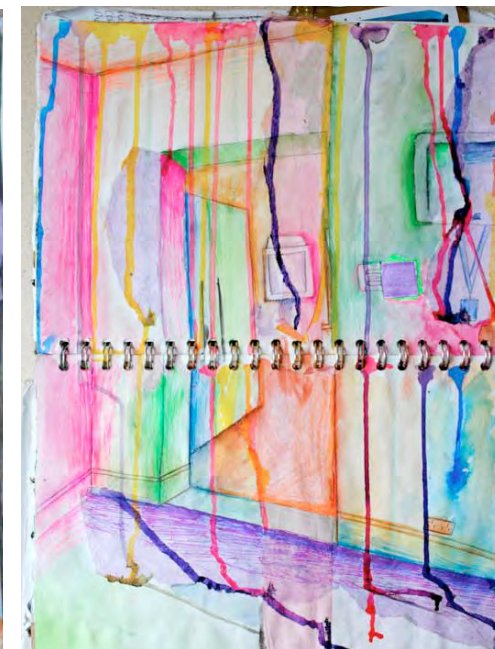
Oliver Hurd Thomas at Plymstock School in Plymouth developed *Expressive Spaces*, focused on the domestic landscape of interiors, to tackle the problem of how to represent space and depth on a flat surface.

Students begin by learning a drawing system for depicting depth, discussing types of perspective and how to create a sense of fore, middle and background through overlaps and changes of scale. This is practised at school and for homework, using views through doorways of distant elements.

We looked at the work of artists who depict spaces, both interior and exterior, in particular Matisse and Patrick Caulfield. We explored the idea of creating a ground to draw on to, using mixed media. Students layered some of their earlier drawings onto this, introducing strong, non-naturalistic colour. The tension between the flatness of the ground and the perspectival drawing upon it helped bring more awareness of the issues around depicting space.

We then moved on to looking at John Piper, with his particular colour palette and textural technique. The drawing system helped to create a sense of depth, this time with unusual surface materials, students working against the flatness of the surface by applying diagonal shapes and lines, using overlapping forms, and varying scale.

The project then moved into preparation for the final work, with small-scale developmental paintings as the stepping stones to a larger final acrylic painting (A3 or larger), that had to have a particular mood or atmosphere.



FASHION AND TEXTILES

Fashion drawing can be highly stylised, but students might start with traditional observational drawing of the figure to understand the human form, or create expressive, gestural drawings of the figure in different poses, or make quick sketches of the figure in movement, silhouettes, continuous line drawing, groups of figures – there are so many ways to develop confidence in figure drawing.

Students may study natural form or objects, exploring shape, colour and tone, to generate ideas for clothes design. Alternatively, instead of drawing from observation using their eyes, they might explore form and texture using 'feely bags', handling made objects and natural forms that are hidden from view.

Drawing need not be confined to pencil and paper. Textiles offers other possibilities: drawing with stitch on fabric or card, machine embroidery, drawing and printing on textiles, fabric collage, or using the tactile qualities of fabric to take drawing into three-dimensional forms. Padded forms can be figurative or abstract, viewed as art objects or designed as toys or cushions.

Linking fabric and drawing can extend possibilities for work in colour, tone and texture. It can exploit the interplay of solid and void, transparency and opacity, movement and stasis.

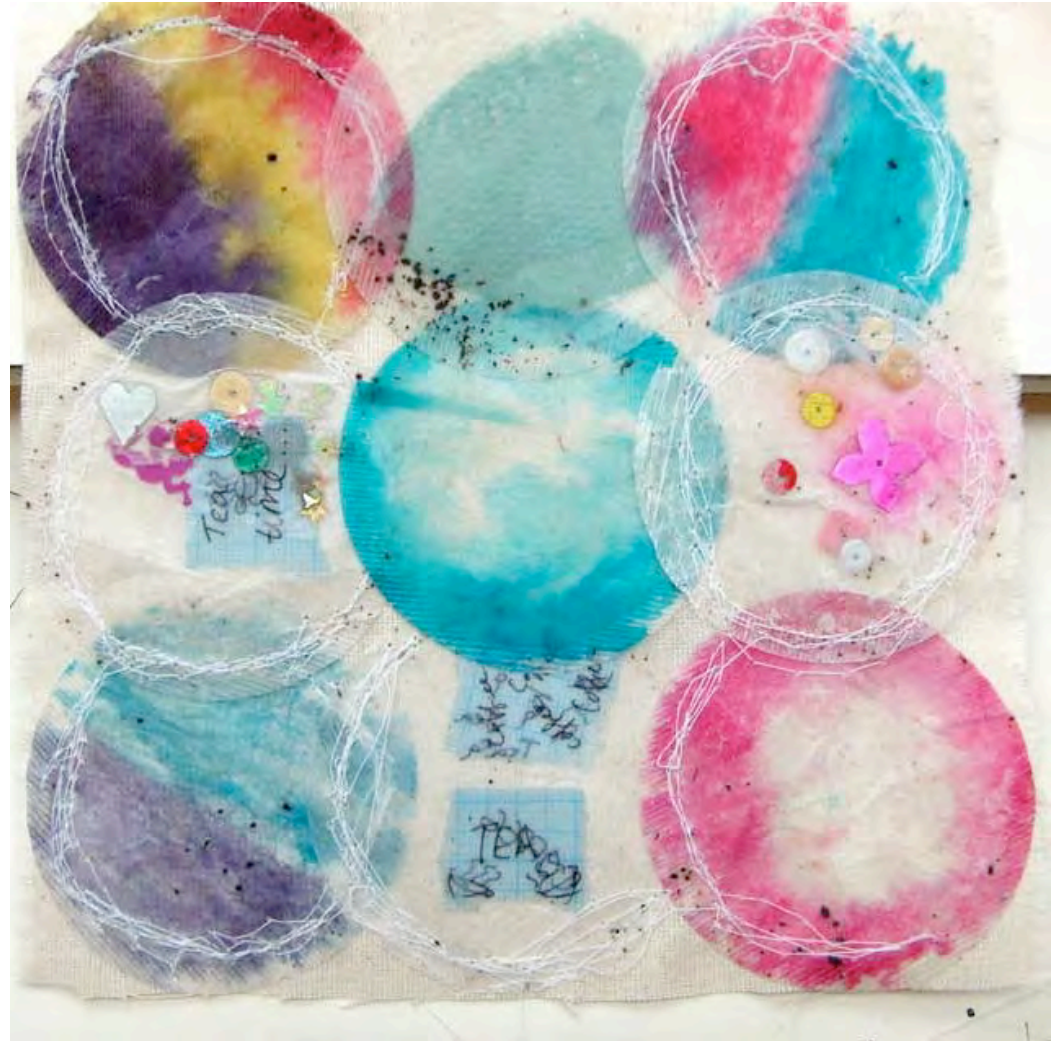


Image: Wreake Valley Academy

LINE AND PATTERN

Hannah Sherratt at Wreake Valley Academy, Leicester, encouraged the use of line drawing in a variety of projects. She explains: *To start off, I used the analogy of a runner who would stretch and warm up before a run – sometimes it is appropriate for us to do a similar thing before we start drawing. Students drew an outline of a fish shape, passed it on to the person next to them, and added some details. It was passed along again, and they added further details and pattern. After a fourth time, the drawing was returned to the original person. Students commented on the confidence they had, because they were adding to a drawing and were not expected to create the whole thing themselves.*

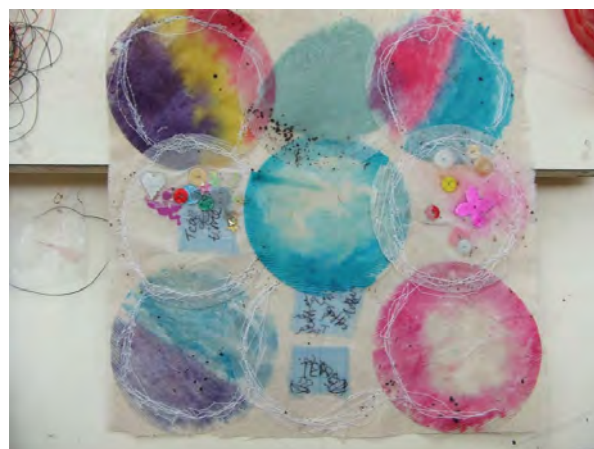


Following this, students were given a biro and some images of patterned fish, and were instructed to fill a whole page with continuous line drawings of fish. They could use their imagination and refer to the images provided. The challenge was that they could not take their pen off the paper until the whole page was filled! The barriers that students often put up were gone – they were all quite happy to go for it with biro that they knew they could not rub out!

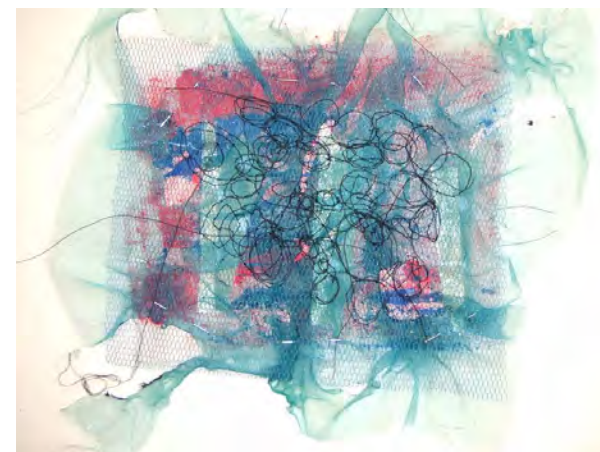
In a project 'Time for Tea', students experimented with teabags. This built confidence and enabled them to think creatively – what could they put inside the bags? How could they arrange them?



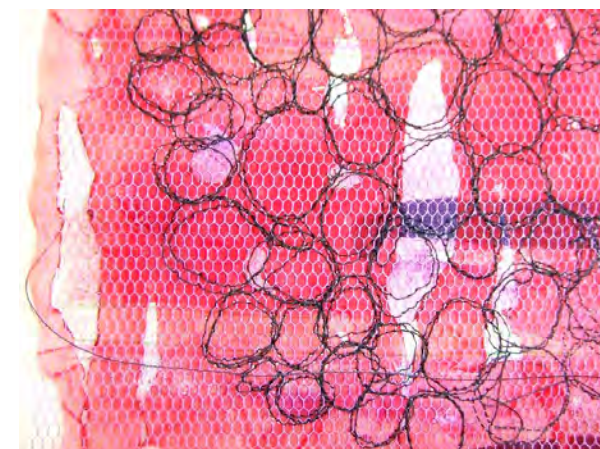
After this, they drew with layers of fabrics, using heat guns and soldering irons, to create texture and to reveal layers, and finally stitched patterns over the top.



Students responded so well to this level of freedom and their confidence using the machines, as well as their creativity, have massively increased.



I learned that I do not always have to plan for students to draw in the traditional sense, but that they learn more and their confidence and skills develop when they are able to handle materials and use their imagination confidently and creativity.



TEXTILES

Charlotte Capp at Cherry Willingham Community School in Lincoln uses drawing as part of the process of creating textiles. Her students were excited at the diversity of textiles they saw in the *Knit & Stitch* exhibition in London.

of fashion and stitched mixed media. Textiles became impossible to describe and define.

I teach textiles skills through a landscape themed project. We study an artist, then make use of that artist's techniques. I encourage students to draw with ink, biro, weaving, mono-printing and batik, as well as using the needle of the sewing machine

beautiful linear works that add that hand-made craft quality to the work.

Students draw thumbnail sketches which they annotate, and these lead to successful and effective planning to make and do. Students work independently to transfer preparatory drawings from their sketchbooks into stitch or print – and this does not faze



The work of both degree students and professionals really opened their eyes. Textiles appeared to be everything that wasn't a drawing, painting or sculpture. Students saw embroidered cups and saucers, car bonnets and a whole spectrum



through free machine embroidery on a range of backgrounds and surfaces. Stitch is something you can't rub out and often the inaccuracies which would drive the students crazy getting right with a pencil become



them. They find that stylised drawing or simple studies transcribe well into textiles. They can see drawings as a process to create something beautiful in a range of media and through ways of working.

INSPIRATIONAL NATURE

Charlotte Capp at Cherry Willingham Community School in Lincoln considers how drawing in textiles might influence her work in other areas.

I wanted to consider ways in which the process of drawing could be used to support learning within a project or lesson rather than seen as a finished piece. I realised that how I teach drawing in GCSE Art Textiles was exactly that, a process. Students let go of their fear of drawing because they see it being used as part of the making process.

So if my textiles students could see that, and not worry about their drawing ability, what was I doing in those projects that I wasn't doing elsewhere in my department? Textiles is not about conventional drawing. Drawing is used to record colour, texture and shape,



and with textiles I encourage this recording to be done with a range of media. Stylised drawing or simple studies transcribe well into textiles. Tone is not a worry. It is achievable through heavy machine embroidery embellishment, but more often than not continuous line work in stitch counteracts imperfections and leaves it as an area to



work into, or a recording of shape or pattern in its own right. I am now on a mission to eliminate the fear of drawing in my art department, so all pupils see it as marks made on paper or stitches in fabric – a process and a way of working, getting from start to finish in an art and design project.



DRAWING CAN BE FUN!

Natasha Wake, a teacher at **Northumberland Church of England Academy** in Ashington, explains how she plans to move towards more experimental, fun and creative activities and projects in key stage 3.

The opportunity to draw in textiles has been limited by a number of things. Main culprits are time restrictions caused by a carousel approach to timetables, and design and make projects that rely heavily on National Curriculum criteria. The key purpose of drawing has been to design a product to make. Having to get through so many different stages of the design and make process, working with large classes over one term, has meant that drawing was kept to a minimum.

In a survey of key stage 3 pupils, when asked why they drew in textiles, most answered 'to design.' A small number acknowledged that drawing in textiles helped them to plan what they would be making. Yet when asked why they drew in art, the most common response was, 'to see what level we are.' Only one learner answered 'to design and create,' whilst another answered 'for fun.'

This surprised me because I know that a diverse range of approaches, techniques and resources are explored and practised in the art department with some very enthusiastic teaching staff. These answers highlight that despite this, the pressure to prove that we teachers are continually assessing learners' work is prevailing as the assumed reason for teaching and practising drawing in some curriculum areas. The pressure to prove that progress is being made is leading learners to believe that they are asked to produce drawings for the sole reason of having their levels determined. Quite a shocking revelation!

Yet when learners were asked what they enjoy about drawing, and how it makes them feel, the answers were positive responses of 'relaxed,' 'down-time,' 'fun,' 'I like that if you get it wrong you can always do it again,' 'it's fun and you can put all of your feelings into a piece of art.' These responses reassure me that learners still benefit from drawing in some of the ways I expect them to, and hope they do, despite the pressures. As a teacher, this provides me with a starting point upon which to build, and begs the question of how to enhance and enrich these positive feelings even more.

I noticed that a lack of confidence in drawing ability may hinder many learners' imaginations and result in safe, simplistic designs, but more confident artists do not necessarily produce the most creative and original designs.

So, during the final week of term, with timetables still not fixed, I decided to carry out a short, fun project with Year 8 and 9 learners. The task was to create a self-portrait pillow in one or two hours. No designing, and fast working!!! The results were brilliant and the best thing was that learners had fun, worked hard and behaviour was excellent. Many learners were so enthusiastic that they returned at break and lunch to complete their products.



EXPERIMENTAL AND EXPRESSIVE

Sam Connor in the Creative and Performing Arts Department at **Framwellgate School** in Durham describes a fashion design module based on organic form, part of a project with students in a Year 10 BTEC Art and Design Level 2 course.



I began by providing students with objects that are stereotypical of organic form, such as peppers and pineapples, but rather than drawing these representationally, the objects were put inside bin bags. Students were required to rely on touch to produce an expressive drawing.



This worked really well, and allowed students to be more on a level playing field in terms of drawing. It tackled confidence issues, removing their perception that 'drawings should look nice'. Students were encouraged to change the background of their paper with emulsion paint, they were given wider selections of materials and they had the opportunity to create speed drawings. All this work has contributed to their portfolios of work, and helped meet the assessment criteria for BTEC.

Students were encouraged to adopt a similar expressive approach with materials and textures.

They experimented with tie dye, bubble wrap, melted plastics and many more three-dimensional materials. Initially, they were critical of the heavy focus on expressive drawing – they seemed to view it as flaky and not worthy – maybe because of their lack of exposure to this kind of work at Key Stage 3. However, the more we focused on it, the more open students were to the idea of expressive drawing.

When the project moved forward to the design process, students were shown how expressive drawing and use of texture could lead to interesting and unique fashion designs. Students were really engaged with the process of reflecting on

their expressive work and finding a context for it.

It helped them realise the importance of being fully expressive and experimental. Expressive drawing has really made a huge impact on what has previously been quite a stale project. Used right at the start of this project, students were able to loosen up, and their openness to new ideas and creativity was hugely boosted.



3D

Drawing is usually thought of as marks on a surface. However, there are no marks on a computer screen. Here, it might be useful to think of drawing as a trace of experience, or a line of thought. So if it is possible to draw using virtual media, is it possible to draw using three-dimensional materials?

A useful medium to link drawing in 2D and drawing in 3D is to use wire. Wire drawings can be drawn freehand or based on continuous line drawings drawn from observation. Just as we struggle to make the line in an observational drawing in pencil or ink accurate, there is the struggle to make the wire respond to our intentions – but sometimes, it fights back!

A number of wire drawings can be done of the same subject, from different viewpoints, then put together to form a free standing sculpture.

A light source can be used to make shadows to form a temporary 2D drawing. Recording this in some way might prompt yet another drawing.

Drawing might also be used to help students visualise 3D objects. A two-dimensional drawing can be interpreted in material such as clay. Students might use drawing to plan a 3D construction using found materials. They might attempt to interpret two-dimensional artworks as a three-dimensional drawing. The possibilities are endless!

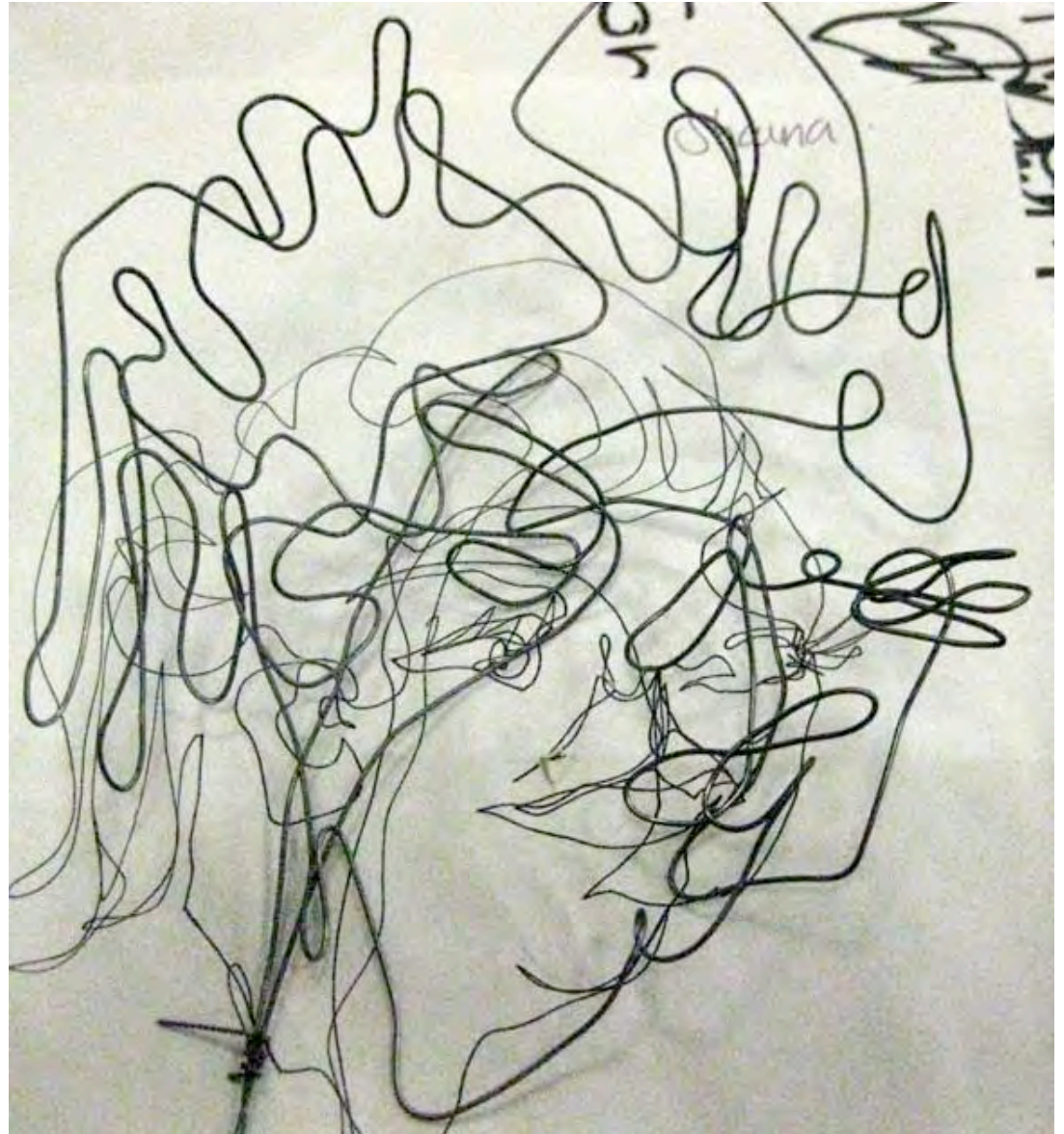
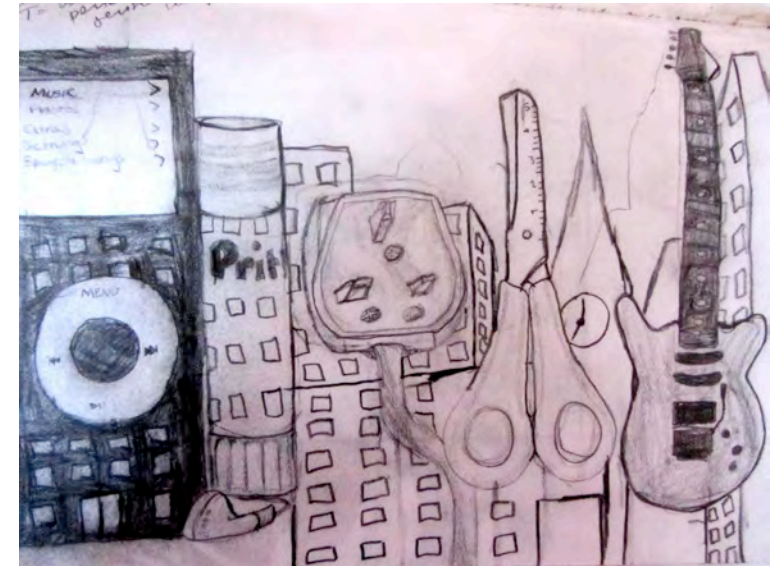


Image: Castle View Enterprise Academy

SURREAL CITIES

Nicky Hart at West Bridgford School in Nottingham developed a drawing project on cityscapes into ceramics. *We looked at the work of Magritte and experimented with placing drawings of objects resembling shapes of buildings to create a surreal cityscape. Pupils were encouraged to take photos of buildings around Nottingham or near their home to use as reference. They developed their ideas as a three-dimensional ceramic piece.*



Pupils learned:

The importance of using imagination.

Their experience can be a starting point for working creatively.

Drawing is not just about representation: it is about visualising ideas.

Artists work in different media.

Teachers learned:

We don't draw on the pupils' own experiences enough.

Developing one-off lessons and quick-moving tasks generates enthusiasm and energy in pupils and teachers.

How much fun it is to chuck a load of materials at kids and let them get on with it!



PORTRAITS IN WIRE

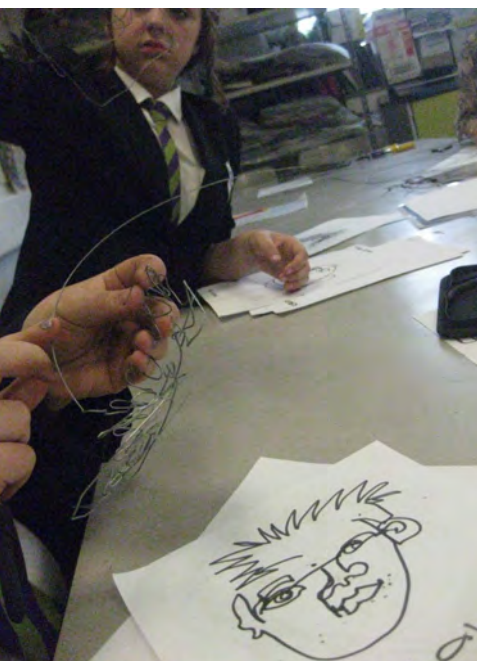
Lisa Corken is a newly qualified teacher at **Castle View Enterprise Academy**, located on the outskirts of Sunderland. She devised a project for a Year 9 GCSE class on the theme of *Identity*.

Students were invited to create portraits from wire, using blind / contour / continuous line drawings of each other, using the work of Alexander Calder as reference. They approached the task with confidence and enjoyment and most needed no instruction on how to create continuous line drawings.

Students were then shown how to trace around their drawings using small pieces of wire to create different sections of the face, and then taught joining techniques to bind these pieces together and create a flat relief portrait. They created drawings on a small scale, using pencil on A4 paper for their initial drawings. Each student produced a minimum of two drawings so they could select which one would create the best wire portrait. They then used wire and pliers to bend the wire to the shape of their continuous line portrait and used flexi wire to bind the pieces together. After one lesson, students already seemed to approach the project with a new confidence in their ability to produce what they thought was a good piece of art.

During the second lesson to develop the technique further, students were asked to consider which areas of the face were important, and how they could repeat the process of drawing the portraits to create a continuous line that would be feasible using the wire (having experimented with the medium, the students now had a greater understanding of the physical limitations of manipulating the wire). This time the students asked if they could work with black fine liner or felt pens, which was an indication of increased confidence in their ability to produce a good outcome using the technique. Students were then given one single long piece of wire and were asked to create the portrait using this technique.

Some struggled creating this piece for a variety of reasons. They were unsure how to start their portrait and the majority chose an image that was more complicated in design. Unfortunately the only wire that was left remaining in the department was thin aluminum. This would not retain its shape, so students ended up binding certain sections to try to keep the form of their portraits. Although they found the process more difficult, most seemed pleased with the results and commented on the direct links between the process and what they had produced, showing an enhanced awareness of the limitations and restrictions of the material. All developed a greater appreciation of work by Alexander Calder.



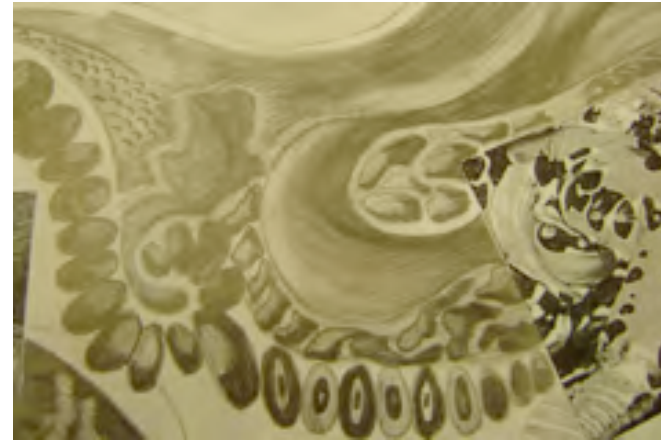
WORKING WITH PRIMARY PUPILS

As an all-through academy, there is the opportunity to teach in the primary school at **West London Academy**.



Emma Linford Relph reports on a project with Year 6 students, where drawing was used as a basis for 3D work.

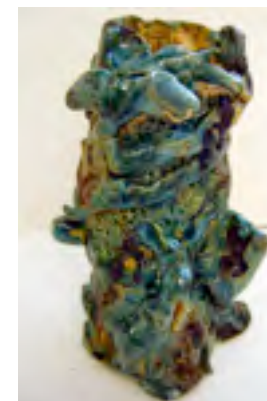
Students created a range of images in response to reptiles and birds.



They produced hybrid creatures using sections from enlarged photocopies and quick sketches to show surface qualities of reptile skin and bird feathers.



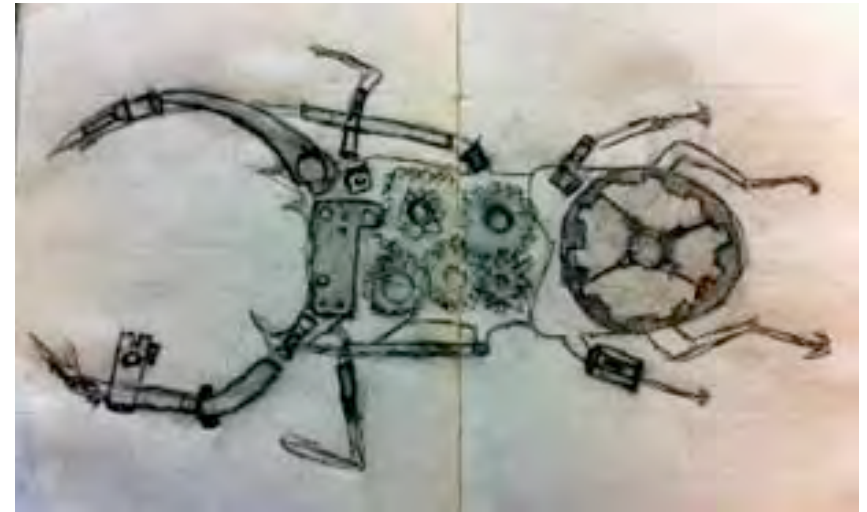
Students used their imaginations to create links between the sections.



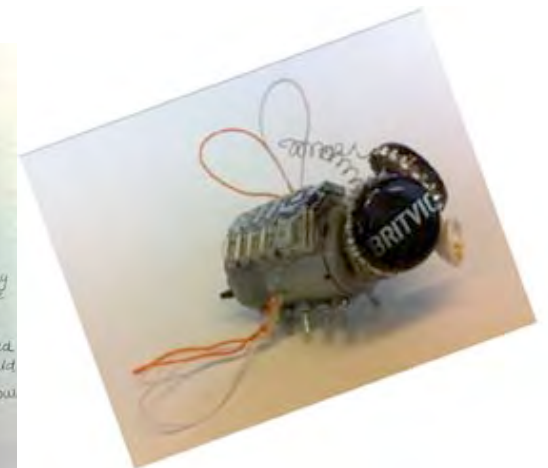
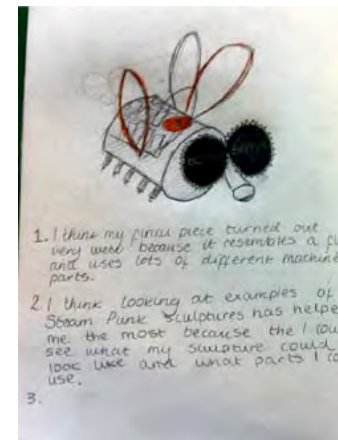
These images were then wrapped round cylinders to suggest a design for a 3D structure. Students adapted the designs to create clay vessels.

SCRAP SCULPTURE

Chris Darvill at **Kenilworth School** near Warwick, worked on a project with year 8 students to introduce the idea of form and structure as visual words, and to explore the use of recycled materials as a resource for creating artworks, utilising natural and man-made forms. These resulted in sculptures of insects made up of parts of mechanical objects. Drawing was used as a means of visual enquiry. Students started researching the idea of scrap sculpture and the steam punk genre, juxtaposing objects to express organic forms in three dimensions. They built up the image of an insect through collage. Then they combined observational drawing with drawings of insects and machine parts to create new forms in both drawing and sculpture.



Chris comments: *Students seemed to really enjoy this project. Some lacked confidence in their ability to draw. Providing structured support strategies and techniques, such as using a grid system, gave them greater confidence. They became less distracted and worried when they began to understand that drawing just prepared them for their final piece – a means to an end rather than a final piece of work.*



DRAWING OR CONSTRUCTION?

Elinor Brass, Director of Art at **Eltham College** in London, explains how she uses an art gallery as an inspiration and a place for drawing. The Gerald Moore Gallery, a centre for modern and contemporary art, set within the grounds of or school, is an exciting new space to be used by the school and the local community.

I led a workshop with a year 9 group where they were responsible for developing different areas of the gallery. Their challenge was to work as a team to consider how a particular area of the space could work – the sculpture garden, café, shop and the main exhibition space. We discussed how a designer or an architect might approach such a challenge. Pupils worked individually in silence for five minutes, writing down as many ideas as they could. Then they discussed ideas in groups, not editing their thoughts at first. Eventually they started to play with ideas and to make drawings to plan.



By the end of the first session I had a café design to take to the headmaster, and some superb ideas for a garden and shop.

It was an excellent opportunity for me to discuss with pupils the architectural decisions they had made, and the planning process.

There is no doubt that they learned through discussion and drawing a great deal about how to take an idea on to become something more refined. It was also a great opportunity for them to collaborate on a real project.

Another way that we have been opening up the gallery to pupils to help them understand what it represents, is to use as a starting point the collection of paintings that we have been given by Gerald Moore.

We showed year 9 pupils some exciting contemporary artists' work, entitled 'Unmonumental', 'Sculpture Today' and 'Vitamin 3D.' They used a range of materials to make sculptural drawings in response to Gerald's work. The paintings were quite difficult, but they offered these boys a really exciting starting point for a collaborative project, and made them look much more closely at the images, to see what they were made from, and to consider what they meant. They discussed their own interest in the work, then used lines to construct the main framework of their piece. There were all sorts of construction materials on offer. The boys had to take a two-dimensional image and interpret it a sculptural form, considering how it might look from every angle.



At the end we photographed the sculptures in the space with the original work to continue the dialogue between the pieces. The pupils were immensely proud to have produced such accomplished pieces, and to have had the chance to work in the gallery space.

DIGITAL MEDIA

Both manual drawing and the use of digital technologies can underpin work in painting, illustration, print-making and sculpture, as well as in many areas of design, such as graphic design, fashion design, textile design, jewellery design, architecture and environmental design.

The curriculum is heuristic, with pupils making discoveries and solving problems themselves, gaining confidence and developing capacities for investigation and experiment, handling ideas through manipulating materials, media, tools and technologies.

Drawing plays a significant part, both as an end in itself, and as a means to an end. Manual and computer-based drawing do not have to be separated. Students can draw on printouts or they can scan manual drawings into the computer to work on them, perhaps working on printouts repeatedly.

The use of iPads can be a strong motivation, as students welcome the opportunity to experiment with digital techniques, are encouraged to try out ways of drawing that they might not discover otherwise, and enjoy the novelty value of trying something new. Drawing can be developed into animation, drawing with the body or even on the body.

In a number of cases, teachers and students experimented with the use of iPads as a drawing tool. In some cases, teachers created tutorials for students. In others, the students were the teachers, sharing what they had learned with their peers.



Image: Sandbach School

DRAWING WITH SKETCHBOOK EXPRESS



Mary Warden describes the use of iPads for learning and teaching with 13 year olds at **Rossett School** in Harrogate.

My aim was to inspire students to feel excited about drawing, and I thought that to try using iPads as drawing tools would be one way of engaging their interest.

The purpose of the project was to give students the opportunity to explore a range of media within the context of a landscape. We looked at the paintings of Vincent Van Gogh and David Hockney for inspiration.

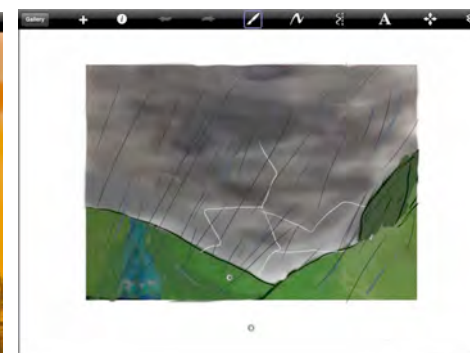
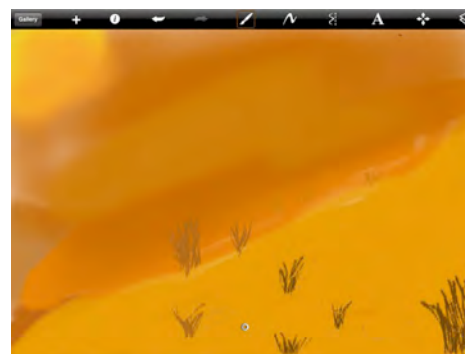
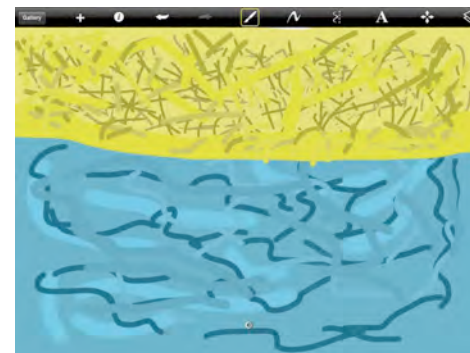
To begin with, students used traditional media such as pen and ink, paint and oil pastel. They took their own photos to help create their compositions. These photos were printed off as reference material for their final piece designs.

Sketchbook Express is a free app, which has a good range of features. The user can choose between brush, pen, pencil or airbrush tools to create marks, and there is a paint bucket tool that allows a flood fill of colour. Students followed the online tutorial and were good at learning independently, coming up with new ideas, and helping each other. I believe that by encouraging independent learning, we enable our students to feel more ownership of their work, and because of this, they tend to be more self-motivated.

I was pleased to be able to refer to David Hockney's recent iPad work, and make links to the contemporary art scene. I think this is important, because students sometimes feel that what they do at school does not link to what 'real' artists do. We had interesting discussions about whether we could really call it a drawing, and the market value of something which existed as a

computer file. It broke down the barriers to better drawing in that students did not have the usual preconceptions of being less able. Students learned about the traditions of landscape painting. This led on to deeper discussions of what landscapes meant to them. They learned about composition, colour blending and detail. Students responded very positively to the challenge of using a new medium. Boys in particular were keen to show what they could do, but the higher achievers tended to be the girls.

I wonder whether the use of iPads has a novelty value, which will later wear off. Students certainly were excited at being given the chance to try something new. Some of them had already experimented with drawing apps on mobile devices. I think my own enthusiasm also helped – it was a voyage of discovery for us all. I think using the iPads is worthwhile because it extends students' ideas of what constitutes a drawing. It helps keep our curriculum broad, and relevant to contemporary art practice.



DIGITAL AND MANUAL DRAWING

Michael Robinson teaches AS and A level graphic communication and photography at **Durham Gilesgate Sports College**. The nature of the course directs students to explore the use of new media technology and to keep up with ever changing developments in the digital age of motion graphics. He recalls drawing as a child:

As a four or five year old, I would spend hours with sheets of paper and a pack of cheap pencils, drawing thousands of stick figures battling within the confines of the pages: glorious and fantastical wars and secret missions, which would leave each sheet looking like a preliminary sketch for a Jackson Pollock. I wish that I had kept these early drawings. I would love to be able to revisit the drawing mindset of my four year old self again – no rules or constrictions to limit the limitless strokes of the pencil. How easy it was to lose oneself in the imaginative process of creativity!

My next clear memories of when I was really absorbed and obsessed with the art of drawing takes me to the age of 10 or 11. I had an unhealthy addiction to comic books and all things macabre. I would spend hours copying skeleton zombies and superheroes. As the years went on, I become more concerned with creating perfect reproductions of comic style figures and scenarios, and seemed less and less concerned with losing myself in my own fantasy creations.

My earliest inspirations came not from my art teacher, but from my religious studies teacher who used to put Pink Floyd on a record player and spend the entire lesson drawing apocalyptic visions onto the rotating chalk board. He introduced us to Dada and gave us advice on the need to challenge and react to the confines of all forms of authority and institution.

I have always struggled with conventional observational drawing. I always want to embellish a drawing and I'm at my happiest when I'm doodling onto existing surfaces. I have always tried varied approaches to drawing through using unconventional materials and surface areas, creating automated drawing machines, accidental mark-making tasks, shadow drawing, group challenges, drawing through the senses.

Inspired by Dada and its many offshoots, students work into photographs, drawing, mark making and building up layers to express ideas, then again, go through the process with digital editing to create final outcomes.

Students have begun to manage and present digital developments through greater use of virtual platforms to show animation and motion developments. Blog pages, short video files and social media networks complement sketchbooks and offer an extra dimension with the ability to add music and voice-overs to their work.

Using drawing together with collage and photo montage helps students to develop and rework images quickly and more successfully than more traditional formats, with which many students struggle. Drawings develop within the 'back and forth' process of scanning, photocopying and editing. Layers are built up from initial observations and then edited within Photoshop and Flash to create more dynamic moving images.

Students are encouraged to be playful in drawing and reworking photographs and collages as a starting idea or initial thoughts. Equipped with the knowledge to edit successfully in digital editing programmes gives every doodle the potential to grow into a major concept or outcome.

At this stage, animations and motion graphics are crude and basic in relation to industry standards. The focus is on basic animation principles and a need to understand key concepts in mark-making and drawing.



TEA: a programme initiated by The Campaign for Drawing in collaboration with NSEAD and NADFAS

A DRAWING SEQUENCE with iPADS

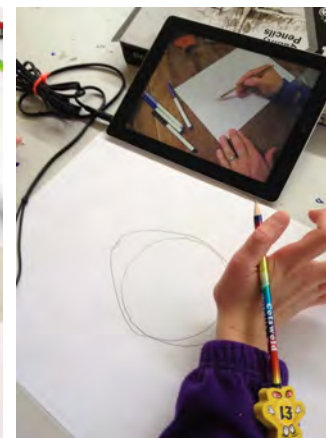
Isis Academy is a special school in Oxford for pupils with moderate and complex learning difficulties, with many pupils experiencing emotional, social and behavioural difficulties – many are on the autistic spectrum (ASD) and some have attention deficit hyperactivity disorder (ADHD). **Thomas Proctor-Legg** has been considering how the use of technology might aid drawing, and how this promotes communication skills in students with speech, language and communication difficulties. He devised a programme for Key Stage 3 students:

- To promote interest in drawing.
- To develop drawing skills including the use of line, shading, tone, highlights and contrast.
- To develop listening skills specifically considering processing information and sequencing.

Students were expected to produce a number of pencil drawings and felt pen studies, and develop an idea around a figure in a landscape. They used instructional videos to help them concentrate on a sequence of events. These were produced in house, and included a set format of showing the task at x4 the correct speed, then repeating it in real time. Overlaid was an audio file of the teacher's voice instructing the student and providing suggestions and tips. These voice-overs included specific language to support drawing: 'Halfway across both sides put a line upwards to make a sort of skinny oval ... using the 4B pencil, I'm starting to put a little bit of shading to bring out that highlight at the top.' They also told the students what to do, whilst allowing for a flexible approach: 'You don't have to follow exactly what I'm doing you can add things in, you can change things.'

Students could watch the video as many times as they liked and stop, pause, rewind and fast forward as required. In addition, they were supported by their class teacher, describing the task and providing formative feedback during the lesson. Actual examples of students' work were used as an additional stimulus in some lessons. In all cases teachers modeled how to use the technology and stated some health and safety housekeeping issues at the beginning of the lesson, such as what equipment students would be given and how to manage their materials on their tables.

Students produced a series of drawings in a number of lessons. Firstly a tonal pencil drawing of a manga style eye and then, then in a follow up lesson, the production of a second drawing using blended colour with felt pens. Students who struggled with sequencing events seemed to be more successful when using the iPads and therefore able to achieve at a higher level. The ASD boys were more able to follow instructions, and their self-esteem was raised whilst they were able to control the learning environment. This sense of raised self-esteem is also intrinsically supported through the production of art. The ability to control the learning through the iPad in this case empowered the learners and engaged them to become active participants.



INDEPENDENT LEARNING

Tom Proctor-Legg works at the **Isis Academy** in Oxford, a school for students with special educational needs. Tom explains:

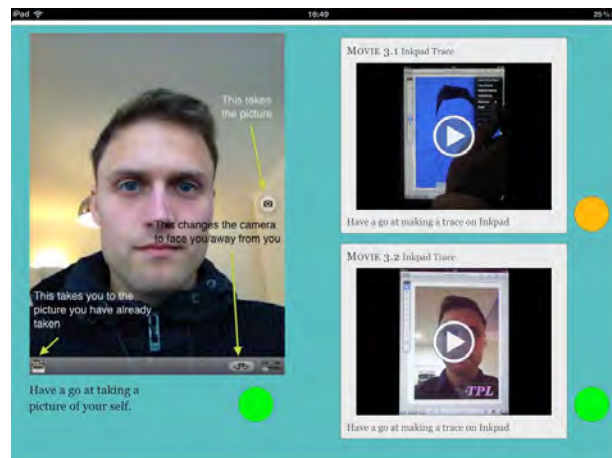
Teaching and learning in Key Stage 3 is through tutor groups, with the tutor teaching a variety of subjects, much like a primary format. This leads to excellent continuity and supports students' special educational needs by enabling their key adult to support them for most of the week. It does however mean that non-subject specialists are responsible for large areas of the curriculum, and therefore the long and medium term planning, which is produced by a subject specialist, needs to be of an excellent standard. It is important to consider the roles and interactions between class tutors, subject specialists and students. The use of iPads and iBooks can create an outstanding learning environment.

I developed a project using vector drawing on the iPad app 'InkPad,' (a vector makes use of geometrical elements such as points, lines, curves and shapes). I wrote the scheme of work, and it was used by four class tutors across six Key Stage 3 classes. It included approximately 20 pre-recorded lessons, images, work examples, voice overs, peer assessment tasks and National Curriculum grade descriptors.

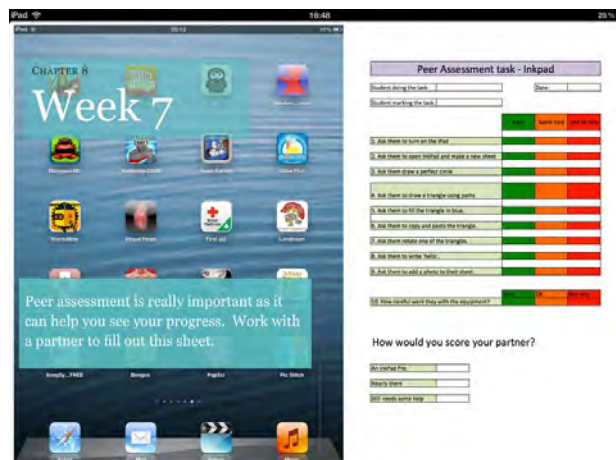
The activities included a number of image-based projects that required learners to develop a range of digital drawing skills such as producing lines, shading objects, creating shapes, rotating, flipping and resizing objects, layering and transforming, and finally sharing the projects to the photo library. The entire project was completed on the iPad, so students needed individual access to iPads, using both their fingers and a stylus to draw with.

In addition to the drawing skills, students were also challenged to develop their creativity, and develop as independent and reflective learners.

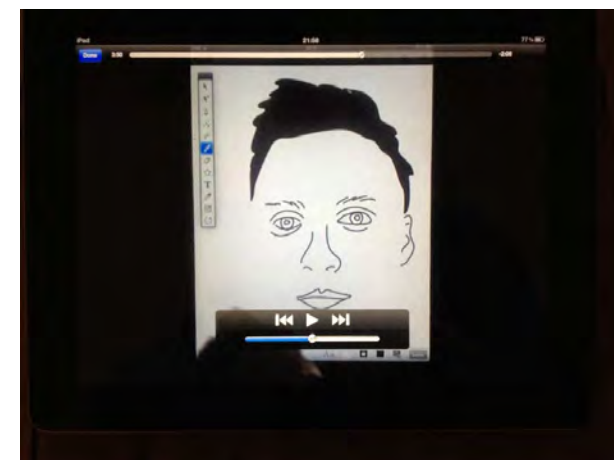
TEA: a programme initiated by The Campaign for Drawing in collaboration with NSEAD and NADFAS



When using iBooks and watching instructional videos, students are engaging with the environment in a different way, benefiting from the sensory support of headphones, the passive voice-over recordings and not being required to maintain eye-contact, concentration and absorb information all at the same time. Students benefited from the differentiation and were motivated to attempt harder tasks. Some were directed by tutors and some managed their learning themselves. I saw students watching instructional



videos, asking for help where needed, reflecting on other students' work to support their learning and doing additional research to complement their learning. This was looking for images on the Web on a laptop computer whilst drawing on the iPad and following instructions from the videos that had been provided. The enabling of enquiry, independent learning, multitasking and creative thinking skills used here are in contrast to the traditional format for delivering skills in the classroom.



HOMEWORK

Lucy Rule and Kris Olsen at Mortimer Community College, South Shields, report:

When students start at our school they are very keen to draw at home and show us lovely images of cartoons they have drawn. Why then do these students not always enjoy completing art homework? Through teaching valuable skills, are we switching off some of the enjoyment of these students? Our aim this term was to get students interested and engaged in completing homework. We wanted to see a more motivated response, and work which they enjoyed completing.

A number of homework projects were designed covering various topics such as monsters, portraits, fashion, iPad, still life, natural forms and cartoons, the idea being that students felt they had chosen the topic rather than all been given the same. We were also able to offer topics which can often be seen as gender specific by students, such as monsters and fashion. Homework projects were designed and then approved by KS4 students who contributed to amendments which they felt improved the tasks which needed to be completed.

Students were instantly more receptive to homework and saw it more as fun. Many students said they preferred the new system and were keen to offer further ideas for topics which could be offered. The beauty of the varied homework was that students saw it as playing and having fun, and learning was an added bonus. Students have developed skills which can be shared with others in lesson. For example, students who completed iPad homework were able to lead the lesson when we borrowed a set of iPads for the art department.

The completion rate of homework improved dramatically and the standard of work produced was significantly better. Boys' attainment was a huge improvement and more able students showed excellent progression, particularly through sculptural work. I have learned a huge amount from students, who have been a massive help in creating homework tasks. I feel I have a better insight into what students feel their strengths and interests are and can hold more engaging conversations with students about their homework. Giving students options and choices generates a more positive response. They already want to know when they can pick their next topic!



NATURAL FORM

Georgia Naish teaches in the Department of Art & Design at **Sandbach School**, which gives strong support to arts education. *The philosophy emphasizes the importance of the curriculum remaining up to date, recognising that tastes and trends are an important part of visual culture. A curriculum that engages young people must reference culture that is relevant to them, therefore units of work are regularly adapted, and new materials developed to reflect the speed with which aspects of contemporary culture changes. Another important core value is that students should be exposed to contemporary art, and should be able to develop an appreciation of visual arts and design being about thinking, ideas and concepts, as much as it is about doing and making. The presentation of information is a priority, and drawing is used as a functional tool, as opposed to a means of individual expression.*



It is important to provide students with opportunities to engage with processes to develop ICT skills, and they use Adobe Photoshop to develop their work. At Year 9, students record natural forms in a variety of ways,. Critical references include Gaudi and Chihuly, where students examine how natural forms are used to inform other forms of art, craft and design. Drawing is used in a broad variety of contexts, from experimenting with mark-making to exploring form, through analysing the works of others and recording using the formal elements in an analytical context. The drawing exercises used at the start, which focused on recording, using short, experimental drawings to record form, tone and texture, allowed students to engage in the process with a sense of fun. Inhibitions were lost, dispelling the feeling of I can't draw, as they shared their experiments. As they engaged in more formal drawing exercises, using pencil and pen to record form and detail carefully, they were more open-minded and confident in their approaches.

DRAWING WITH PAINT

Georgia Naish at **Sandbach School** in Cheshire developed a project for Year 9 students inspired by the work of Dale Chihuly.

The mixed ability group of 30 boys were open-minded and enthusiastic in their approach to their work. On YouTube, they viewed Chihuly drawing and his studio assistants blowing glass under his direction. Having to access film clips of the work being made provided an opportunity for the students to get a clear understanding of the artist's intentions and working processes.

Students were asked to consider how the glass sculptures linked to sealife forms, and using found images, created a collage where they were asked to explore the composition of the glass works, which tended to grow organically from a central point.

Working with Playdoh and extruders, they created and manipulated fluid shapes, intermingling, contrasting, fusing and blending colours. One student commented that it was like 'working with 3D paint.' Students recorded their outcomes using DSLR cameras. The second stage involved students working on their digital photographs using Adobe Photoshop. Some of these were put on the artist's Facebook page.

Students developed core skills such as working independently, analytical thinking, making links and synthesising ideas.



STREETFIGHTER

Craig Longmuir at **Silverdale School** in Sheffield worked in collaboration with Paul Brown of Flycheese Productions, together with a small group of Year 8 pupils to develop an animation project to renew their interest in art. He explains:

The objective was to create an animated film which included various ways of drawing to broaden pupils' perceptions of drawing and engender a sense of success. The purpose was to see whether we needed to diversify drawing to be more varied and less threatening.

'Streetfighter' was chosen as the theme. The visual stimulus was provided by Paul who showed the pupils examples of his animations and student animations. The pupils drew on their bodies and with their bodies, in time and space, creating short vignettes of action. They shared the processes of acting and filming to get experience with both areas of work.



The work started with pupils drawing on their bodies, then progressed to filming an animated line that evolved and danced on arms, literally taking the line for a walk.

The pupils learned how to create animations from the planning, the filming, to the single shots of fragments that worked together over time to make a whole. They responded well to the experience of animation and worked successfully with that. They did not prejudge the drawing that they did within the animation, nor did they find the concept of drawing with figures in time an unacceptable one.

It was interesting to see how comfortable pupils were with drawing on the human body with face paint. I believe that a large part of the problem that we have in art lessons in the classroom is with the way that teachers present the task of drawing. As soon as pupils believe that they are drawing with a purpose to record faithfully how the world looks, some pupils turn off. We need to be aware that how we present drawing to pupils is important if we want them to feel comfortable and to enjoy lessons.



SKETCHBOOKS

Sketchbooks, research notebooks, visual diaries and journals provide students with a place to keep traces of experience. Students are able to record, explore and store visual material, and rework this to inform their own thinking in art, craft and design activities.

They are able to record observations. They can practise drawing skills and experiment with a variety of tools and materials. They are able to collect ideas to explore possibilities and alternatives – not all of these will be realised. They are able to analyse the work of artists, craftspeople and designers.

Sketchbooks are an experimental space, for exploration and investigation. Students are able to incubate and work out ideas, to formulate plans and to develop and refine designs.

There should be mistakes, disappointments and failures. It is a book for the student, not an 'artist's book' for public viewing, though it can be a valuable focus for discussion between student and teacher.

Students can look back through their record of work in their sketchbooks to reflect on their learning processes and review their progress. The drawings are a record of their learning path, which they can use to inform further development.



Image: Ormiston Victory Academy

GENDER DIFFERENCES

Gemma Gagliasso at **Sandhill View Community Arts School** in Sunderland looked at two different projects to understand how girls and boys respond differently to the use of drawing.



In years 10 and 11 students used drawing, firstly to analyse the work of sculptors, then to develop ideas before making maquettes. They created an individual sculpture based on something that interested them. Students often needed reminding that their sculpture was a 3D piece inspired by an idea, not necessarily a model of something.

Gemma noted: *Girls in particular responded very well to group work and to developing an individual piece. They also documented their thought processes well, with diagrams and photos. Boys found it hard to work in groups. Although they were keen to experiment with materials, they often found it difficult to refine their ideas and produce a successful sculpture.*



Drawing is a vital part of this project for students to quickly sketch designs with annotated notes and ideas. As they are less precious with their drawings, they are more likely to get more ideas down on paper. Boys tend to prefer this type of drawing, whereas girls take more time to make very neat drawings. However, girls spend a lot of time thinking about the meaning of their sculpture, and this may be down to taking more care in their research. Drawing is important in this project to keep the student focused.



In a project with year 7, students created a personalised sketchbook of things that reminded them of their childhood. They began with observational drawings of sweets, then did some research on the artist Sarah Graham.

Drawing is a very important part of this project. Many students will draw a rough sketch of something from their childhood they think they can remember, but often do not want to 'spoil' their books with a quick sketch. Collecting information, as well as sketching ideas, is vital to get across the student's childhood interests. The sketchbook encourages risk-taking, as they can make a mistake, and either adapt the drawing or pull out the page and start again. Students responded very well in lessons to this project.

90% of girls took their books home and put a great deal of work into personalising them. Boys tended to use them only in school, and those who did take them home seemed to do the bare minimum. However, many boys did not want to do extra work at home, even if this was just to collect things to stick in the book such as crisp packets or sweet wrappers.



Students who put in more work in their own time worked far more independently in lessons and produced more original work than those who did not. Some boys worked in art club at lunchtime in small groups and supported each other.

SKETCHES

Ros Corser is subject leader for art and design, part of the design and technology faculty at **Hodge Hill Girls' School** in Birmingham. She explains:

As a small department we are conscious of the importance of raising our profile and regularly get involved in 'Curriculum and Achievement Days' where pupils are given opportunities which are not normally provided by the curriculum. The departmental drawing audit shows that a wide range of drawing styles are used across the school by all the various subjects, but I'm not convinced that pupils always recognise them as drawings. Within the art and design department's schemes of work, we encourage pupils to draw in a number of ways, trying to build on their previous skills and knowledge from year to year. However I'm not sure we always explain the various techniques we use and how they can be used for different purposes.



I wish to improve pupils' understanding of what a sketchbook is actually used for, and to try to provide a non-threatening active space for exploration, play, self-evaluation and reflection.

I am going to try to make sketchbook an integral part of my lessons, whether it is using ready-made sketchbooks or developing projects where pupils make their own sketchbooks as part of the piece of work.

It is important for pupils themselves to feel connected to their sketchbooks to show their developing skills on their journey through the subject, but is equally important that pupils understand what a wonderful subject art and design is, and how it connects to other subjects and their everyday lives.

DESIGNS FOR MAKING

Donna Grant at Durham Gilesgate Sports College reports: Grayson Perry says that in relation to his art, the most successful work is the best planned work. His pots in particular are highly decorated and require weeks of work involving layers of slip, incised drawings, paper stencils, decals, glaze and lustre. Without a visual plan, Perry would be unable to realise his ideas. He expresses far more eloquently than I ever could how an artist uses drawing as a vehicle for bringing ideas into being. 'Lassoing thoughts...the urgency of a doodle...the shy creatures that are my ideas... this moment when an idea first pops its head above the parapet...' He says: 'I have noticed over the years that even though I will go on to redraw and refine the initial idea, more often than not I will plump for something that closely resembles that initial doodle.'

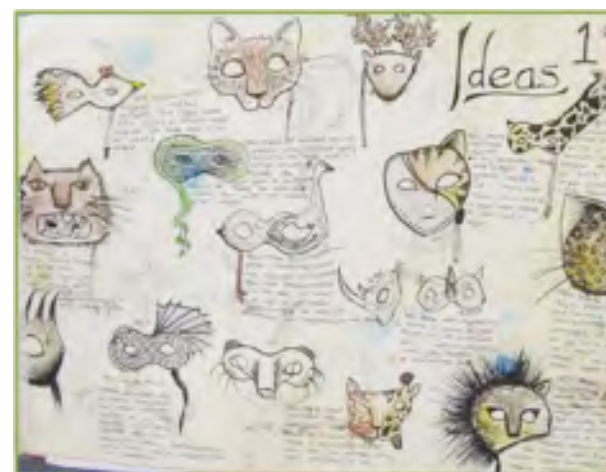
Expressing ideas in visual form through designs, doodles and scribbled plans is something I enjoy and find exciting. I don't find it difficult to 'see' my ideas in my 'mind's eye,' but my students do. Most are self-conscious and inexperienced, and they often lack confidence in their own unique style of artistic self-expression when it comes to the spontaneous, creative scribble that is a design idea.

Artists, designers, inventors and other creatives have traditionally used cigarette packets, envelopes and paper place mats in restaurants to record those brilliant ideas, concepts and flashes of genius before they evaporate. It's necessary to feel relaxed for the free association of thoughts and ideas. An Informal setting, the right people to bounce ideas off and a drawing surface that is not precious help ideas to flow and rise through the unconscious to the surface of the conscious mind. These are some of the ingredients or conditions for the creative design process.

Over the next year, I will pursue the aims of demonstrating what ideas look like in visual form and devising ways of 'lassoing thoughts.' So far I have attempted to show my students by example what this involves. In discussions lasting about ten minutes in informal tutorials with individual students, I try to tease out their ideas. I scribble while they tell me their thoughts about their theme and where it's going. I always draw with a pen – this is deliberate. I only provide my students with biros, fine liners or dipping pens and Indian ink for this process too. A pen never needs sharpening, and more importantly, there's no point fretting about rubbing anything out. By the end of our discussions, students usually have a plan of sorts, which involves my demonstration of the creative process.



I have also tried to replicate the cigarette packet / used envelope / paper placemat / relaxed spontaneous approach. Using envelope sized pieces of recycled paper – the plain unprinted side of old school bulletins and other printed matter that the school produces by the ton, I ask students to tell their neighbouring peer what ideas they have for making. The neighbour doodles the idea, which is not their own, trying to make it tangible. Discussions follow about suitable processes, techniques and materials, and links to artists and makers with suggestions for possible outcomes.



Over the next year, my aim is to look for more ways to encourage drawing from the imagination that is design based.

I wish to give my students the confidence to use their own original designs for making.

LEARNING JOURNEY

Richard Hay at The Duchess's Community High School in Alnwick explains: *our philosophy is that students need to enjoy, feel secure, confident, enabled and challenged in their art lessons. Projects are designed for skills development, students have freedom to explore materials, but limits such as time or structure can be imposed. Drawing is initially used in projects to stimulate thinking about artists, designers and cultures, as well as topics of personal interest. A wide a range of drawing is encouraged ... The process of investigating, reflecting and creating is assisted through scaffolded support across key stages, the structure of which changes over the five years students study with us, from focusing on skills and exploring ideas and materials, including understanding the big picture of a project in Year 9, to facilitating sixth formers to draw independently, and find their way to the most creative solutions. Teacher input is primarily to coach students through their own individual learning journey.*

Drawings in sketchbooks include observational drawings, analysis of artists' work and imaginative experiments.



Survey Monkey gave students an opportunity to say what they thought about drawing and art ...

'The freedom to do what we want in lessons and to express ourselves without censorship.... The creativity and freedom to draw whatever we like.'

'Being able to discuss things with your friends and have a teacher there to help you and learn. I love it when we start doing new things that I haven't done before like Impressionism.'

'I like trying new things like carving, even if it was hard it's something I had never tried before.'

'I enjoy doing different things in art and using different equipment to help me improve.'

'I like improving my skills and learning new techniques, I also like making final pieces that I can take home and show my mam. I like getting inspired by my work and learning about the different art styles and making a piece of art to show my understanding of the art style.'



PUSHING BOUNDARIES

Ruth Robinson at **Durham Sixth form Centre** reflects on her attitudes to drawing, and how her work with students has changed.

I didn't realise there were rules in art until the elder sister of a friend marked my colouring in. I can remember the sinking feeling of seeing red circles around each section of an image where my colouring had crossed the line. I also remember the sense of pride I felt when completing my A level observational life drawings and the recognition of being really good at art. Looking back I don't think I particularly understood why I was creating the drawings or even that I understood the objects I was drawing that well.

I had, and still do have, a natural talent for observational drawing but, I can't draw from imagination, I don't doodle and I can't think in three dimensions – all of which are sources of tremendous disappointment to my three year old son who turns to his father for helicopters, giraffes and such like. Like many students, art teachers and artists, I still feel the same sense of anxiety when faced with a blank page and the same sense of achievement when I draw.



Early work focused heavily on observational drawings and still life. As my confidence increased and my classroom practice developed, I ran occasional life drawing classes and began to incorporate more experimental and expressive drawing techniques, making links to the work of contemporary artists.

Artists such as Kiki Smith and Claude Heath were, and continue to be, a great source of inspiration. I am interested in the ways in which their work challenges perceptions of what drawing can be and how art can be made. Lessons designed around timed, blind and speed drawing felt really exciting and different, they've now become the norm.

Through re-engaging with my own practice and being in a position where I felt able to push boundaries with more authority, I started to challenge myself and my colleagues further.

These experiences certainly transferred to my classroom teaching. I encourage students to document their progress through using a research journal. The aim was to help them take an honest approach to documenting ideas that differed from the sketchbooks we present to our moderator. Our sketchbooks tend to be a collection of the students' most refined work that illustrates an idea, its links to artists and its development into a final outcome. Drawings are of a consistent standard, pages are well presented, well annotated and everything appears to happen in a straight line. In contrast, the research journals approach making and drawing in what I consider to be a more honest fashion. They are rough notes, doodles, lists, post it notes, leaflets from exhibitions, samples of colour and chemical ratios, and document an individual creative journey. More recently students have started to keep these journals in the form of blogs.

EXPRESSIVE, CONFIDENT LEARNERS

Paul Carney at Gosforth East Middle School, Newcastle, explains that he is *interested in finding out how students perceive drawing, what they feel about their current drawing practice, how drawing fits into their recreational time and how often they draw, both at home and outside my subject.* He would like to learn how to teach drawing better, so that his students can become more expressive, confident learners who have access to a wide range of drawing skills and practices.



There is a wide range of approaches, with drawing used in a variety of ways to represent feelings, thoughts opinions, memories and fantasies. Paul says:

Constant support, encouragement and tuition help students to execute and visually express their ideas about the world around them in meaningful ways.

Drawing is used to record ideas for large project work. Experimentation with materials is also built into the curriculum, as is drawing from observation, imagination and memory.

Students really appreciate free time drawing. It can be used as a starter activity, or a winding down exercise, or even a homework task. It is so simple, and is a relief for the teacher to do, as it involves no preparation – great for personal expression and creativity!

Also useful are starter activities that focus on imaginative tasks. These ten or fifteen minute activities produce wonderful results ... invent something, draw a recent dream, draw how you would feel if you won the lottery, draw a car of the future, invent a robot that could perform a laborious task ... Some of these prompt a series of drawings through which students develop ideas for a project.

DRAWING EXERCISES THE MIND

Orlan Crean at **Ryde School** reported:

Each project is underpinned by using drawing either as a tool to communicate ideas or to develop imagination. Year 10 students were encouraged to experiment with a broad range of drawing approaches, exploring and working with different materials and surfaces. Whilst students were happy to have a go at these techniques, such as drawing with twigs and ink, there appeared to be a lack of confidence or inability to attribute any level of success or value judgements to these drawings.

Could introducing a greater understanding of drawing at an early age, perhaps working with the feeder junior school, not only increase people's perception of the benefits of drawing, but also help develop a greater understanding of art education?

Could considering in more depth the role and benefit of drawing change our perceptions of ability and value?

It is the balance between developing skill within traditional parameters of success, while at the same time enabling and encouraging experimentation.



Once the experiments were completed and projects developed, the tendency to resort to traditional, realistic representations of the world around them appeared overwhelming.

Whilst acknowledging the benefits of encouraging students to expand their creativity through exploring alternative approaches to drawing, and increasing their confidence beyond traditional perceptions of success, I felt it was important to re-engage with my own drawing practice. I began to explore 'The Elements of Drawing' by John Ruskin. I have now introduced our students to some of the exercises he suggests to reinforce the idea of drawing as both process and outcome.

This will form the basis of our teaching from September, when I will also work with the junior school on an approach for developing understanding of drawing, maybe running a joint Year 6 and 7 art club.

I will incorporate a broader range of drawing assessments to fit in and be of more value with the school's requirement for annual summative assessment.

Year 8 will work on an architecture / landscape project 'bringing the outside in' using the panoramic views from the new art department as an opportunity for students to increase the scale of their work.

VARIETY

Traci Cain at Burnside Business and Enterprise College in Wallsend, Tyne and Wear, wanted to reinvigorate students' use of drawing and encourage them to use their sketchbooks more independently.



At the moment our sketchbook use follows a pattern of thought showers, preparatory sketches and some independent research, interspersed with homework that relates to the theme in class.

Drawing is used to think through ideas, practise techniques such as perspective, develop observation skills or for the imaginative interpretation of a theme.

Developing exciting models of practice, including my role as an artist / teacher will be essential to enthuse students and encourage them to draw outside school. I also need to consider how best to involve their parents.

Focussing on year 7 students will lay the foundations of good practice that will hopefully develop their resourcefulness in using drawing to stimulate creative thought and ideas well beyond this project.

By introducing students to different techniques and ways of drawing, I hoped they would continue with some of these experiments in their own work at home.

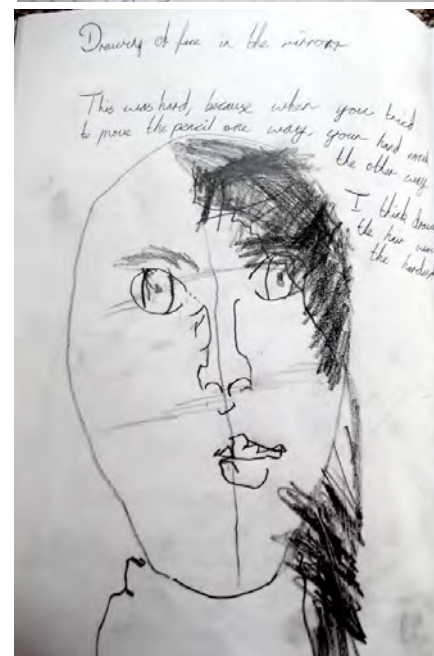
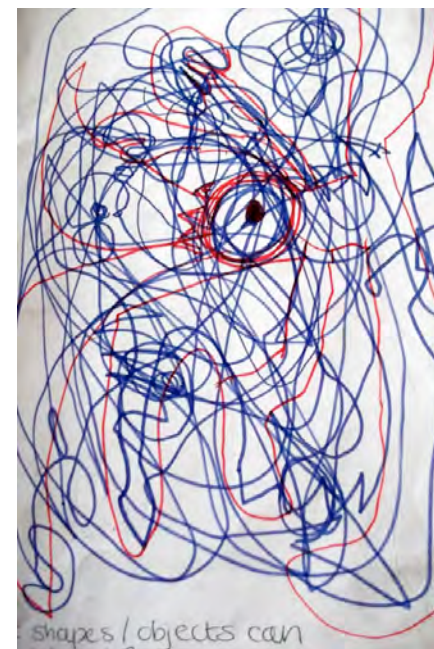
Each lesson, students used a different stimulus to develop their own language of drawing.

- Automatic Drawing.
- Mark-making responding to words.
- Drawing responding to sounds.
- Self-portrait using a large mirror.
- Still life – students created a large-scale arrangement, selecting an area to draw.
- Linear techniques.
- Big Draw – imaginative cityscape.
- Collective drawing – creating a visual narrative responding to storytelling.

Students worked in pen, crayon, charcoal, felt tip, pastel and pencils so they could compare different outcomes.

Activities also moved from individual work to more large-scale collaborative work.

Drawing is the medium that most students feel most confident using, and is easily accessed in terms of materials, however we will need to work with students to create conditions in which they feel they can work freely.



SKETCHBOOKS

Becky Mizon, head of the art department at **Ormiston Victory Academy** in Norwich, believes that *drawing is a fundamental form of visual communication and offers students a path for expression. I am a strong believer in 'the basics'. I think that if you give students the skills and freedom to explore, they will develop in both confidence and technical ability.* Her focus during the last two years has been exploring the creative use of sketchbooks. *This research has challenged my traditional understanding of how sketchbooks can be utilised, and has taken me beyond what can be the trap of the routine art curriculum.*

On the outside, it seems like an obvious concept: students use their sketchbooks to practise or create artwork. However this simplistic view of the role of the sketchbook is an issue that has always plagued me. My experience of sketchbooks at school was just that – a place to practise or complete paintings or drawings. The freedoms that I had developed as a child of expression and creativity were suddenly honed in to a book of empty pages that I was expected to fill, a whole page with no guidance, but an expectation for accuracy and a fear of inadequacy. I regularly tore out what I felt were inadequate pages and often worked so long on perfecting a page that I actually missed the crucial experimental nature of the sketchbook.

When I became a teacher, the use of the sketchbook had not changed a great deal. The means of assessment meant that greater emphasis was placed upon the preparatory work at Key Stage 4. In fact, 75% of the final grade was made up of skills that would be evident in the prep work. With this, I have seen a change in the amount of work produced in the sketchbook, but not necessarily a change in the culture of the sketchbook. With more able drawers, I noticed their books became precious places for their work, and at times they were very reluctant to adapt or refine. Weaker students were often overwhelmed by the amount of space they had to attempt to cover. These students would either abandon efforts early, or just rush work and dismiss any quality to avoid embarrassment. I felt that sketchbooks were not used to their full potential.

The sketchbook can be used for so much more than just a means of recording an image. It can be a medium for thinking and learning. I immediately encouraged students to explore this, focusing initially on year 11. Students started on a sheet of A2 paper, mind mapping their theme, writing down thoughts and sketching ideas, collaging, doodling and filling the space. I wanted to get away from the restriction of the classic A4 book and the tedious mind map that infiltrates the first page of a new topic. By working on a large scale, students seemed to loosen up and felt less restricted. I instructed them on how to fold and cut their paper to create an A5 book. Their visual mind-map changed in front of them. The order and orientation of their work changed and they found some pages were busy, while others were sparse. Drawings and annotations were cropped, so that each page held a prompt of something interesting that could be developed. It forced them to take a fresh look at how they could develop ideas and explore media. It challenged preconceptions of what a sketchbook is for.



VALUING STUDENTS' DRAWINGS

Mel Moore is a student support worker at **Alexandra High School** in Tipton. She comments on some examples of drawing she has observed.

There is a positive, supportive vibe within the art department, with a team of five who follow schemes of work based on a common theme for the year groups, yet each has their own style and approach. The initial stages are teacher-led and then, even in lower years, pupils are encouraged to be independent thinkers and learners. Pupils are encouraged to take ownership of where their project may lead. There are some who need that little extra guidance and encouragement, and others who rely on a quick mentoring tutorial, specifically for that slight bit of reassurance, or to clarify use of exploratory materials. There is a clear sense of excitement and enjoyment in the work, and in some pieces, a real sense of pride and achievement can be sensed. What I like most in the department's work is the fact that the pupils draw in a variety of media, and are encouraged to experiment with techniques to find a method that suits their style and the work they are producing.



The inventive use of a variety of media creates strong, formal drawing.

In a study of the work of Leonardo da Vinci, the student has discovered the artist's interest in anatomical subjects. Drawing and words intermingle to give a sense of energy and a wealth of ideas.



On first glance, the drawing is evidently of body parts, but further inspection shows them dripping and morphing into something else.

The drawing of a body curled up in a foetal position and ripped open is perhaps more disturbing.



There is a deliberate naivety about the drawing of the giraffe, and a clever use of pattern links both animal and background.

This A level piece, A1 size, may appear to be in pen and ink, however, these materials were only the starting point. It is a textile 3D piece, quilted in parts, and covered in hand and machine embroidery.

ART AS INSPIRATION

Drawing might be inspired by the work of artists and illustrators, where students make use of rich imagery from books, magazines and the Internet, or from seeing work in exhibitions, and are stimulated to develop their own powers of imagination and invention.

They might wish to understand how artists and illustrators have explored a theme. They might want to find out about the methods and techniques they used to develop their work. There might be something in the artist's style that they admire and wish to emulate in their own work.

Copying has been a technique through which apprentices have learned their trade for hundreds of years. However, when does copying the work of others become a form of pastiche?

Students may rely too heavily on appearance and technique, and not understand how the artist thinks or works. They may neglect to translate the ideas in the artist's work or allow their own voice to be heard.

However, if the main purpose of studying other people's work is to gain inspiration, students are able to bring into play their powers of interpretation. They may then go on to use techniques such as appropriation, adaptation, assimilation and transformation to create their own work.

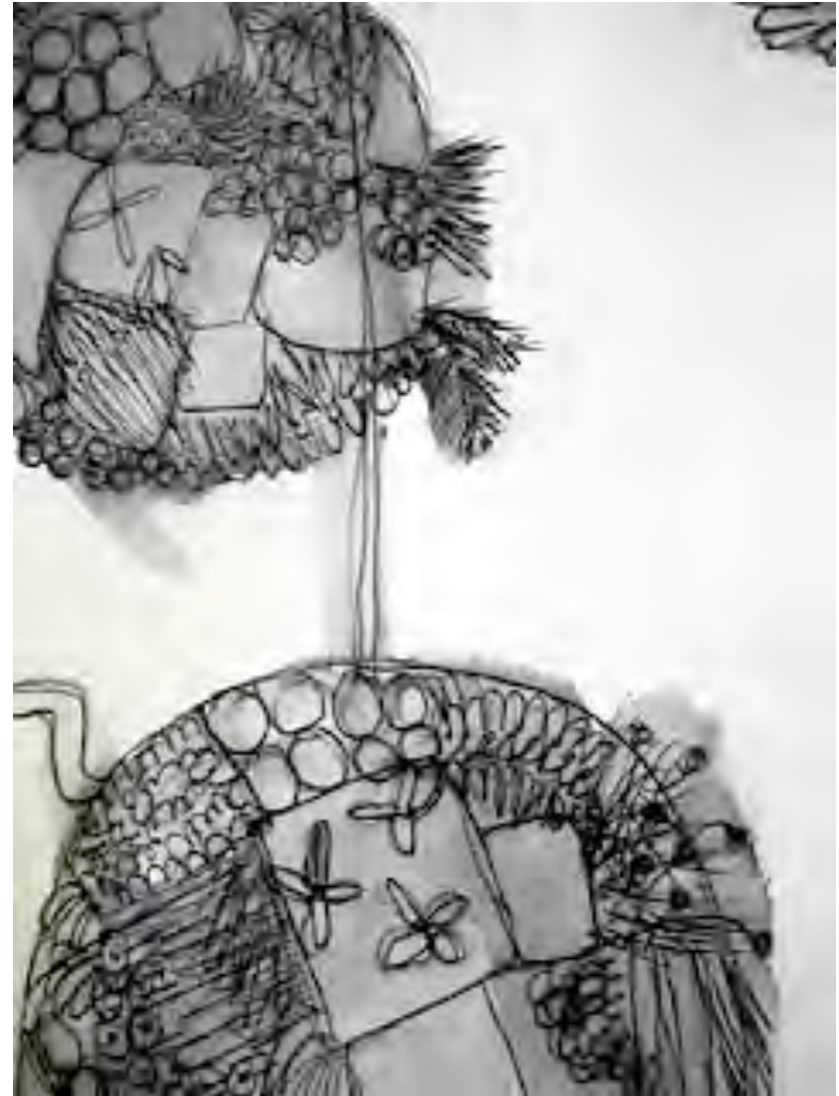


Image: De Las Salle School, St Helens

PROJECT BASED LEARNING

Peter Corkish at **Sir Bernard Lovell School**, Bristol, explains his approach to project-based learning. He says: *The essential question should stimulate thinking prior to the action and allow students to articulate express through a drawing medium.*

How would you create a revolutionary artwork?

This essential question aims at provoking a reaction to the concept of art as a subject. Students start this project with mind-mapping and a project brief. There is a choice of collaborative or independent working, either way, students are tasked with producing a revolutionary artwork. The project brief gives an outline and context to inform the direction they take. The outcome of a 'revolutionary artwork' depends on the student's definition.

The first deadline for this project required students to describe what they think a revolutionary artwork is:

'A piece of art that makes a fundamental difference.'

'Something that is radically new.'

'I think it is something that hasn't been done before.'

The second deadline required students to investigate an artist that matched their interpretation. Learners were able to find a host of artists that resembled their description: Peter Blake, with his complex use of collage materials; David Hockney's innovative iPad exploration; Annie Liebovitz's fantasy / realist portrait photography; Banksy's risk-taking political graffiti and curious anonymity; Emory Douglas and his characteristic posterised portraits.

Often I find in the lower years that research and investigation, in a theoretical sense, is a chore. This was different. There was a sense of urgency or even a sense of higher thinking that indulged the students in their explorative research. What is most remarkable is that the goal of finding an artist provoked a higher level of focus from the students when compared to a practical activity. When asked about this, students responded with fairly similar comments:

'If I don't do it then I can't do my final piece as well.'

'Without the artist, where do I get the inspiration?'

'I need to come up with some ideas. Doing this will help.'

The third deadline required students to decide on a theme for an artwork that can take any form and to produce the first draft of a design. Most students chose to create a 2D study using traditional drawing materials. They were questioned about their motives and asked to explain why they chose to produce drawings rather than complex 3D objects or a large-scale painting.



The responses varied, with some students explaining that they felt that drawing:

'It's the difference between the way I think and how I describe [my] ideas.'

'I feel more attached to something that I draw because it's personal and can be anything. It doesn't have to make sense to someone else, just as long as I understand it.'

Students' responses have shown that they feel more able to communicate an idea or thought process through drawing, and have found it easier than, in some cases, articulating ideas verbally. This is perhaps the immature epiphany of an artist, as art is subjective and means something different to each individual, but has a common factor, using art as a tool for delivery of message, a way of expressing without fear or condemnation. Learners are revived by the prospect of drawing: it opens a way for channelling thought, skill and explanation.

I think it is also important to summarise the emotional impact this project has had on students. With each discussion or questioning of learners, they have responded with a thoughtful remark that has often taken me by surprise. Listening to these comments has enthused me and influenced my style of teaching.

SHADOW PUPPETS

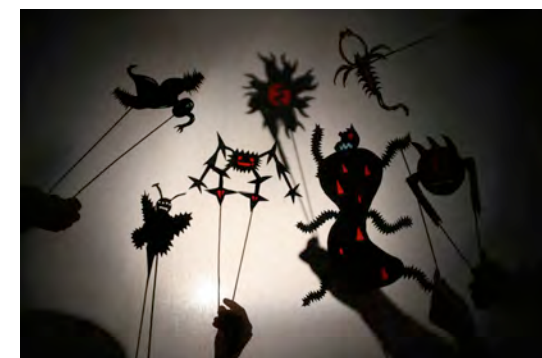
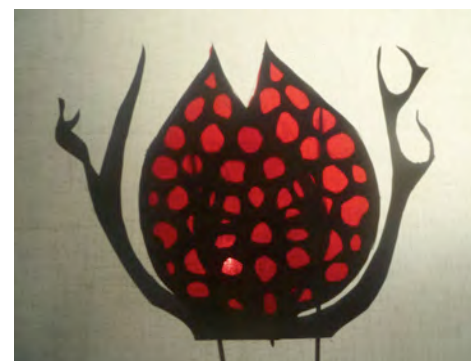
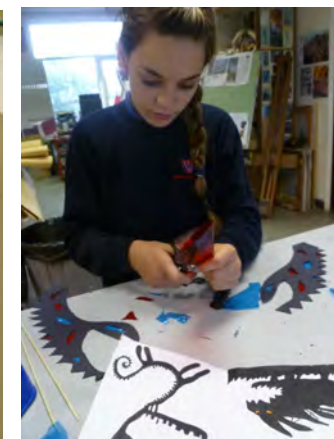
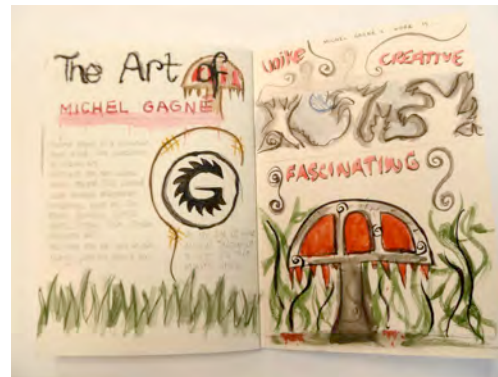
Jo Walton teaches at **John Ruskin School**, a small, rural school in Cumbria, with 200 students on roll. Jo saw that imaginative drawing featured less in art than it probably should, and introduced a project based on silhouettes to observe how students responded to an imaginative stimulus and how their drawing could be used to visualise their thinking. 13 year old students were asked to invent a silhouette to create a shadow puppet, based on insect, animal or plant forms, inspired by Michel Gagne's art work in the Xbox game *Insanely Twisted Shadow Planet* (ITSP).

Jo hoped the students would use drawing more freely than when drawing from observation. She also needed to identify weaknesses in how she guided and directed them during drawing sessions. How much free rein should they have? How much should she intervene when it was ideas from their imagination that were being expressed? What kinds of drawing activities might inspire the imaginations of Year 8? She also wanted to encourage students to draw as part of the making process.

Students worked enthusiastically and enjoyed working together. Some were able to generate their own imaginative drawings, make joint decisions and progress at speed. Others stalled at creating their own ideas, and tended to copy imagery they had seen in the video game clip or on sheets provided by the teacher. A few floundered at the first hurdle, looking at the blank paper in front of them – the I don't know what to draw moment – although they were very positive about the project, and wanted to be involved. Working together in pairs helped these students, as they spent time discussing and exchanging ideas with each other before starting to draw, which helped them get on track. Students enjoyed using blades and card to create images, and handling scalpels gave them a sense of greater responsibility.

- The majority of students used drawing confidently to visualise their imaginative thinking and to explore a range of ideas.
- They recognised the value of working things through by means of drawing.
- They learned that collaborative work can help them through patches when ideas are thin on the ground, and that exchanging ideas can generate improved and more interesting directions.

It was successful as a project overall, but I need to consider how I deliver drawing activities that extend students' ability to think more experimentally and imaginatively, and how I can generate more risk-taking responses. I need to broaden their critical understanding and introduce a wider range of artists who draw from imagination. I should have included more examples of working drawings that show the thought process of the artist – the examples I used were too finished and perfect.



ANNOTATIONS

Louise Gatti and **Gary Bainbridge** work in the design faculty at **Northumberland Church of England Academy**, an all-age school comprising five primary schools for learners aged 3-11, a secondary school for learners aged 11-19 and a 100-place centre for learners who have profound and/or multiple learning difficulties or with severe learning difficulties.

Joe List self publishes comic books and artists' books and alongside this, he invites other artists from the UK small press comics and illustration scene to buy a copy of the Saturday Guardian Weekend magazine and draw on the pages. These pages are then scanned, photographed and List exhibits these on his website. This prompted an idea for a project.

Year 11 students were given the same photocopied page from the Guardian's Weekend magazine to draw onto. Later in the project, they were invited to select their own from a range of pages, or find their own magazine. They were encouraged to add pattern, experiment with different media and change the context of the images. For more sophisticated pieces, they were challenged to use their own and existing text to create a mood or message. Learners were allowed to respond in any way they saw fit. Some drew straight onto the photocopy, while others made more copies and collaged.

In order to give further authority to the project and the importance of homework, we exhibited homework in group critiques and learners discussed the work that they had created: their intentions, difficulties, their preferences for stimulus images, and offered one another advice and steps to improve. Learners also created a pop-up gallery of their work to be exhibited in the department and we made contact with Joe List at Leeds' Sequential Arts Festival, 'Thought Bubble.' Joe was highly impressed with the learners' work and posted it on his website.



Both teachers completed the homework at the same time as the learners, to be able to offer support, suggestions and advice. This was particularly useful for us to see what was realistically possible for learners in a busy week with numerous other demands. As well as this, there was a weekly group critique of the learners' work. The use of drawing became a tool for literacy, as it presented great opportunities for discussion, focused language work and skills-based activities. The 'Annotated Weekender' homework was stimulus. The use of an artist blog encouraged learners to use their language skills online, in the world beyond the classroom, and to express their ideas with fluency and accuracy. This encouraged us as a department to start a Twitter account to celebrate outstanding work.



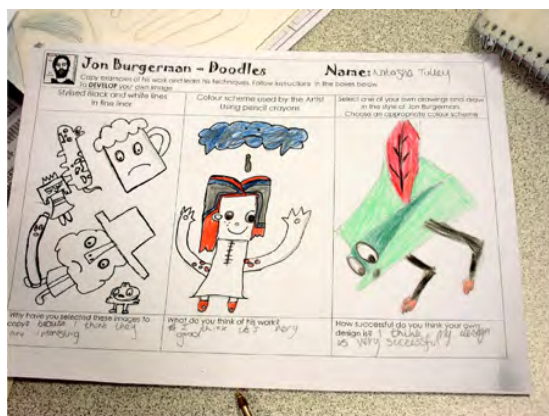
DRAWING INSPIRATION

Gemma Billson reflects on aspects of her work at **Nottingham Academy** in Sneinton, Nottingham. *Drawing in one form or another is integral to all of my lessons, and I am always looking for ways to introduce new styles and techniques, and most importantly, to make it fun. However, throughout the year at busy times, it is difficult not to revert to more basic activities, and sometimes you have groups that find it difficult to try new techniques. In hindsight, I think I need to remind myself that it is not always the quality of outcome, but the actual act of experimentation in which the child is taking part that is important.*

With Year 8 students, drawing was based on the theme of 'Nottingham,' influenced by the artist Jon Burgerman's quirky style. I asked the students to draw famous attractions from our home city, logos, football badges and landscapes. The idea was to develop their illustrations into a mural based on his style, adapting eye shapes or turning buildings into different characters. The emphasis was on creating fun, brightly coloured images. The response to the artist's work was very positive: the cartoon / graffiti style of his work seems to appeal to all students. I find the confidence issues with emulating other artists to be the biggest barrier teaching KS3. I find this artist to be a good ice breaker, and felt the students can relate to an artist who lived in Nottingham, and a project based around familiar surroundings.

Gemma also uses students' work, such as that of a BTEC diploma student, to inspire others.

This student's work reminded me how useful and how interesting sketchbooks can be to display work, and how the structure of a book can be used to enhance drawings. In showing her work to the year group below, she has inspired the whole class to want to do the same project, and demonstrated how the techniques she learned in year 10 can be used in multiple projects.



The project was called 'Books Glorious Books' based on a fictional book festival. Students were asked to create a final piece based on a book of their choice. In this case a Year 11 student selected 'Charlie and the Chocolate Factory' by Roald Dahl.

ALL TAPED UP!



Dan Firth-Powell at St James's CE High School in Famworth, Bolton, reports that a series of workshops for Year 7 pupils were designed to challenge their perceptions about what drawing is. *Pupils looked at images of Sophie Ryder's sculpture. They discussed the style, scale and themes within her work, offering a wide range of personal responses and ideas. Pupils were not familiar with her work previously, and were asked to create a drawing on A2 paper inspired by her work. No demonstrations were given, as I think this can sometimes lead pupils into working in a particular way, their desire to get it right can be influenced heavily by how a task is presented. Pupils were invited to move to another part of the room to create their work, with some choosing to work on the floor, others pinned their paper up onto the wall – freedom and space is important when working.*

There was a range of materials to choose from, including graphite sticks, charcoal and ink, but not pencils. Pupils were encouraged to experiment with the materials and describe their qualities before making a selection with which to work. They created a range of responses which had a broadly animal inspired theme.

Pupils were inventive in their interpretation of the task. Some worked directly from imagination, whilst others preferred to work from images of animals. They were inspired by the human-animal hybrid qualities of Ryder's work, the texture and the split which often divides her sculptural pieces into two distinct sections. One child even ripped his drawing into two in response to this quality of her work. They enjoyed the freedom to create work on a larger scale than we would normally do.

Pupils had an hour to create their drawing – most were unfinished – however this did not matter, given that the task was simply to create a drawn response, not a completed work. They reviewed the work at the end of the session and were asked to avoid saying 'I like...' or 'The best one is...' This was replaced with 'I think ... is interesting because...'

This placed an emphasis on the drawing, and not any preconceived ideas about what is right or wrong. It also encouraged pupils to look more closely at the work and discover what they found interesting and inventive.

Pupils used their drawings from the previous session to create a larger scale combined drawing study using masking tape, working directly onto the floor, in pairs, deciding between them how they would combine their individual drawings – which elements would they include, which would they leave out, how would they change the image and why?

Pupils loved working on such a large scale and exploited the chance to move lines, change composition and build up texture with the tape. Pupils began inventing personalities and names for their drawings, building a character around their work. It was almost as if the drawings now inhabited the spaces and required more layers of detail. I think this response was encouraged by the pupils working collaboratively – conversations were happening about the drawings and this naturally led to more detail.

The final task was to re-evaluate the definition of 'drawing.' 'An image made on any surface', 'making a mark with materials – it could be on paper but it can also be on lots of other things', 'experimenting with lines and marks', 'using your imagination and working together.'

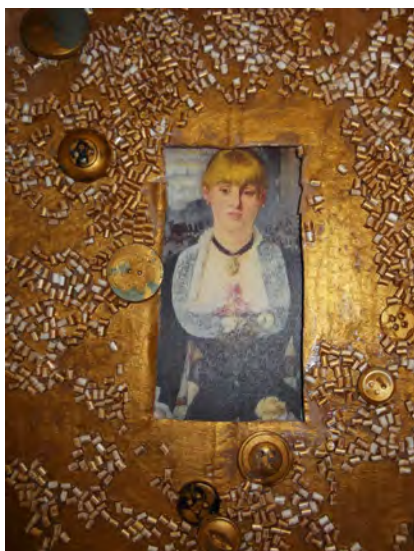
DRAMA AND DRAWING

Clare Hobson teaches at **Ysgol Crug Glas**, a special school in Swansea for children and young people 3-19 years of age with profound and multiple learning difficulties, ranging from autism to cerebral palsy.

Many find it difficult to hold a pencil, and impossible to manage pastel and charcoal. The most successful drawing is done with an arm and a finger in the air, sometimes to music, with hands in sand, or with fingers in paint, shaving foam paste or jelly on a table top.

Each of these methods offers positive physical feedback through hands and fingertips up the arms to the body, and helps to make the drawing process a stimulating and rewarding process despite the artist being either physically unable to see, or visually uninterested in the drawing.

Students from mainstream and special teaching facilities in Swansea share art lessons with the pupils, which makes for a vibrant and varied mix of talent.



Using drama and multi-sensory play can provide access to artists' work, and prompt pupils to draw. Pupils of all ages particularly enjoyed the dressing up, role play, and story telling stimulated by Manet's painting of the 'Bar at the Folies Bergere.'



SCARY GOTHs

At **Bishop Barrington School** in Bishop Auckland, **Jonathan Carney's** art department tries to keep up with the work of contemporary artists and designers. He decided that the class would benefit from a project on experimentation and expression.

I want my students to be confident in working in a wide variety of ways and using a range of media, so after buying Noel Fielding's latest book, 'The Scribblings of a Madcap Shambleton' I developed a project based on the artist's loose, expressive and surreal style. The main objective was to broaden the experiences and horizons of the students, to look at the work of an artist who is perhaps better known for his other work in the creative fields of comedy and television, to enable them to see that art, and drawing in particular, is not always about the 'quality' and 'worth' of the final product but about using techniques and media to express yourself. They started by looking at the work of Noel Fielding and exploring techniques and media in response to his work and style. I know that this could be seen as copying or creating pastiches of the artists' work, but I wanted students to have a grounding in the ways of working he uses before allowing them the freedom to create their own individual pieces. The class watched a video that showed Noel Fielding at work and were given examples of his 'Mighty Boosh' skulls to look at. We discussed the main features of the work and the processes used to create his art. The class picked out that he works quickly and with spontaneity to generate loose and expressive images. I demonstrated how to use paints in a similar way, and allowed pupils to choose their own colours and scale. Most pupils chose to work on paper at least A3 in size. We watched the video again and talked about how it felt to work so quickly and without really thinking about what we

were doing. Pupils enjoyed the freedom of working so loosely and enjoyed the fact that their work was covering the entire room! Next lesson we started by watching a video of Noel Fielding's stand up act. Working on A1 paper we were each given a character at random from the game and I demonstrated how to correctly, and safely, use ink and bleach. The class then created their own portraits based on the characters, referring to the style of the artist we identified last time. The final drawing lesson took place after pupils completed research into Noel Fielding and the artists who inspire and influence him, such as Karel Appel and Salvador Dali.

Pupils responded well to the project and have learned how to look at the work of artists and make use of their influence when creating their own work. It is important for students to understand from early on that not everything in art is about creating work that can be held up as a final piece: the processes and experimentation are just as important. My students gained an excellent insight into this way of working, and saw that artists are not just old, dead painters in dusty old textbooks from the past. Artists are working now, are famous, cool, funny and can create work that is full of personality and humour. I think I learned a lot too. I learned how to let go and give a class freedom. I learned that even Year 7, if they're threatened enough, can use ink and bleach safely and without incident. I learned that students can produce their own ideas and get excited about the work of an artist they branded as a 'scary Goth' when I first showed them a picture of him. I learned that guidance and feedback are more important and rewarding than telling every pupil what they should be doing every second of a lesson. I learned that creativity and experimentation is better than having pre-determined outcomes. I learned that Phillipe from 'Guess Who' is ridiculously difficult to draw.



DRAWING IN ART HISTORY

Sam Connor at **Framwellgate School** in Durham reports: *All students in key stage 3 study art one lesson per week. The scheme of work is built around the principles of the history of art. Students enter in year seven studying ancient Egypt, Middle Ages and Renaissance. In year 8 they move onto Baroque, Rococo and Pre-modern. Year 9s study Modern Art, Contemporary Art and Installation Art. Work produced in the first term of a Year 8 project forms the basis of a baseline assessment – a neat, accurate tonal study of Vermeer's 'Girl with the Pearl Earring.'* Students spent three hours on these drawings.



This task, set very early in the year, could be seen as setting the tone for what drawing is and how it can be used – in this case, realistic and observational. The issue with assessment of this nature is that students know they are being levelled, and the assumption might be that the only way they can progress in art is by getting better at accurate tonal drawing.

I was keen to break away from this style of drawing quickly, so remaining with the Baroque theme, I asked students to create drawings inspired by Caravaggio's 'Medusa' using ink and sticks. They used the painting as a



starting point but they were urged to not worry about representing the likeness. The ink drawings they created were full of energy and emotion. They looked angry, scary and exciting. They had interesting scratches, exciting lines and accidental splashes. Students enjoyed this, and they have now moved onto creating their own mythological beast drawings.

INTO THE WOODS

Oliver Hurd-Thomas is head of the art department at **Plymstock School** in Plymouth. A project in year 10 used as a starting point for work that explores themes such as beauty, social issues, transformation and structure.



Students begin with observational work. The opportunity to learn how to use chalk and charcoal on a coloured ground provides a starting point for a drawing system based around close observation of surface, proportion, scale and tone, making A3 drawings of a still life of interesting pieces of wood.

Students are also taught a drawing system for tackling trees. A step-by-step analysis of structure forms the basis of the drawings, working from trunk and main branches to smaller branches, to leaves. Finding mark-making solutions to the dense and complex representation of foliage is a key discussion point.

We look at the work of local artist Stewart Edmundson, and create drawings and paintings (when does one become the other?) using a mixture of autographic and random processes – dribbles, blown ink, scratching into the



surface – sometimes in monochrome, sometimes in colour.

Students work from photographs they have made themselves and transform the exactness of the lens-based imagery into more expressive gestural responses. The final pieces of work show students engaging with drawing through mono-printing. Students look at Emin's monoprints, then start to consider the use of image and text to address particular issues related to the woodland environment.



SEA CREATURES AND LANDSCAPE

Craig Longmuir at Silverdale School in Sheffield explains:

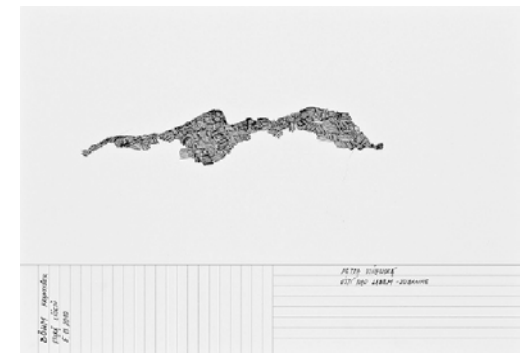
Pupils arrive in year 7 with a huge range of different experiences of art, both from school and from home. We have very confident and creatively versatile pupils in the same classes as pupils with very rudimentary skills and experience of art. Talking to Key Stage 3 pupils in their art lessons and asking them what they liked or disliked about art was a part of a recent Art Enquiry Visit, which asked the question 'Do we provide a full and enriching art experience for all pupils?'

The investigation consolidated my belief that we provided enough choice and variety of experience during the three years for most of the pupils. However, it became apparent that there was a consistent, though small core of pupils who felt that they were not good enough for art and did not enjoy it. This saddened me, and when pushed on this matter, the pupils said that they could not draw.

I realised that the art department had not communicated how integral and natural drawing was to life and to experience. These pupils had a very limited perception of what drawing was, and they were obviously not able to gain any sense of achievement or pleasure from the art lessons. This also had a consequence for behaviour in the lessons. The art department now focuses attention on raising the profile of drawing and broadening pupils' perception of how varied and natural it can be.



In Year 7, we start the course with a project that gives pupils an experience of working in a sketchbook, and explores different aspects of drawing. We cover mark making which explores the language and variety of different drawn lines. This evolves into an imaginative interpretation of a creature made from a variety of marks. The year finishes with a project that involves drawing strange undersea life forms in ink. This evolves into imaginative designs, and finishes with a drawing of a creature on fabric using gutta pen and watercolour.



The last Year 8 project is one that explores a variety of landscape experiences and materials before pupils create their own final outcome. They first exercise their observation and imaginative skills by drawing a profile of their friend's face and inhabit the head with a local landscape in the style of Kateřina Šedá's 'Líšeň Profile.' They then experiment with mark making, using dipping ink. These experiments help pupils to create their own ink drawings of the landscape around the school.

DRAWING AND PRINTING

At **St James's Church of England School** in Farnworth, Bolton, **Dan Firth-Powell** carried out an audit of drawing to identify areas for development.

Drawing is currently used across both key stages and pupils have come to expect drawing to be a feature of all projects. Pupils use sketchbooks to record across both key stages. Larger scale work is completed using a variety of different media and materials, including oil pastels and graphite sticks.

However, despite the large amounts and different kinds of drawing that takes place, I question what exactly the pupils view as 'drawing.' Most pupils believe drawing should end with a very accurate and highly refined study, usually an object or photograph that looks realistic. Pupils do not seem to recognise drawing for different purposes and outcomes.

In workshops with artist Alan Birch, year 7 pupils explored drawing as part of mono printing and intaglio techniques, and learned how and why drawing was important to these kinds of printmaking technique.

Pupils worked almost exclusively from their imagination when creating their work, relying only on a few visual resources and a basic introduction to the Mexican festival 'Day of the Dead.' Boys in particular enjoyed the macabre aspect of this theme.

*When **mono-printing** pupils worked freehand and drew straight onto the paper and ink, without planning their outcome exactly. Pupils were cornered into being spontaneous and resilient when creating their work, resolving, or perhaps more importantly, exploiting any unwanted incidents. Despite this unplanned and free approach, pupils absolutely loved the technique and enjoyed not knowing the complete outcome until the end. Not one child was unhappy with their work. This kind of confidence should be developed more where possible, using this and similar techniques. I also believe working with an artist who celebrates and recognises the risks of working in this way helped pupils feel confident in themselves.*

*When working with the **intaglio** method pupils were able to refine their drawings and plan them in a little more depth. Pupils sketched their initial idea on paper, tweaking and improving as necessary before committing to their foil plate. The quality of work and level of imagination was thrilling to observe and highlighted the strength of pupils' own imaginations and creativity. I think in some projects we have previously covered, pupils have been overwhelmed by the amount of visual resources presented to the point where it can stifle their own thinking ability. With this technique, pupils were able to think about the role of drawing compared with mono printing. They also learned about mark making to create texture and shading detail.*



PATTERN AND DECORATION

Peter Corkish is an art teacher at the **Sir Bernard Lovell School**, Bristol. He reports that some teachers value drawing's contribution at the start of a project, while others tend to use it as a warm-up, or to aid the research process.

Some teachers utilise drawing as an aid to the main activity, others use it as the main content, with rigorous drawing activities and others use it as an extension of classwork, for homework ... The emphasis is on not the ability to draw an accurate representation of something but to take part in the experience. The product is not the important aspect. We encourage students to think about why they are participating in a particular activity. The aim here is to encourage knowledge transference from one lesson and one subject area to the next. I use drawing initially to stimulate thoughts and ideas, and secondly to develop technical skills.

When demonstrating drawing, Peter explains what he is doing and shares his 'top tips' as well as encouraging students to use artistic terminology.

In Key Stage 3, pupils explore the basic elements in drawing skills such as applying ellipses to perspective, shading and constructing shapes. These provide a backbone to the main content of projects. Students learn through a variety of different processes: observation, critique, practice, investigation and exploration, reflection and independent study. A common problem is that some students do not like theory, but can apply practical skills well.

The examples of drawing are from a Year 7 project where students work in groups to carry out an investigation into a different culture. They are expected to produce an extended piece of homework researching the theme. In class, they design and make an African inspired musical instrument decorated with a tribal pattern.



TEA: a programme initiated by The Campaign for Drawing in collaboration with NSEAD and NADFAS

ILLUSTRATORS AS INSPIRATION



Emma Oliver, who teaches at **Hodge Hill Girls' School** in Birmingham, reports on a project for pupils to produce an illustration for a passage from a book of their choice, in the style of an illustrator of their choice. Aims were for pupils to become acquainted with GCSE assessment criteria; be able to work independently; develop imaginative skills; and increase their confidence in experimenting with materials and techniques.

Pupils had to learn how to analyse illustrators' work, and be able to modify their own drawing styles. They were enthused by the freedom to choose their own book. They were asked to select a short, descriptive passage and produce an original illustration. As stimulus, pupils were also shown a few examples of children's books from the school library to highlight the power of illustration to tell a story. Pupils developed research skills in two ways: by finding out more about the

work of their chosen illustrator, and by forming their own opinion of it. They were also asked to find a range of images to inspire them. These tasks were set as homework.

Pupils were shown how to combine images to create a first sketch for their illustration. It was challenging for the teacher to support all the pupils, who were working from very different sources of inspiration. In the following lesson, pupils were asked to assess each other's initial composition. This was an enlightening moment, as many pupils had not really used the rich description within the text to their advantage.

Pupils were asked to produce a second composition to develop their illustration, using the feedback from their peers and teacher, emphasising important and descriptive keywords within the text. Pupils were then asked to experiment with a range of materials in the style of their chosen illustrator. They produced their final illustration over three one-hour lessons.

The class of 30 pupils worked with different sources of material and created very different outcomes. Many pupils learned to be better self-managers and experienced working in a GCSE style. Although many found redrafting their ideas a bit tedious, pupils finally realised the value and importance of this before producing a final piece of work, resulting in a much better final composition. The only major disappointments occurred when pupils selected a piece of text that was not descriptive enough, then they struggled with the visual research and the drawing, because their text was not specific enough.

Pupils used their imagination to visualise what characters in their chosen book might look like and to help them develop their composition. They had to decide what it was they wanted to say and to find a way to communicate that effectively. Although many different drawing styles are regularly used in her classroom, the purpose of different kinds of drawing and various styles are not always explained fully. Reviewing schemes of work highlighted the need for pupils to take more creative risks and be given more opportunities within the curriculum to work more experimentally to achieve much more exciting and original outcomes.

MARKS AND MEANINGS

At Wilmington Grammar School for Boys in Kent, Louise Wisdom set up a special study day for 12 students aged 13-15 deemed to be gifted and talented, to allow them to work together on a large scale, and enable them to study in greater depth. The aim was to develop a greater understanding of formal abstract qualities of composition and gestural mark-making, and appreciate abstract expressionist painting more fully, focusing on the work of Jackson Pollock.

First, students worked in pairs, pouring, dripping and flicking paint onto large sheets of brown paper. Then they worked as a group on a canvas on the floor, drawing with paint, thinking about marks and line quality, and seeing marks as traces of movements and gestures. They tried different ways of controlling paint. As the work evolved, they began to direct each other.

After the first hour of spontaneous activity, students became more reflective. One student was worried that he had ruined the work, which created an opportunity to discuss the value of accident in the process of making art, dealing with problems not previously anticipated. This prompted more drawing activity. Towards the end of the day, the mood changed. For most of the final half hour, everyone sat and looked at the painting. Some students changed their position to get different viewpoints. Intermittently, someone would suggest a modification, explaining the type of mark and colour required, and justifying their ideas – it will help to balance that curve here, or it will echo that shape there. They were afraid of being the person to make that mark, but eventually a brave volunteer would step forward – there was a real sense of performance.

There was not one moment during the day when any student was not either working or watching – they were totally engaged with this from the outset to its completion. For us, for almost all of this activity, after initially having to support the student to get them started, we were just observers. It was deeply satisfying to stand back and watch as the day unfolded and students took control. The task promoted independent learning at a high level. The collaborative nature of the task and the problem solving required meant that students had to think for themselves and work as a group. This had a positive effect on the confidence of the quieter members of the groups as well as those who were natural leaders.



DRAWING WITH NUMBERS



Julie Bush of **Hardenuish School** in Chippenham developed a workshop for Year 9 art students based upon Jasper Johns 'Numbers.' She explains: *I wanted to extend pupils' subject knowledge and skill in art, and to produce a quality piece of work which could permanently be displayed in the maths department, and raise the profile of art in the school.*

John Bowman, a maths teacher, discussed a range of mathematical formulae with the students. I admit that they were far more knowledgeable about Pythagoras, integers and Pye than I was! Students looked at a PowerPoint of examples of Jasper John's work, and learned how to analyse it, looking at overlapping shapes, the rhythm of line, combinations of colour and the use of positive and negative space. Then they experimented with colour and paint and used templates to develop their own designs. I was surprised to see how overly controlled their drawings became when they started to paint their final compositions onto board. I encouraged them to loosen up with some free, gestural, large-scale drawings using charcoal attached to the end of poles. The benefit of this was reflected in their subsequent paintings.

Parents viewed their work at an exhibition for which the students had designed invitations and posters. They each made a three-minute presentation to explain the mathematical formula they used, and discussed what they learned and found valuable about the experience.



IDENTITY: PEOPLE AND PLACE

Laura Calder at **Oxclose Community School** in Washington, Tyne and Wear, aims to embed ideas such as creativity, competence, cultural and critical understanding in her schemes of work. Students develop themes using a broad range of media, processes and techniques.

Students are encouraged to analyse the work of others, considering how 'Identity' can be shown in a variety of ways. So that all learners succeed, students are encouraged to share their ideas through class discussions, or through mind-maps, if they are not confident in writing.



The 'Landscape and Cityscape' project permits them to contrast rural landscapes and urban cityscapes, using a range of materials and techniques, including pencil drawing, painting and mixed media collage.



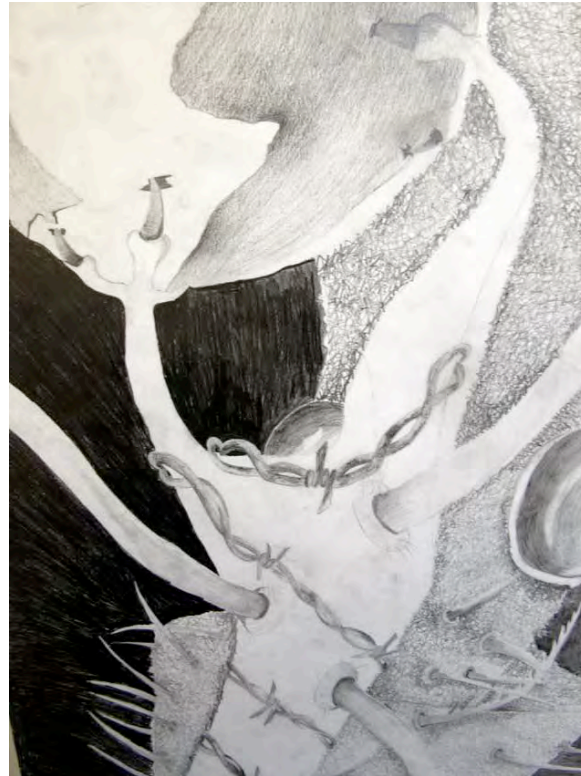
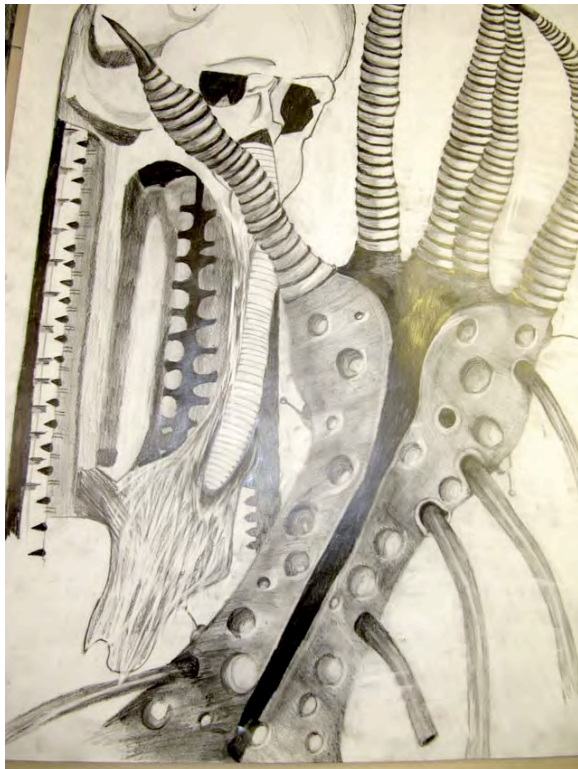
They then explore the work of the Fauvists, before learning about perspective drawing to create an urban cityscape drawing.



Students said: 'I like this project, as we used lots of different materials and techniques, so it doesn't matter if I'm not very good at everything.'

FANTASTIC REALISM

Heather Leach at **Matravers School** in Westbury reports: *Drawing has always been very important to the art department. It is a skill that our students really want to develop and become good at. They are willing to spend considerable time during lessons just concentrating on drawing, realising that initial observation is really important. We have stopped the feeling of failure following a so-called mistake. Students now realise that seeing lines or shapes that they feel don't show the quality they want is a sign of success and growing skill. They are aware that it is sometimes just the little marks that break the illusion and the magic, and they can make decisions about how to move on from there.*



Our students like to draw, but can be very timid when it comes to shading – everything looks flat and grey. This project was designed to get them really using tone with confidence, then developing their ideas into a piece of 'Fantastic Realism,' using their imagination to create a composition. I have no Internet access in my classroom, no computers, so I initially provided the students with images from Giger. He was influenced by Fuchs, and then I threw Blake and Bosch into the mix to see if the students could make any connections. We started by looking at content, composition, light and shade, meaning, symbolism, religion, bio-mechanical dystopian views of the future. The first lesson was observed by Ofsted – so no pressure then!!! Students were asked to carry out research on each of the artists, so that they could compare and

contrast the various ideas, techniques, stimuli and symbolism in the different works.

All the students had to set up a Pinterest account so that they could start collecting ideas, and I could see what their ideas were like, and we could have images to discuss. Eventually, the IT Manager unblocked Pinterest, and now we have a thriving addictive community! Initially this was just going to be a drawing project, but it is rapidly growing, and sculpture and assemblage are also appearing – so watch this space! The confidence that drawing has given students to explore new ideas is amazing. They feel as if they can now tackle new concepts and processes creatively because they can draw whatever they want.



DRAWING INFORMING LEARNING

Jo Millea reports that at **De La Salle School** in St Helens, the Year 10 programme of study acts as a mini foundation course, providing opportunities for students to explore and experiment with a wide range of materials, techniques and processes to discover their own creative potential. This journey is supported by teachers who provide a wide variety of artists, craftspeople and designers, to enrich the process, as well as creating a safe place for students to feel able to find their place in the world of art.

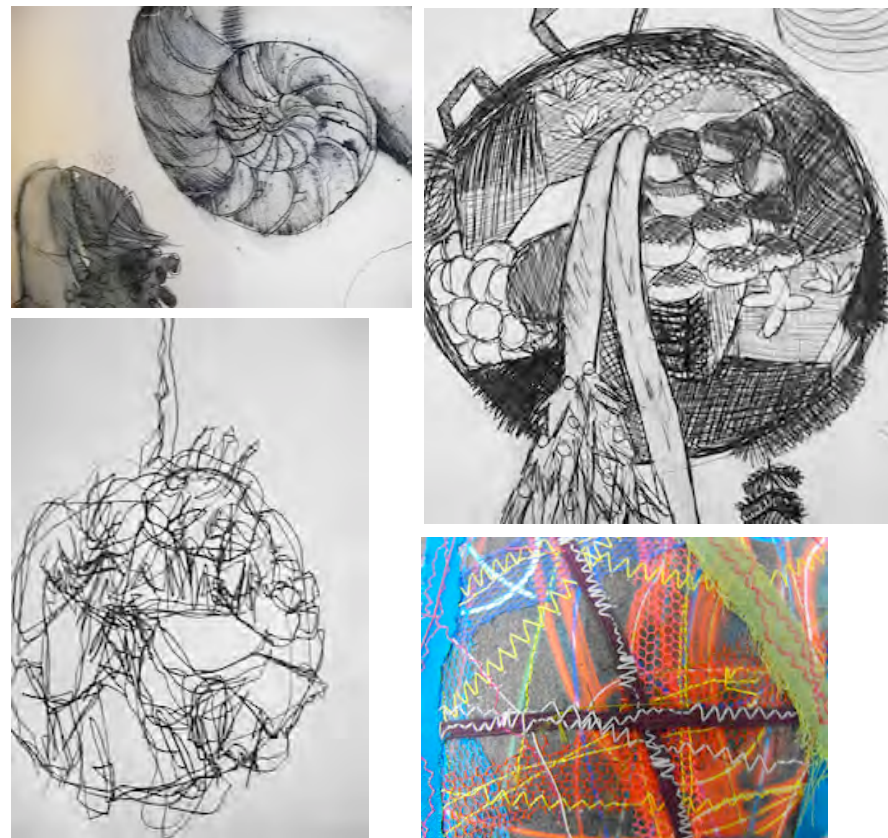
Schemes of work centre around a theme such as identity, memory or structures, with artists' work as a primary source of inspiration. Students are taught a range of skills, and are encouraged to adapt these and explore ideas in response to many sources, helping to achieve a learning atmosphere that is exciting, purposeful and increasingly independent. Drawing is an integral aspect of learning and teaching, it is used to demonstrate, explore, experiment and to think through ideas, however, I am aware that its true value and worth are not always as pivotal as perhaps they should be.



Drawing can be from primary sources such as the work of Jaume Plensa at the Yorkshire Sculpture Park. A particular drawing by the artist excited the students because of its fluidity and expressive nature, so we responded to this by analysing the artist's process, developing an outcome which was primarily teacher-led, but that included opportunities for growth and personal exploration. This activity proved to be very important and useful, as students were challenged to work on a larger scale, analyse the artist's work, consider the shape and form of the figure, create mood and tone through the use of graphite sticks, erasers and Indian ink, and decipher how the use of letters and language could add form to the sculptural drawing.

Students also use drawing as a means to record and explore ideas and observations from secondary source material, such as old photographs and artefacts, and their own personal journey is developed through the use of materials such as wax, fabrics, ink, cardboard, glue guns, paint and collage.

Another project included working closely with a local artist, Kat Button, who uses found materials, hanging baskets and colour to create exciting textile sculptures informed by nature and sea life, and shows a love for tactile exploration. This project began with drawing using continuous line, dots, various mark-making techniques and shading, and progressed to exploring the use of fabrics and colour. This project became a vital part of the whole creative journey as it was during this time that students began to discover their strengths and preference for ways of working in art and design.



DRAWING SEQUENCE

Orla Crean at Ryde School reports: *Students were given a series of box grids to experiment with line. They were to work in biro initially to avoid the temptation to erase, and were asked to focus on composition and control. Whilst it was clear that every student could draw a line, the level of control or fluidity within their work became a strong indicator of when the abstract image was successful or not. What also became*

than another. In response to Ian McKeever's work, students then began to cut up and alter their original drawn compositions, adding and taking away to enhance the image, continually reviewing and refining the outcome. All students approached each task with enthusiasm, and as the project progressed, concern over figurative qualities within their work became less of a concern, as they explored alternative ways to develop their drawings. Students developed their work into print, and depending on the teacher, this was either collograph or polyblock printing.



clear was that every student was able to recognise this, whether they were able to achieve the results that they had intended themselves or not. So whilst initially less confident or less able students seemed to need to recognise imagery within their initial composition when working with their own line drawings, they could see how an image's success was tied up with the fluidity of the lines used.

Students were encouraged to explore line using a variety of different media, as well to assess the potential and limitations of specific drawing materials, from pencil, graphite and biro to Indian ink. At this juncture, we introduced students to the work of Ian McKeever. Whilst the motivation behind his work was not fully discussed, his work was used as a vehicle for ascertaining whether our students could relate their own work to the work of an artist. All students were able to choose which image they preferred, with some being able to vocalise what it was that made one abstract image stand out more

The quality of composition and line work within these prints from a group of mixed ability students was excellent. Students used their drawings to identify successful components within the work, then used these to produce a successful series of multiple layered prints.

Overall, the feedback from all the teachers was that students showed an increased confidence in their visual and written vocabulary, a greater ability to talk about their work with greater clarity and an ability to use a common vocabulary.

All the students were able to make more confident judgements about the qualities that made a successful piece of work, as they understood that an artwork was more than just a pretty picture. By setting the parameters for ascertaining success at the beginning of the piece, they were able to take more control of its conclusion.

MATERIALS AND TECHNIQUES

Students appreciate the opportunity to experiment with media and different drawing techniques. The opportunity to explore the qualities of materials and to gain control over their use is an important basis for developing technical skills.

Many teachers acknowledge the value of quick drawing exercises to develop confidence and skill in using techniques and handling different media: e.g. continuous line drawing, charcoal, chalk on black paper, transforming ink blots, drawing with the other hand or different body parts, sequences of quick drawings and blind drawing. Many teachers mention the pride and sense of achievement students have when they master skills in the use of particular media or techniques.

Students tend to choose pencil as their favourite drawing medium, perhaps because of its easy accessibility. However, this can be a very difficult medium to work with, and students might gain confidence more readily by using biro or pen and ink, where marks cannot be erased, but have to be worked on, over or changed. More unusual drawing materials include bleach, wire and Playdoh.

It is not only practical skills of handling expressive media that are developed, but also intellectual skills of analysing, problem-solving, shaping ideas and expressing thoughts and feelings. Some projects use drawing to develop empathy and social skills of negotiation and collaborative working.

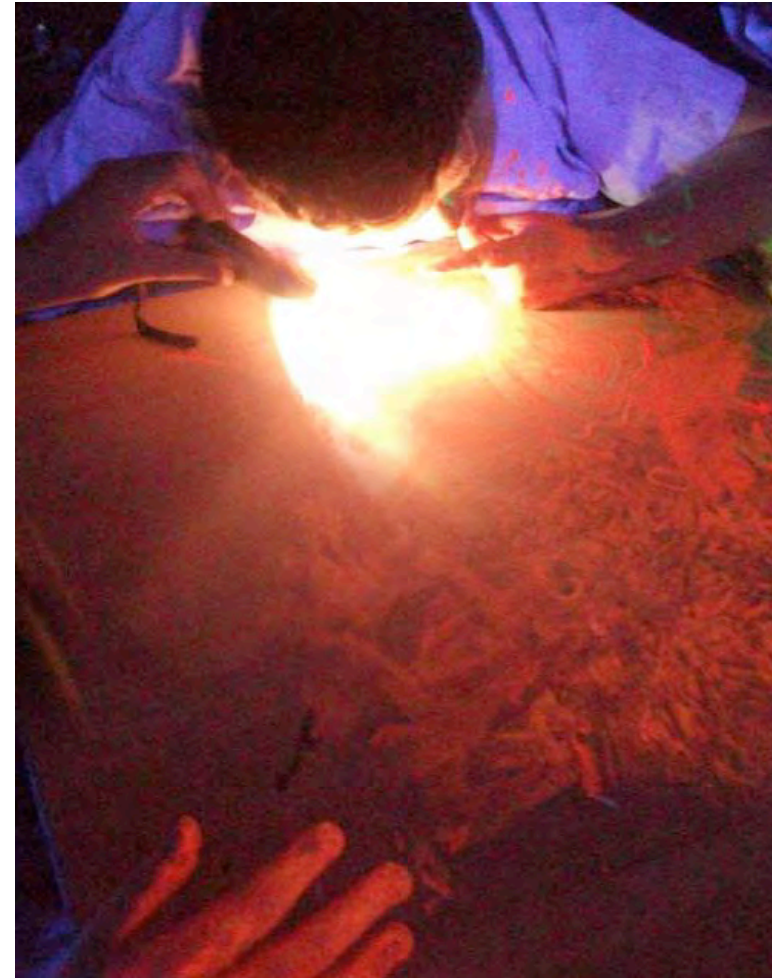


Image: Ysgol Crug Glas

FUN DAY

Robert Baisley at St George's Special School on the Isle of Wight introduced a whole-school project to create a concertina book to include a drawing from every student as a retirement present for the lead teacher in art. He reports:



response to music of The Penguin Café Orchestra. Students chose colours and were assisted, hand over hand, to place them in a grid format. They enjoyed this activity, and made deliberate choices about the colours they used. A significant number of students with autistic spectrum disorder were unable to comprehend the exercise, so were helped by teachers to produce other kinds of images – collage to represent patterned wallpaper or a drawing of a bird.



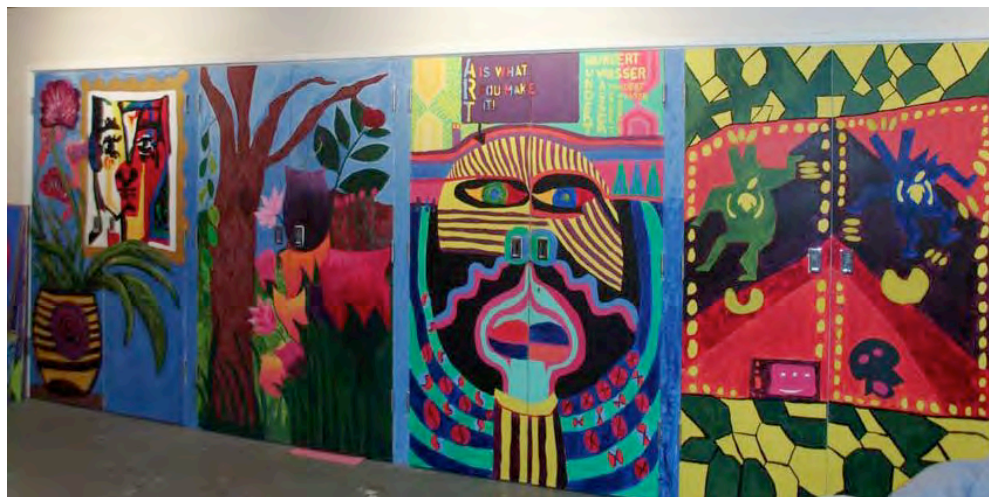
Students enjoyed the drawing activities, and in the main, were able to use materials to recall events in a school year, making use of drawing as a means of expression to remember a favorite day. Less able students were able to engage and make choices in art-making exercises led by teachers. Robert was pleased with the results, particularly where prior learning was evident.

Students were asked – What was your most fun day at school this year? Those with severe learning difficulties were able to understand the question, and most were able to depict their ideas through drawing. Those with moderate learning difficulties were better equipped to answer the question more imaginatively, and draw upon skills and prior learning gained from previous art lessons. Those with profound and multiple learning difficulties were unable to comprehend the exercise, and carried out a teacher-led activity, a water colour painting in



CONFIDENCE BUILDING

Sarah Terry's students are young men in custody at the **HMYOI Wetherby Keppel Unit**. She reports: *Many have left school early, and might have no experience of learning or doing art. One major project which I developed alongside the Governor required students to design and paint murals for the art room doors, and which specifically focused on the use of colour. They were given a design brief with specific details to which they had to respond. Each student created his own design. They were judged by the Governor, and the most successful designs were chosen. Timely feedback was given, with the aim of raising the self-esteem, not only of the boys with the winning designs, but also those who were not chosen. The trainees were then teamed up to work on the four separate doors. This project was a real success because boys respond well to real life situations and problems when learning. Providing a project that allowed them to influence their environment directly, especially one which is not only a place of learning, but also where they eat, sleep and socialise, really got them excited, and as a result they produced an extremely high standard of work.*



Different tasks produced varied results and reactions from the classes. On the whole, these students react well to tasks which allow them to reach some sort of meditative state, which often involves repetition and detail.

I have started to develop a range of resources to introduce students to different ways of drawing used in the creative industries. To expand on the trainees' idea of drawing and how useful this can be, even if you are not an artist, I have endeavoured to include not only traditional art forms, but also drawing from architects, designers and 3D product makers. By embedding this analysis of artists' and designers' work into almost every lesson, I have also been able to build up students' confidence in talking about the work of others, and analysing and evaluating their own work.

I am happy to say that I have managed to coax even the most unwilling student into contributing to class discussions. By providing an environment in which they can gain self-esteem, I have been able to foster learning in even the most difficult of students. It is my hope that this new found confidence can be channelled into other subjects, and more importantly, into working towards and developing a more positive life when they are finally released.

CHOICE, COLLABORATION, CELEBRATION

Mary Warden at **Rossett School** in Harrogate wanted to increase students' confidence and creativity in drawing by widening the repertoire of teaching approaches to promote adventurous drawing for all. *I want to inspire my students to create, and to enjoy their work and feel proud of it. For me, attainment is very closely linked to enjoyment. Students who are engaged and interested in their work will do better at it. I must confess that I also wanted to make their work more interesting and fun for me as a teacher. I really love art, but don't always love the art that we do in the classroom, and I felt that I should. Until recently I taught an adult evening class in painting and drawing, and it was interesting to compare ways of teaching drawing. Often when teaching adults, there was more experimentation, and a wider range of artist influences.*

Mary tried various strategies to encourage students to be more adventurous.

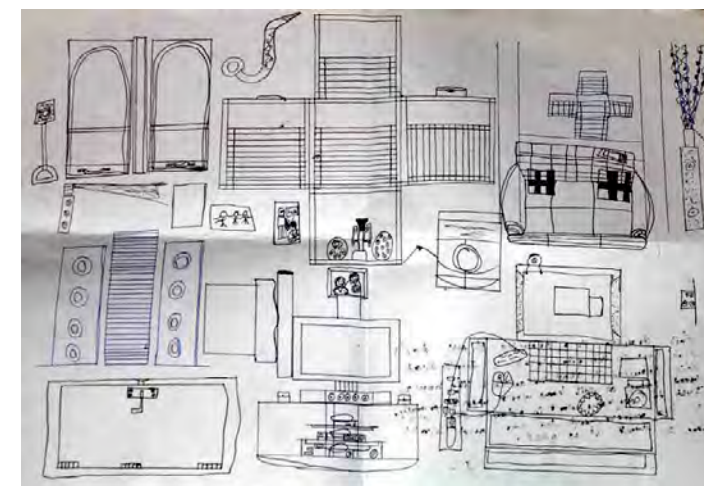
Homework in particular needed to motivate and inspire students. One way of making this happen was to give students more responsibility for what they did, and how they did it. The choice of how to present this would be up to the student. Twitter became a really effective tool in celebrating the work of our students. Responding to the work of others and collaborating was something which became really valuable. In Pass-the-Book, an A5 sketchbook is given to a student, who is invited to fill a double-page spread. The book then gets passed to a different student who does their pages, and it continues.



(Above) Students filled the page opposite their colour wheel with all sorts of shapes, and used different ways of colour blending and mark-making. This contrasted with the careful traditional diagram of the colour wheel, and encouraged experimentation.

(Top right) As the project progressed, their ideas developed and students became more confident about how to express themselves.

(Bottom right) One boy said he wanted to re-do his work, and spent a week making an A2 drawing of the contents of his Dad's flat.

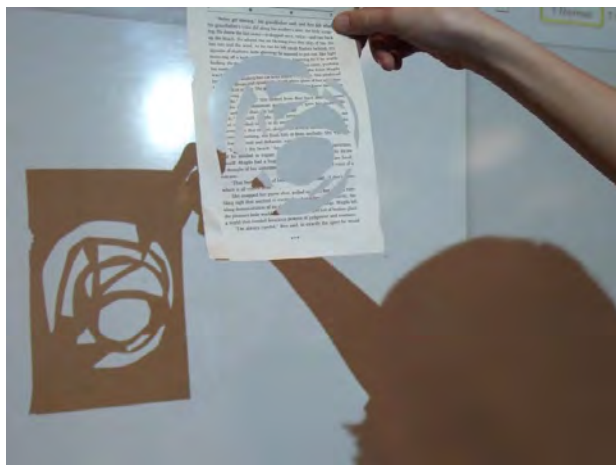


Practical experience was an important way for students to learn that making mistakes is a valuable part of the creative process. Reflecting on their experiences afterwards ensured students understood what they had learned, and could show the value of these experiences.

DECISION-MAKING

Karen Wicks at Ilfracombe Arts College

introduced Year 7 pupils to the idea of working in a more experimental and less rigidly structured way. She explains: *They were shown different methods of using drawing, but then would make their own decisions about how to apply them to record from observation. Pupils used a range of dry and wet drawing media, including graphite, ink, coffee, pencil, collage, scissors and stitch. At the end of each week, pupils would reflect on how they had approached the work and share what they had learned. They responded well and would take initiative in fetching materials to use, quite often taking cues from each other.*



They learned how to be more independent in exploring materials. They built up trust in their own decision-making, which meant that they relied less on my input. The impact on their behaviour in the lesson was interesting too, they arrived eager to get onto the practical work, knowing that the demonstration period would be short.

Through working in pairs and sharing opinions in the plenary, they learned better social skills. It was about striking a balance between steering the overall direction of the work without being too heavy-handed on directions. Initially that was quite an uncomfortable and risky feeling, but as the pupils got used to the interaction, I gained more confidence in allowing the process to unfold. This allowed me to observe other skills and higher order thinking that perhaps would not have been evident if I had closely directed pupils' work and asked them to do it my way.



DRAWING MEDIA

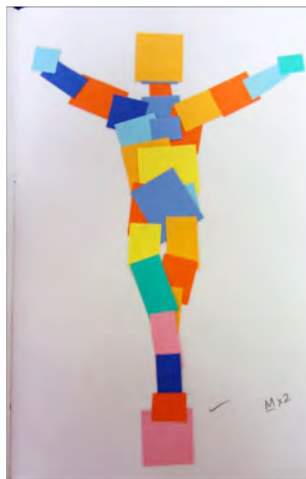
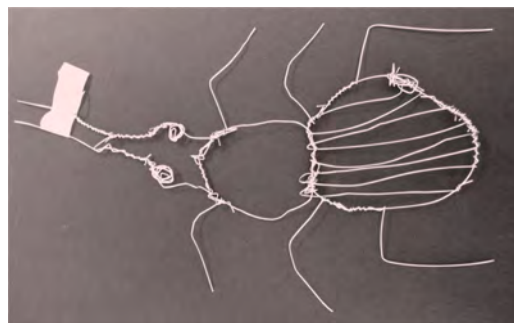
When **Nicky Hart** took over as head of the art department at **The West Bridgford School** in Nottingham, she realised that in order for the department to prosper, it was important to raise the status of art, and for it to be seen as an academic subject that is about thinking and creating. *To enable us to do this, I firstly developed a more structured curriculum, which involved a return to teaching pupils visual language, from Year 7 upwards. Secondly, we began to embed creative thinking and problem solving activities and projects, which challenged and engaged the pupils. This, together with support from the leadership team, a new refurbished department and a team of committed teachers, has ensured our success. We constantly return to the core concepts of line, tone, shape, pattern, tone, from, colour and texture as the building blocks of all art and design. We use our different areas of expertise and reflect and evaluate continuously how we deliver the curriculum.*

We use drawing for pupils to gather information, to develop greater powers of observation and to challenge them. We endeavour to help the pupils to think creatively and intelligently about the work they are undertaking. Thinking and valuing the work they create is a large part of what we do, particularly in developing pupils' confidence; there is still a huge misconception that you are born good at art and can never learn it.

We encourage pupils to use a wide range of media and materials to draw, trying to get away from traditional drawing media to develop pupils' creativity. They respond very positively to this, especially those who may be very nervous of picking up a pencil will draw with string or tape more confidently and expressively. We look at a range of artists, designers, illustrators and cultures to give pupils ideas, and to broaden their experience of drawing.

Although as teachers we often demonstrate to the pupils how to carry out an activity, we also sometimes avoid doing this, as we feel it is important that they discover how to do things themselves to develop problem solving skills and for their confidence. This is also much more exciting and interesting for teachers and pupils, as no one is really sure what the outcome will be! As a department we all love drawing, which is key. I feel there is a freedom in drawing which is not found in other activities, as it often where an artist starts, where ideas are formulated, it may be just a series of marks or more detailed, but is still drawing. This is something we try to transmit to the pupils we teach.

Examples show the use of different media for drawing.



DRAWING TECHNIQUES

Catherine McKenna at Hayes School in Bromley believes that drawing is at the heart of every creative activity in art and design. *If students are to develop a voice to speak creatively through a visual medium, they need some kind of training and discipline to be able to record the world around them convincingly.*



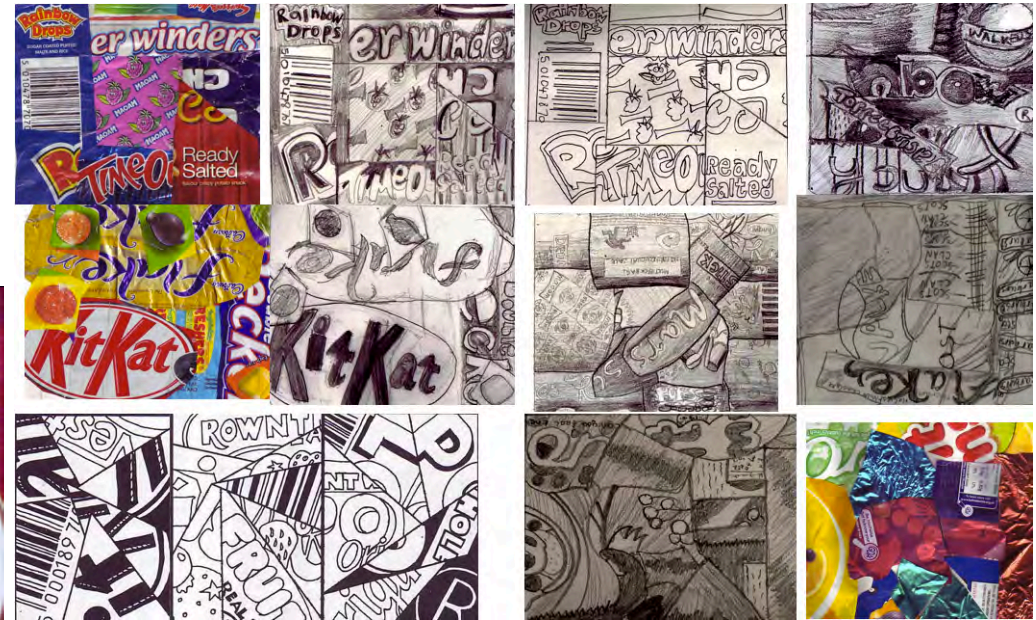
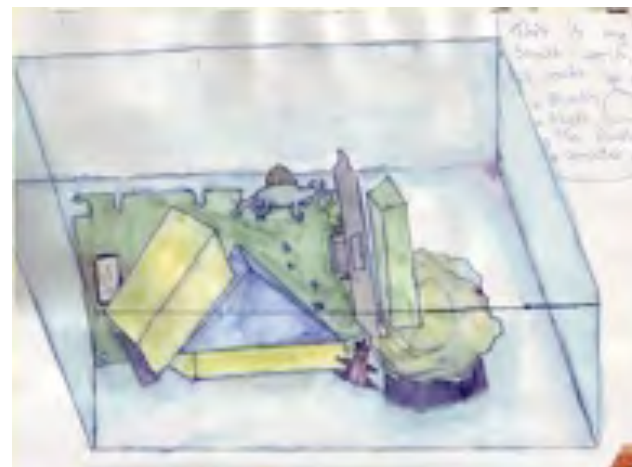
Images show a range of media and techniques.

*above: faces made from contents
of a pencil case and from food*

right: small world in a glass case

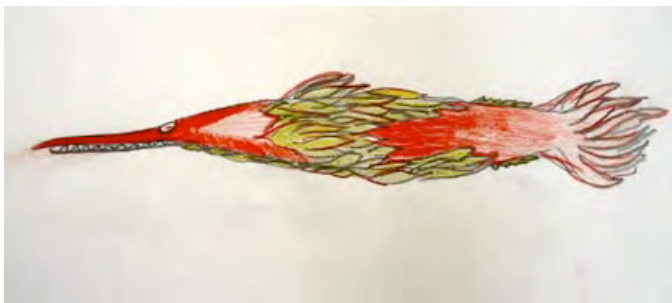
*top right: drawings inspired by
sweet wrappers*

bottom right: drawings inspired by cave art.



BOYS DRAW CONCLUSIONS

Hannah Sherratt teaches boys aged 11-17 at **Wreake Valley Academy**, Leicester. Students are taught a variety of drawing methods using a range of tools, media and equipment in key stages 3, 4 and post-16. Within projects, drawing is taught to enhance the development of ideas for final pieces, and to broaden students' skill base.



In Year 7, students are introduced to the formal elements through drawing still life, printing and colour work.

In Year 8, they create work for a variety of projects where they develop drawing skills in different ways, using scraffito methods, clay, low relief and tools such as sticks of bamboo for creating illustration-based work. In Year 9, students develop drawing skills by learning techniques such as perspective and illustrated lettering. They use drawing to design in 3D and use cardboard, mod-roc and clay to create sculptures. In Year 12, students become much more independent in the ways they work and the drawing they produce.

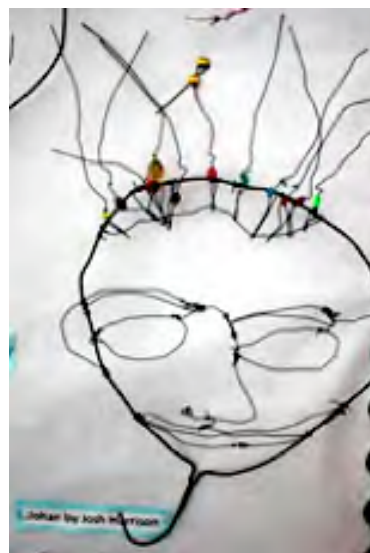
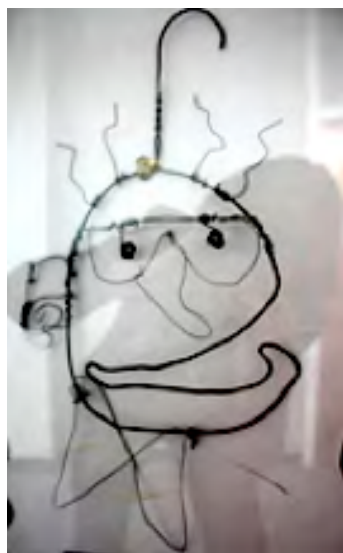


It is clear that their favourite media to draw with is pencil. I have always thought that boys would find pencil drawing boring and would want more variety, but this does not seem to be the case. They seem very concerned with being able to rub out mistakes. Where do they get this from? They think drawing has to be perfect and realistic. They are not as interested in paint or colour work, which was a surprise to me. They also prefer observational drawing or coming up with compositions. Boys reported that they favoured observational drawing, because they found it realistic and straightforward, they had something to work from and found it easier than other kinds of drawing. They found drawing more satisfying when they had time to complete their work and show off their skills.

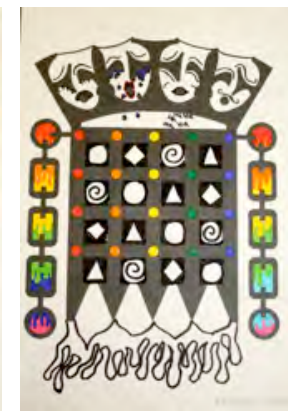
VARIETY

Nicola Currie at Droitwich Spa High School encouraged variety in drawing in a number of projects with Year 8 pupils.

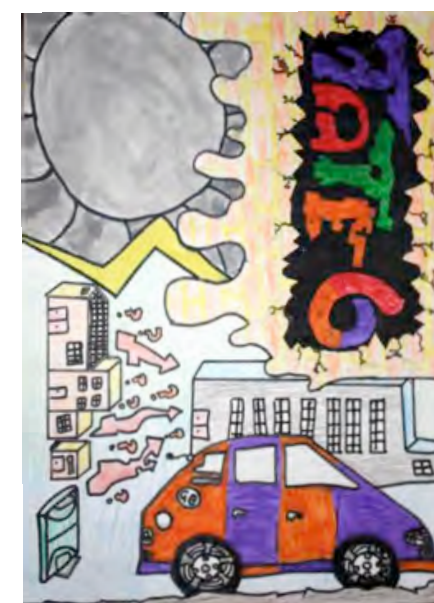
Making wire portraits with a coat hanger, the students were given complete freedom as to what to make. I showed them bending and wrapping wire, how to secure heads and safe cutting of wire. I introduced them to the work of wire artists. They made a selection of creative faces including a Dr. Who creature. None of the students drew their ideas in pencil first, but allowed the wire to determine the shapes.



The group took up the challenge of designing an appropriate logo for the All Parliamentary Group on Education in Art and Design. I provided photocopies of the House of Commons logo, and an initial discussion led the pupils to suggest a wide variety of possibilities. They had to think how to incorporate an existing design with their own ideas. The task was very clear, the deadline tight and they were excited to be part of a national initiative.



More pupils are now using their sketchbooks. Most have their preferred things to draw, such as monsters, book illustrations, manga, cartoons. However, nudged to try something different, they can produce a rich mixture of images. The group has entered the spirit of experimentation and clearly enjoyed the variety on offer.



EXPLORING DRAWING



Heather Billington teaches on the *Springboard* programme at **Haybrook College**, a maintained special school and pupil referral unit in Slough. She is a member of the creative team of art, music and English / drama teachers. *Urban Identity* was the theme of an introductory project, representing the many different suburbs of Slough. Heather explains: *It aimed to give new learners an intense and positive introduction to the college and introduce them to the wide variety of creative skills on offer, including fine, applied, digital arts, film and music. It enabled pupils to explore their values and beliefs, through individual and group drawing activities, film and music.*

As part of this, *Exploring Drawing* encouraged new learners to choose art and design as an option on the timetable. A useful starting point was typography, using pupils' initials and town names. Drawing activities included experiment with a range of techniques for them to gain an understanding of how drawing worked with various media on different surfaces. Heather demonstrated ways of handling media, as she found that many pupils lacked experience and basic knowledge of simple drawing techniques, and how to manipulate line, tone and colour. Pupils responded well, gained in confidence, and were pleased with the results and their achievement in learning new skills.

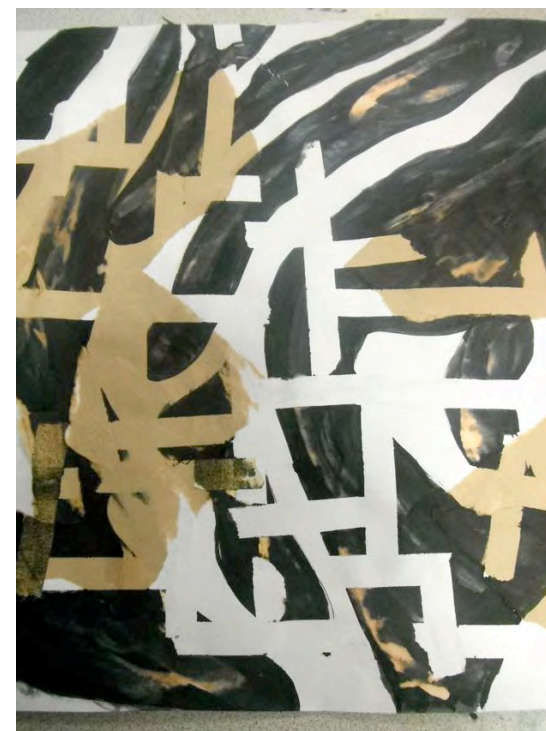
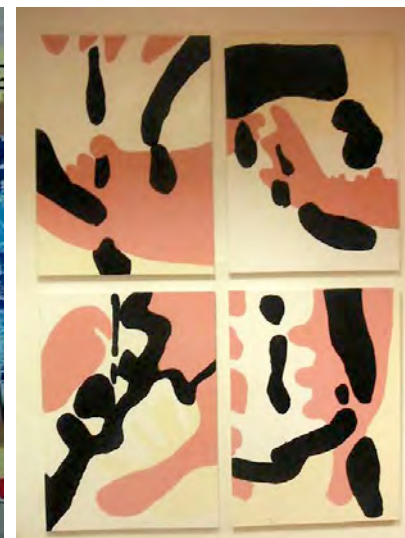
There were also opportunities for peer work and collaboration on ideas and the practicalities of making large-scale work. *I did put in boundaries of no images of violence, sex or drugs. When the question 'why?' arose, I asked learners to re-think the type of imagery they really felt they wanted to portray about themselves to their parents and to the college.*

Heather found the positive level of peer work and support unexpected and inspiring. *I have often encouraged more confident artists to comment on less confident pupils' efforts, and more than nine times out of ten, comments are positive and constructive. It is these small moments that make large impressions and give people the confidence and motivation to keep exploring.*

The project was successful both on a technical skills level and a personal one. 'Urban Identity' gave a positive focus to a new cohort of learners who are often totally disengaged with education, distrusting of teachers, and lacking in confidence and self-esteem. The project enabled them to prove to themselves that they could create a body of work and exhibit this to their parents, carers and teachers at the end of just a short time. The celebration event was crucial, and validated the reasons for asking the learners to persevere.

NATURAL FORM

Jono Carney at Bishop Barrington School in Bishop Auckland says: *As a teacher I am also an artist. I want my pupils to learn how to think and behave as artists, to express themselves and experiment, to succeed and fail on the quality of their ideas. Working with three Year 11 students, I was keen to encourage them to work through the creative process. They researched a variety of artists, some not directly linked to natural forms, and learned how to analyse an artist's work and use that knowledge to inspire their own practice. Sketchbooks became an integral part of this work. Pupils were shown how to create books that document the story of a project, and these become just as important as the project's final outcome. From those, work was created on a large scale, then photographed and displayed in the books.*



HOT SEATING

Patricia Brown at **John Ogilvie High School** in Hamilton reports on a project to design a piece of body decoration using inexpensive materials. Pupils were asked to focus on shape, pattern and texture.

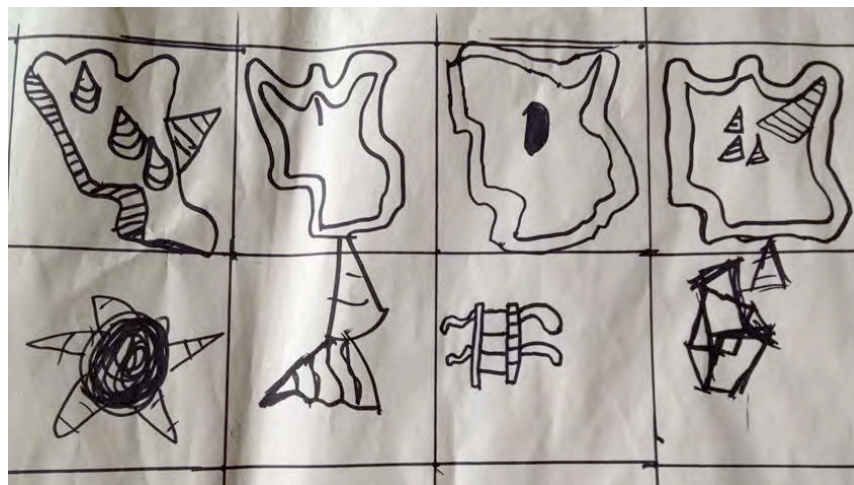
To help develop ideas, pupils worked in small groups, drawing on a big sheet of paper divided into a series of small boxes. They were asked to select one investigation drawing from anyone in their team which had clear shape / pattern / texture.

This drawing was then used as inspiration for a series of timed development drawings, using a 'hot seat' approach. Each pupil had a few minutes to fill a box with their ideas, then the next person had to make a change to it, then the next person, filling the boxes with as many quick ideas as possible all based on the original drawing.

The hope was that they would be able to see the value of shape / pattern / texture for the design process, and be able, in a supportive and fun environment, to come up with a range of imaginative design ideas. I adopted a facilitator's role, prompting with key words and reminders that they were involved in higher order thinking, trying to raise awareness of important skills.

In the next lesson, each pupil had to work from someone else's drawing in the group and annotate the changes they were making as they went along. I gave each group a pack of prompt cards that they could use if they got stuck for ideas ... zoom, thicken, pass one shape through another, cut out, link ...

These proved very useful for helping the less confident students. I looked out for those who became stuck and encouraged them to pick a card from the pack and try out the action it described. Pupils continued to work in pairs to develop their ideas into 3D. Group work built confidence, increased motivation and independent working.



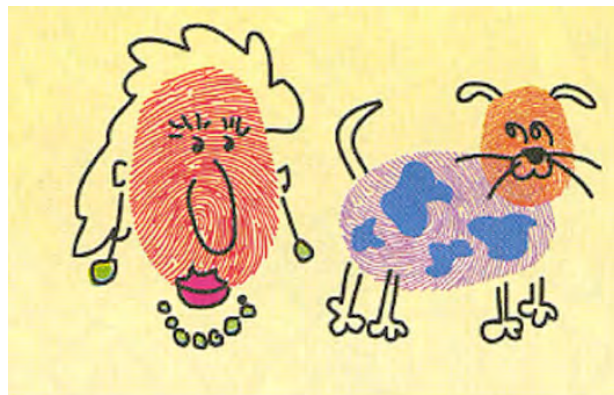
... I gave each group a pack of prompt cards that they could use if they got stuck for ideas ...

... zoom, thicken, pass one shape through another, cut out, link ...



BIG DRAW

Catherine McKenna at Hayes School in Bromley suggests some Big Draw activities.



Top left: Good publicity is vital!

Above: Thumbprint drawings are a good start.

Bottom left: Lockers can be personalised.

Top and far right:

Self-portraits of staff and pupils.



TEA: a programme initiated by The Campaign for Drawing in collaboration with NSEAD and NADFAS

BIG DRAW

Gemma Billson reports on the Big Draw at **Nottingham Academy** in Sneiton. There were three activities: the main mural on lining paper to ensure a continuous flow of line; objects in mystery boxes that students had to feel, and then draw their best interpretation. The third activity, filling the school logo template with patterns or using 'zentangle' was inspired by resource sheets. Students thought that drawing is important *'because it lets people express their ideas, also those who do not exceed academically to show off their talents.'* Some students felt the value of the drawing activities was *'to use creativity and imagination to get their point across.'*



Part of the planning of the day included Year 11 BTEC Diploma students working alongside groups of younger students throughout the day, including 10 of our Primary Year 6 students. This was intended to provide evidence for their vocational subject, Unit 6 'working in the Art and Design industry.' They delivered small workshops and encouraged younger students to improve their drawing skills.



TEA: a programme initiated by The Campaign for Drawing in collaboration with NSEAD and NADFAS

TAKE A LINE FOR A WALK

Carl Jeavons at **Wakefield Girls' High School** reports that pupils were set a homework task to bring to the next lesson an envelope which they found interesting. At the start of the lesson they were given a quote, either 'A line is a dot that went for a walk.' (Paul Klee) or 'The wrong answer is the right answer in search of a different question. Collect wrong answers as part of the process. Ask different questions' (Bruce Mau).



They worked on one continuous large piece of brown parcel paper. At each desk there were different tools and media including charcoal taped the end of a long stick, Indian ink with scrunched up paper, charcoal, graphite sticks and oil pastels. The instruction given was to use the envelope as a starting point, and use any media to express and explore ideas.

Pupils threw themselves into the task! They could not wait to get started – the classroom was

a hub of activity. Some pupils were confident making bold large marks. Others were more tentative, still showing signs of 'I don't want to get it wrong, what does the teacher want to see?'

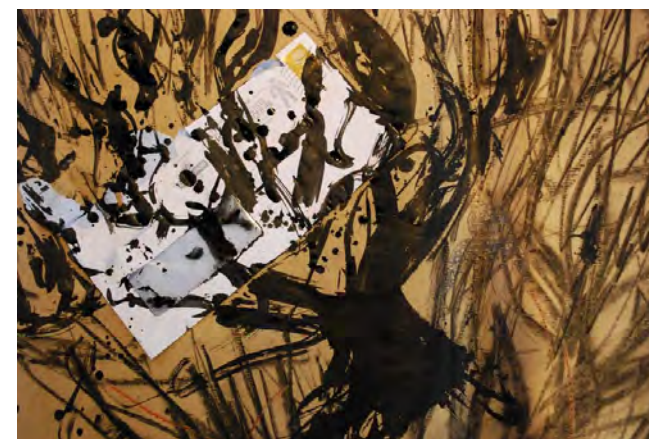
Some took time to think through their ideas. After five minutes, pupils moved three places to their left and then started again using a different



medium, so the work became collaborative. It was fascinating to see pupils drawing standing up instead of sitting down, which totally changed



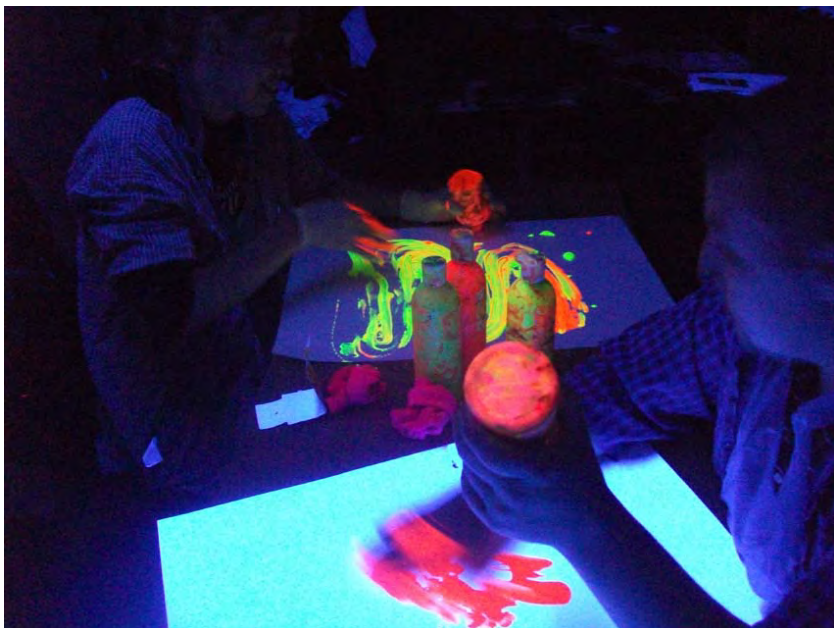
the dynamics of the activity and ensured further engagement and involvement.



Analysing drawings at the end was enlightening. Pupils' imaginations had run wild and stories had travelled from a starting point and developed on a journey, it was incredible to see the pupils' minds working through their ideas in such a creative, explorative and expressive way.

PLAYFUL DRAWING

Clare Hobson teaches at **Ysgol Crug Glas** in Swansea children with profound and multiple needs, who have difficulties communicating. Some children cannot walk, a few cannot move their own fingers, some cannot see very much, while some are very active. However, they all enjoy playing. Learning is child-led, and is multi-sensory. The key aim in lessons is to encourage interaction and communication through play. Sometimes, pupils from other schools share the lessons.



For children with limited vision or attention span, U.V. light is a very powerful tool. To start, the groups played games with fluorescent scarves, balls and a parachute under U.V. light. These culminated in two-minute performances to music, tracing drawings in space.

The group moved on to play with paint, massaging their own and each other's hands to experience the feel of paint, wet and drying, and to respond to someone else's hands on, under and around your own.

Children were encouraged to *STOP*, to *LOOK* at, and then to *MOVE*, their own or each other's hands. Some pupils then chose to print and to paint on the tabletop.



A resonance board, a metre-square board of plywood with a small frame, was used as a base for beating out rhythms. Hands, or indeed whole bodies, placed on the board feel any vibrations fed into it, stimulating the children to respond.

We then chanted, taking it in turns to beat out the rhythm of each other's names to different moods of music....fast slow... loud...soft ... It was lots of fun! Students responded with amazement. They gazed at each other, and chatted about their clothes, their teeth and their 'tans!'



There was so much interaction. Paint massage is always valuable, especially for mainstream children who are usually only handle paint on the end of a brush.

DOODLE

Rachel Davies at **West Kirby Residential School** in the Wirral, introduced the idea of a weekly doodle in key stage 3 to provide some structure and routine to lessons. Many students have Asperger's syndrome, and the doodles have developed her understanding of how this affects the way pupils think. She explains: *AS students thrive on having clear routines and expectations for what is going to happen in the lessons. The doodle settles the pupils and gets them in the right frame of mind for the lesson. They are aware now how the lesson starts, and quickly engage in the task set.*

The shapes that he adds to the figures have harsh lines and are fierce, almost gory in content. Each drawing is a slight variant on the last. Another pupil also has a character that he is comfortable drawing, and will easily revert to this if he is unsure what else to draw, or if he feels he can relate it easily to the starting point. He appears more open to using this as a springboard to create his own ideas. Many of my pupils think visually and see the world as a series of pictures, so expressing themselves through art is a way for them to show how they feel about things, when they struggle so much with social communication.



It is also an opportunity for students to express their own ideas without the usual restrictions placed on them during the lessons. One pupil has a half insect, half-human character that he likes to draw, with spikes protruding from his body. The examples show how he has manipulated the starting point in such a way that he is able to draw these figures, or ones very similar.

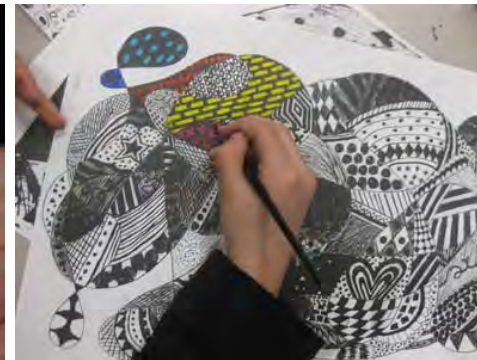
Next steps, I think, are to see how to develop pupils' understanding of the formal elements in these weekly doodles, and perhaps to give them stricter instructions on what to draw, to develop their confidence in drawing.

DOODLE TO DRAWING

Lisa Corken at **Castle View Enterprise Academy** in Sunderland developed a project to help Year 8 students concentrate.

I began by asking them to fill an A4 sheet of cartridge paper with a continuous line drawing using black biro pen, discussing the use of space and shape within the continuous line. I then asked the students to choose one section and fill it with a range of different organic or geometric shapes, then fill each little bit of those shapes with other shapes. I kept this very simple and did a demonstration using circles, squares, rectangles, triangles and lines. I then asked them to add three tones to their work: dark, mid and light, by leaving the paper white or pressing harder with their biro pens. The students could see instantly how simple yet effective this method of drawing was, and were all very keen to get started.

I enlarged each student's completed drawing 121%, 200% and 400%, and asked students to choose the part they thought most interesting in terms of tone, pattern, line and shape. They were asked to extend the drawings by adding paint to the photocopies, focussing on colour and pattern. Each week, I introduce a different example of abstract art that I have found interesting from Internet searches, and use this as a starting point for the lesson. I have had many in-depth discussions with individuals in the class regarding the drawings they were producing. The work ethic of this group has improved dramatically. Students seem keen to complete their work and are very pleased with the results, often sharing good practice with each other. Having the group so settled has given me the opportunity to engage them in conversations about what art is and why their work has improved.



DRAWING STATIONS

Paul Raymond at Darlington School of Mathematics and Science

explains that students are expected to complete a full GCSE course in one year.

Despite all the preparation we put into developing projects and studying a huge variety of contemporary artists in the Year 7 and 8 curriculum, it can still prove difficult to encourage some pupils to experiment, and go beyond the usual observational and representational pencil drawings and paintings. This reluctance sometimes continues into Year 9, and when combined with the relatively short time to experiment throughout one academic year, can result in the production of quite safe artwork in which processes, meanings and concepts are not developed or explored fully.

We strive to promote independent learning from the beginning of Key Stage 3. Experimentation with materials and techniques is encouraged, but it can take a while for learners to begin moving in their own direction.

We aim to:

- *Use drawing as a means of developing and generating ideas for artwork, with particular emphasis on students' individual projects and ideas).*

- *Use a variety of drawing techniques to encourage various modes of expression.*
- *Encourage more experimental drawing techniques inspired by the work of contemporary artists so that the process of drawing is embedded with meaning and thinking skills.*

I set up a series of drawing stations around the classroom to contain materials, tools and a suggestion sheet. Students could move freely around the room and use the stations at any point during the lesson. I set my year 8 classes their first task and told them that this was the only time I would be telling them what to do throughout the project.



Students responded well to the drawing stations. Many enjoyed the messier hands-on activities. There was always a queue for using inks or creating drawing surfaces by ironing carrier bags. The stations which required more patience and precision, such as using craft knives or drawing detailed patterns also had a small number of dedicated students who returned lesson after lesson.

My aim throughout these activities was to be in a facilitator's role, to provide support where needed, but mainly to be there in the role of an enquirer, asking questions and initiating discussions about the work. Drawing is now being used in our courses in a much broader sense and with more thinking skills embedded.



NEW APPROACHES

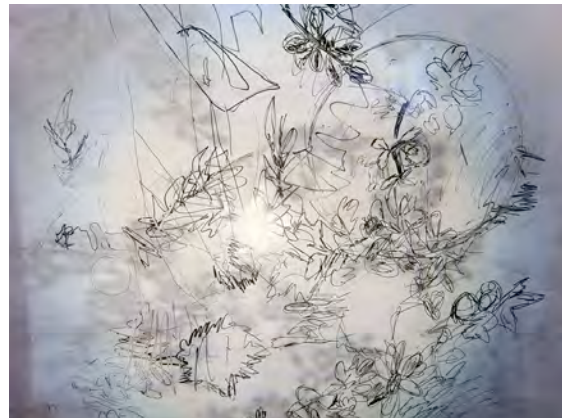
Paul Carney at **Gosforth East Middle School**, Newcastle devised some novel methods and techniques of drawing such as:

Drawing using spray guns onto huge empty cardboard boxes.

Taping 60 empty A4 photocopy paper boxes together to make a drawing wall.

Placing acetate in frames in front of still life and using a Victorian method to draw with.

Drawing with ink onto the acetate, then drawings printed onto sheets of paper.



*Above left:
drawing still life
with wire, bin
liners, string.*

*Above right:
drawing on desks
using whiteboard
pens – this is the
preferred way of
drawing for
designing and
thinking – the
students’
favourite!*

*Left: drawing with
hot glue gun, ink.*

Above: drawing on desk then transferring to paper.

Flipping traditional skills and bringing in new drawing techniques has been astonishingly successful. There is a genuine excitement and joy about what we do next and drawing has become fun. With that in mind, I decided to tackle boys’ art again. This time I held it at lunchtime. I invited younger boys in Year 6 and put trusted ones in charge. I gave them 12 early lunch passes and said: ‘You choose who you want to come to boys’ art club. You can draw whatever you want. I will structure some activities for you based on different drawing styles, but you are in charge.’ The first thing they told me was; NO GIRLS ALLOWED. They felt strongly about this, so the rule is that it is a no girls area on Tuesday lunchtimes. I have made strong rules about behaviour, but they seem OK with that. They organise themselves brilliantly, they have leaders and follow their rules without question. They have spilt into different social groups and like working on drawings in groups too. I feel like I’ve got something right. I am merely helping them to draw what they want to draw. I’ve created a boys only space and made them feel precious about it. I haven’t had to bribe them with crisps and coke and spray paint, I’ve just trusted them and put them in charge and they have responded. I hope now that I can keep this up and maintain my boys’ interest in art.

TOOL BOX

Lauren Carr at Newmarket College aims to make drawing relevant, fun and skill-based.

One of our main aims for drawing was to introduce a wider range of media that students felt comfortable using. To do this, we needed to make risk-taking and learning from mistakes a positive aspect of learning and central to the drawing activities. I found that modelling mistakes as well as good practice was an excellent way of helping students feel comfortable and confident with this process.

By the end of the second term, students across the key stage have confidently asked for and found media and techniques not specified by the teacher. Students are much more confident about sharing ideas and learning from each other and learning by experimentation.

The Year 7s took a journey through drawing materials, deciding to try which worked best for them and the task at hand. We hoped not only to fill the students' tool box, but to give them the reflective, evaluative tools to enable them to decide which to use and when.

I would like to develop this initiative throughout the Year 7 units of work, as the students' confidence improved during the journey, and their feedback included comments about how fun drawing was and how good at drawing they were.

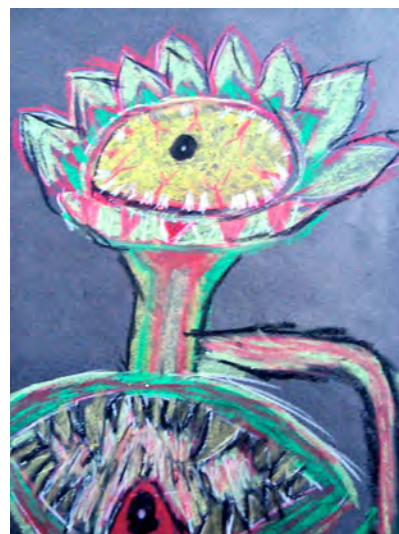
Year 9 painted with feathers and twigs to create energetic, atmospheric images inspired by the poetry of Ted Hughes and the imagery of Alfred Hitchcock.

Year 8 students selected materials including masking tape, straws, black paper and oil pastels to create imaginary plants.

Year 8 students gained confidence creating life size figurative drawings, where media techniques were learned through experimentation and developing ideas. Students appeared more confident to try new ideas when working in a group, and with much descriptive praise and reflection on successes, they

developed an understanding of risk-taking, which has led to subsequent units becoming more personal and exciting. This has become a major factor in the students' development and we have seen individuals become more resilient, experimental and reflective as

a result. Inspiration for projects are sought from a wider range of sources such as films, books, the spoken word, poetry, and the teacher as artist.



DRAWING SKILLS UNIT

Sarah Terry, working at **The Keppel Unit, HMYOI Wetherby**, uses drawing to help raise students' levels of self-esteem and self-value.

I have established a pattern where students start by being introduced to the basics of the unit (this could be colour theory or simple drawing skills for example). Once this is done, then we move onto the introduction of different artists' work, to explore the myriad ways people approach different subjects. Students often have very little prior knowledge of art or artists, so once this basis is introduced, we usually move onto a design stage, with an emphasis on visual thinking, using design to plan use of materials, and then the culmination of a final piece. Wherever possible, I strive to encourage an end product that has a purpose, and raises confidence in the students, as they see their artwork being put to use, rather than just being stored in a folder.

Due to constraints of working in a prison, there are restrictions on the types of materials I can use: paper, pencils, poster paint, watercolours, acrylic, pastels, coloured pencils, felt tips, mod-roc, collage materials and printing inks. Processes include: relief printing, mono printing, scraffito, collage, watercolour, stamping, paper manipulation, grid drawing and 3D.



TEA: a programme initiated by The Campaign for Drawing in collaboration with NSEAD and NADFAS



I have developed a drawing skills unit: using a grid to help organise images into easy to deal with chunks; breaking down images into simple shapes and then building up again; and measuring the human body using a pencil and thumb, proportion and perspective. At first, many students struggle with this rigid structure, but I have found that confidence has begun to grow. Trainees also work a lot from artist resources, but wherever possible, I try to persuade them to work 'in the style of' rather than just straight copying. Trainees' reactions to different techniques and processes can vary dramatically. They can have good days and bad days, which can adversely affect their mood and their willingness to engage in lessons.

Generally, students seem to have a very limited and constricted idea of what drawing is. I am usually presented with a barrage of disbelief and scorn when insisting that a drawing does not have to be a perfectly observed replica of something. It is this deeply entrenched approach that I hope to challenge by introducing more mark-making activities rather than observation exercises. I actively encourage my students to at least try every task, and in doing so, I place emphasis on their ability to evaluate why they react in certain ways to the processes and results.

EXPERIMENTATION

Amanda Skilton reflects on the value of experimenting with materials and techniques at **Seaton Burn Community College**, Newcastle upon Tyne.

This exercise enabled students to develop confidence in creating an artwork, allowing them to explore marks with a variety of different materials, and to experiment with these to discover new techniques, as well as trying out existing ones. Students were encouraged to express themselves through exploration and experimentation of what marks they could make, discovering different techniques through using a variety of materials and the inspiration of music. This changed from soft relaxing instrumental melodies to modern day rap and beat. Students learned to explore and experiment with different materials to achieve a range of marks, and to understand that there are many ways of producing a piece of art work. They became more confident in shaping a personal response, instead of copying and competing with their peers.



One student said that he did not realise that there were so many different materials that you could use, and ways in which you could express yourself that he had discovered through exploring and experimenting with different materials, techniques and ideas.



A project inspired by Expressionism encouraged students to use a variety of different materials, exploring and experimenting with mark making. Students explored work by Van Gogh, the textured marks he created, and how these seemed alive, and how he suggested atmosphere through his use of vibrant colour. It was bold colours, together with flowing movement, that they appreciated in the work of Edvard Munch. Donald Baechler's faces, some detailed, some only sketched in outline, and some child-like, gave students confidence in trying new approaches.

Students responded very positively to this project, as they were allowed to explore and experiment to discover their own techniques, and felt able to produce a piece of work that represented their world, not a variation on what the teacher wanted them to do. They have discovered new techniques through exploring and experimenting, enabling them to be more confident in their work. They no longer hesitate, now they just go for it!

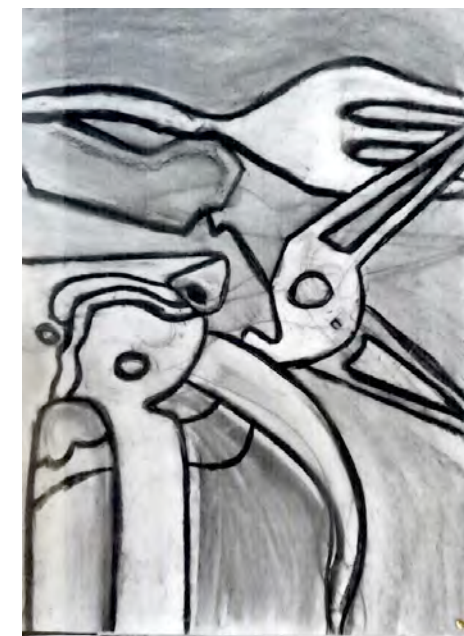
FINDING FORM

In her work with Year 9 at **Aston Manor School** in Birmingham, **Suraiya Kidia** explored ways to help students work out their own ideas and be less dependent on teacher direction – and so develop more personal responses to themes.

Tables were covered with cartridge paper from a roll. Students were asked to work in pairs to manage work on a large scale, and encouraged to make marks that were not based on their usual gestures. Students had to cover the whole surface with marks, activating the surface. I then asked them to rub back parts, causing some surprise, but assured them they had now created an inviting surface to draw upon – the ghostlike marks could suggest ways to find forms.

I then gave students charcoal, ash and white chalk. At this point, providing viewfinders seemed useful to get students focused, and helped bring their initial sketches into a coherent composition. The tactile and sensitive action of using fingers to apply ash onto paper appealed to everyone, and nobody minded getting dirty. It was as if they were handling clay, readily putting their thinking into action.

Encouraging students to develop their own images builds confidence and makes them less inhibited to express opinions, and is also helped by celebrating their work.



FACTORING IN FUN

Katherine Knowles at Our Lady's Catholic College in Lancaster used a box of toy cars as the starting point of a project with Year 9s. She explains:

An appeal to colleagues was perfectly timed, as a member of staff had just had a clear out of her son's old toys and brought in over 100 toy cars she had been about to throw out! Some students were a little apprehensive to begin with, and some wanted to draw an outline in pencil first. I think some even thought their art teacher had lost the plot! However, after a little persuading, they all soon got stuck in. The results were mixed, but that was not important. The students had fun, they had learnt that drawings did not have to be made with a pencil, or even start with a pencil outline!

I decided to have a go making some brushes. Pupils made a set of brushes each, using yard brush bristles, feathers, string, scouring pads and sponges.

Year 9 were now happily working in a creative and expressive way, without having to draw a pencil outline first, so after trying out some ideas with Year 12 students, I brought out large canvases and introduced the younger pupils to the idea of action painting by looking at Jackson Pollock and Damien Hirst's spin paintings. Working in groups of about 6 – 8 on each canvas, they were given cold and warm colours. I talked about the importance of composition by looking



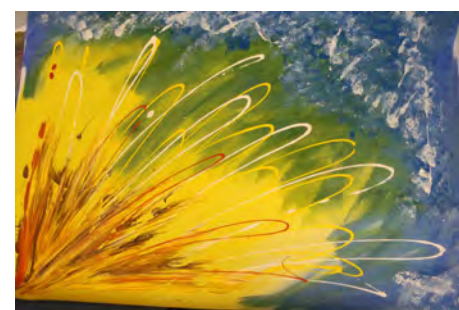
at the distribution of colour in Pollock's paintings, but other than that they were more or less given free reign.

They split into two sub groups, one for cold colours and one for warm, only one person could work on the canvas at a time, taking turns. Each person had only 20 seconds to add something to ensure the work retained spontaneity.

During the second lesson, I worked with each group in turn, and acted as their apprentice. We watched a Youtube clip of Damien Hirst talking about the use of apprentices. I also explained how many of the great masters had used apprentices. Most of the students were horrified by this revelation, and declared that the work was not the artists' own. However they were happy to accept me as their apprentice. I think possibly because they were proud of what they had done, and were probably a little scared of ruining it. Although I only did exactly as they directed me, I also introduced black and white to pick out the main aspects of their compositions.

A recent pupil survey showed a slight increase in the percentage of pupils enjoying art compared to this time last year, 76.8% compared to 74%.

However the difference in percentage of pupils saying they learn a lot in art increased from 56% to 88.4%. Pupils saying they behaved in art increased from 80% to 90.7%, reflecting an increase in pupil engagement in art lessons.



ACKNOWLEDGEMENTS

Nicki Allen Kings Norton Girls School
Robert Baisley St George's School
Heather Billington Haybrook College
Gemma Billson Nottingham Academy
Mark Bradfield-Smith St Margaret's C of E High School
Eleanor Brass Eltham College
Patricia Brown John Ogilvie High School
Julie Bush Hardenhuish School
Traci Cain Burnside Business and Enterprise College
Laura Calder Oxclose Community School
Charli Capp Cherry Willingham Community School
Jonothan Carney Bishop Barrington School
Paul Carney Gosforth East Middle School
Lauren Carr Newmarket College
Sam Connor Framwellgate School Durham
Lisa Corken Castle View Enterprise Academy
Peter Corkish Sir Bernard Lovell School
Laura Cornwell Selston Arts and Community College
Ros Corser Hodge Hill Girls School
Orla Crean Ryde School with Upper Chine
Nicola Currie Droitwich Spa School
Chris Darvill Kenilworth School
Rachel Davies West Kirby Residential School
Dan Firth-Powell St James's C of E High School
Gemma Gagliasso Sandhill View Community Arts School
Louise Gatti Northumberland Cof E Academy
Donna Grant Durham Gilesgate Sports College
Nicky Hart The West Bridgford School
Richard Hay The Duchess's Community High School
Clare Hobson Ysgol Crug Glas
Katie Hudson Beacon Community College

Oliver Hurd-Thomas Plymstock School
Carl Jeavons Wakefield Girls' High School
Suraiya Kidia Aston Manor Academy
Lara King Wilton Park School
Katherine Knowles Our Lady's Catholic College
Heather Leach Matravers School
Emma Linford-Relph West London Academy
Craig Longmuir Silverdale School
Jane MacDonald St Helen and St Katharine's School
Catherine McKenna Hayes School
Jo Millea De La Salle School
Rebecca Mizon Ormiston Victory Academy
Melanie Moore Alexandra High School
Georgia Naish Sandbach School
Clive Niall Bethlem and Maudsley Hospital School
Emma Oliver Hodge Hill Girls School
Jill Piddock Ashington High School Sports College
Tom Proctor-Legg The Isis Academy
Paul Raymond Darlington School of Maths and Science
Michael Robinson Durham Gilesgate Sports College
Ruth Robinson Durham Gilesgate Sports College
Lucy Rule Mortimer Community College
Hannah Sherrat Wreake Valley Academy
Amanda Skilton Seaton Burn Community College
Sarah Terry The Keppel Unit, Wetherby HMYOI
Natasha Wake Northumberland C of E Academy
Jo Walton John Ruskin School
Mary Warden Rossett School
Karen Wicks Ilfracombe Arts College
Louise Wisdom Wilmington Grammar School for Boys