

Teacher	Sara Poleman
Lesson Title or Topic	Drawing From Observation: Gesture Drawing
Grade Level	High School
Course Name or Content Area	Studio Art

Context
This lesson is being taught as a micro lesson, which would normally be a fragment of a larger unit of study on observational drawing and other drawing techniques. This lesson in particular is an intro to drawing technique through play and begins to shift student focus to the varied use and benefits of gesture drawing and other fast-paced drawing exercises for skill development.

Objective
The central focus of this lesson is to apply knowledge regarding art historical and contemporary techniques in drawing through explorative manipulation of a range of media and techniques.

Content Standards
<p>Enduring Understanding 1.2 Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.</p> <p>Essential Questions</p> <ul style="list-style-type: none"> • How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? • Why do artists and designers follow or break from established traditions? • How do artists and designers determine what resources and criteria are needed to formulate artistic investigations? <p>Artistic Process • CREATING</p> <p>Process Components • INVESTIGATE, PLAN, MAKE</p> <p>HS Proficient HS Accomplished VA:Cr1.2.HSI: Consider a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.</p> <p>HS Accomplished VA:Cr1.2.HSII: Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design that follow or break established artistic</p> <p>HS Advanced VA:Cr1.2.HSIII: Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design connected by a theme, idea, or concept.</p>

Prior Knowledge

Students may have observational drawing practice from their daily lives, or in part art classes in younger grades, or at other schools. I will not assume that they have done any kind of observational drawing previous to this lesson.

Language demands	Language supports
<p>Value: The lightness or darkness of a color. It defines form and creates space and depth.</p> <p>Form: The form is the volume an image seems to have – the three-dimensional space it takes up.</p> <p>Shape: A two-dimensional enclosed space and has edges. Shapes can be geometric or organic.</p> <p>Line: Lines and curves are marks that connect two points. A line has a width, direction, and length. A line's width is sometimes called its "thickness". Lines are sometimes called "strokes", especially when referring to lines in digital artwork.</p> <p>Contour Line Drawing: The French word for "outline" is contour, so contour line drawings are drawings of the outlines of shapes and forms. Contour drawings focus on the mass and volume of subjects, rather than the details inside them.</p> <p>Continuous Line Drawing: A continuous line drawing is a contour or line drawing that is done in one continuous line (the artist never picks up their drawing utensil).</p> <p>Blind Drawing: A blind drawing is when you only look at the subject you are drawing, not what you're drawing on the page in front of you.</p> <p>Gesture Drawing: A gesture drawing is a fast-paced drawing exercise where you try to draw a subject in its entirety as quickly as you can – in order to capture the essence of it (and not get hung up on small details).</p> <p>Fully Rendered: A fully rendered drawing is done to look life-like. The drawing is representational of the subject (looks as close to the subject as it looks in real life).</p> <p>Gestalt: the concept of seeing the whole instead of parts – people do gesture drawings to quickly see the whole of a subject, and to capture the whole essence of it, instead of getting hung up on little details here and there.</p>	<p>Think-pair-share activity, independent writing activity, classroom discussion. Clear definitions and examples included in the student packet.</p>

Lesson Procedure:

Launch/Motivation

1. Before students enter the classroom, write the AGENDA on the board:
 - Complete DO NOW in packet
 - Ms. Poleman Intro
 - Page 1 DO NOW answers
 - Give Drawing a Try
 - Walk through packet together
 - i. Different drawing techniques, similarities and differences.
 - ii. Vocab for reference
 - Give drawing a second try
 - Reflection
 - i. Exit Slip
2. Greet students as they enter the classroom. Instruct them to take a packet (from your hands) put away everything but a pencil, and to silently start the DO NOW.
3. Briefly address the agenda on the board.
4. Introduce yourself; give a little background about who you are and what you are doing here.
5. Highlight the importance of trust with today's lesson.
6. Have students share out answers from the DO NOW. Cover key concepts: Picasso, 1949, light, speed.
7. Launch first still life drawing activity with minimal specification.

8. Once every student has begun to draw and has something on the paper (use digression) set timer for 30 seconds, and announce (preface with a “TRUST ME ON THIS...”) that students have only 30 seconds left to complete the drawing.
9. Have students hold up what they’ve drawn up towards you so “you can see what they’ve drawn”, and mirror them.
10. Instruct students to rip their drawing in half and crumple the pieces up.
11. Instruct students to carefully place the crumpled papers in front of them at the edge of their desks.
12. Take the student packets back out.

Step-by-Step Procedures

1. Have students turn to the 3rd page in the packet, and explain that examples 2-6 are all different examples of drawing styles.
2. Explain that now that we have identified a few different kinds of drawing, it is now time to test them out.
3. Explain the switching protocol (when you hear the bell flip your sheet and draw like crazy!)
4. Have students assume ready position (pencils in hand paper ready, crumple adjusted the way they want).
5. **Ready? GO! (Walk around as students are drawing to help them with questions about the drawing techniques, to model if need be, and to enhance classroom management by proximity).**
 1. 30 second GESTURE drawing
 2. 30 second CONTOUR drawing
 3. 2 minute BLIND CONTOUR drawing
 4. 1 minute GESTURE drawing
 5. 1 minute MEMORY drawing
 6. 30 second GESTURE drawing

Closure

7. Ask students to look at drawing #1 and drawing #6, and to note any differences between them.
8. Instruct students to spend the last few minutes of class time filling out the Exit slips, show them where to return them at the end of the period.
9. Allow students to keep their work (recycle their paper crumples) or make a pile of work for me to keep as examples for future classes.

Differentiation

- Students will work in groups and discuss/share ideas, thus providing opportunities for students to learn from each other via speech, writing, and kinesthetic activities.
- Students will be presented information in numerous different ways (verbal, visual, kinesthetic, etc.)
- This lesson provides visual, oral, written, and kinesthetic learning prompts.
- For students who need reinforced structure supplemental materials for all learning segments will be given in a hard copy along with printed examples.
- For ELL students, and those with language difficulties, a vocabulary sheet with crucial definitions may be provided in both their native language as well as English.

Instructional Resources/Materials

- Student Materials:
 - Student Packets
 - Drawing materials
- Teacher Materials:
 - Lesson Plan copies
 - Extra Student packet
 - Whiteboard marker
 - Student Work Examples

Theoretical Principles/ Research-Based Practices

At the beginning of this lesson, the students engage cooperatively through a Think Pair Share to share their ideas while analyzing the provided image in the packet. This activity is also enhanced by the notion that I am trying to establish a meaningful, democratic classroom, which dates back to the work of John Dewey in the early part of the 20th century. In this lesson, the most critical Studio Structures are: Demonstration, and Students-At Work. Over the course of many class meetings, I am delivering information to students through direct demonstration, which is important for students because it gives them the opportunity to see, and hear information at the same time, before they are asked to apply the same practices and techniques themselves. Without student work time, art classrooms would cease to exist. Without students taking time to work with materials and problem solve to create, art could not take place in classrooms or schools.

The most important Studio Habits developed in this lesson include: Developing Craft, Engaging and Persisting, and Envisioning. Without the ability to develop their physical and material skills in different kinds of media, students' ability to be creative will only go so far. Without the skills, they won't be able to actually create to their full potential. In this lesson, students learn new skills in collaging and creation to further their artistic abilities and develop craft. Problem solving is an important skill in art making, and learning to persist through the process of making and solving is even more important. Teaching students how to practice persistence and engagement in problem solving through art is a crucial life skill. Throughout my lesson, when students ask questions, I will always attempt to push them closer to the answer without giving it to them right away. I want my lesson and my teaching style to teach them problem solving and not learned helplessness. Encouraging and fostering creative types through artistic exploration is extremely important for students' development of creative thinking skills. To envision images and concepts visually before having them in the physical form is a great skill to teach students. The main conceptual task is for students to visualize and plan a design for a vessel that they imagine themselves, and to create something that makes the idea physical.

Through research and artistic work in their identification exercises, as well as in their prompts to identify images in new and different ways in order to expand their knowledge and understanding of themselves and their environments. Because I allow students to offer their own ideas and definitions throughout the introduction presentation, they are given the opportunity to work together as a class to reach conclusions about definitions and artistic concepts. The focus of this lesson is for students to explore different artistic techniques, perspectives and subjects as they relate to the goals of the artist, and the desired response elicited from a viewer.

The Social Development Theory states that students learn best from a mentor, who models examples of behavior, and therefore learn expected social (and otherwise) behaviors through observation of a mentor. In this lesson, we are heavily relying on our skills of breaking down the activity in easy to follow steps and modeling to convey the information to the students. We are going to rely heavily on modeling and examples to help the students know what we are expecting from them in this lesson.

In Olivia Gude's Principles of Possibility, she cites "Playing" and "Forming Self" as being some of the most important aspects of art education. In this project, students learn through play and self-formation by experimenting with materials, ideas, and ways to represent themselves through artistic expression.

This project also provides a lot of freedom for students to decide what the content of their projects will be, allowing them to become active participants in the classroom, which is a unique aspect of an art classroom according to Heather Malin.

Finally, the most crucial practice in this project is the extensive time for students to work independently, which Hetland from Studio Thinking argues is the most important and transformative part of art making.

References

Dewey, J. (1916). *Democracy and education: An introduction to educational philosophy*. New York: Macmillan.

Gude, O. (2007). Principles of Possibility. NAEA Digication. Retrieved January 1, 2014, from https://naea.digication.com/omg/Principles_of_Possibility

Hetland, et al. (2013) Studio Thinking 2 (second edition). New York: Columbia Teachers College

Malin, H. (2012). Creating a Children's Art World: Negotiating Participation, Identity, and Meaning in the Elementary School Art Room. *International Journal of Education and the Arts*, 13(6)

Vygotskiï, L. S., and Michael Cole. (1978). *Mind in Society: The Development of Higher Psychological Processes*. Cambridge: Harvard.