

Artist's Workshop adaptations from *Writer's Workshop*, by Lucy Calkins

- Mechanics/techniques>skills, strategies, qualities and explicitly teach **St** to draw
- **St** need to draw continually (with the same amount at home); # of hrs. spend drawing: skills learned through practice
- Date each drawing
- Drawing particular kinds of things – draw in all genres that exist in the world
- Draw w/ purpose: final drawing will be seen by viewers
***midway through work and at final*
- Children will invent more if allowed and taught to select own topics and draw about what is important to them **what they care about*
- Artists – immersed in and affected by art by others

Study closely a few artworks similar to those **St are trying to make – Exemplar Images/mentor art works**

Process of recursive stages:

- Rehearse (practice): preparing – collecting material; jotting alternative plans, trying techniques out
- Draft: alternative leads/explore different means
- Revise: to see again: “Re-Vision”
- Edit (critique): correcting/smoothing out

Cycle through process in own way and at own pace <choose own genre and topic>

Personal narratives: 3 types/scaffold:

Big Ideas that structure the artist's workshop

1. Launching: lives and thoughts worth drawing about; capture truth of experience in symbols; stories: where important stories are likely to hide; zoom in on one small episode “make a movie in the mind: and record it on the page”
Examine everyday routines to lives to search for stories of beauty and drama

Artist's Workshop, Fall Quarter 2008

What do good artists do?

Process of creating <through drawing>

Product – basic skills

Artist's purpose; partners

Exemplar images

From: Drawing From Your Artist's Brain, by Carl Purcell

Draw what you see, not what you think, expect or know

Sketchbook: Receives the imprint of my personal responses to a subject. Drawing "gives birth to art".

"Good drawings are records of intense observation"

"Good artists see shapes instead of things"

"Good artists reject the symbols and ask, "What do I actually see?" pg. 21

~accurate drawing requires intense observation

"Good drawing habits are a matter of noting a relationship, recording it, and then moving on. Even the most complex subjects are handled one relationship at a time."

"Good artists focus on angle, size, and position relationships" pg. 29

"Good artists create visual relationships *shadows into forms, not an accumulation of details" pg. 23

"Good artists find value relationships (squint to see value differences)" pg. 64

~values are just shapes

*pt. to remember: shapes of value define the form; value contrasts pg. 74

"Good artists use value to define form."

~Ask, "What is the exact shape of the shadow area and what does it tell me about the form?" pg. 64

~The coloring books lied! Everything is defined by value changes, not lines.

"Good artists build simple shapes to fit their subjects in" pg. 41

"Good artists create fluid lines that are drawn from the shoulder (arm), rather than the fingers" pg. 52

Unit of Study: Drawing is Seeing

Artist's Workshop, Unit Calendar

(Prior to unit of study, immerse students in images drawn in that genre)

1st Workshop	2nd Workshop	3rd Workshop	4th Workshop
<p>Launch:</p> <ul style="list-style-type: none"> • Expectations and Purpose • Structure of day <p>Process</p> <ul style="list-style-type: none"> • Sketchbook organization review: <ul style="list-style-type: none"> • <i>How to use it</i> • <i>Draft</i> • <i>Final product</i> <p>Respect for learning environment and materials</p> <p><u>Draw from observation</u></p> <p>“Good drawings are records of intense observation.”</p>	<p>Review</p> <ul style="list-style-type: none"> • Expectations and structure <p><u>Draw from observation</u></p> <p>“Good artists reject the symbols and ask, “What do I actually see?.” <i>(not what I think I see, or remember seeing)</i></p> <p>Demonstrate a variety of line qualities (thick/thin; bold/light; graceful/jagged). Encourage students to use different line varieties for their contour lines.</p> <p><i>Key: Think about the kinds of lines you use to record what you see.</i></p>	<p><u>Seeing Shapes</u></p> <p>“Good artists see shapes and lines instead of things/objects.”</p> <p><i>Eye trace the lines and shapes: Look for basic families of lines and shapes: organic, geometric and freeform shapes and lines Within the object being recorded through drawing.</i></p> <p><i>Key: Draw what you see without naming the parts</i></p>	<p><u>Habits</u></p> <p>Draw what you see/ Perceiving Relationships:</p> <p>“Good artists sight for angles, and sight for proportions and size.”</p>
5th Workshop	6th Workshop	7th Workshop	Workshop Final Product
<p><u>Habits</u></p> <p>Draw what you see/ Perceiving Relationships:</p> <p><u>Perception of Space: Positive and Negative Shapes/Spaces</u></p> <p>“Good artists find space and shape relationships between positive shapes (figure) and negative spaces/shapes (ground).”</p>	<p><u>Habits</u></p> <p>Draw what you see/ Perceiving Relationships:</p> <p><u>Lights and Shadows</u></p> <p>“Good artists use value to define and show the illusion of form.”</p> <p><i>Key: squint to see value differences</i></p>	<p><u>Habits</u></p> <p>Draw what you see/ Perceiving Relationships:</p> <p><u>Texture <Lines and Contour Lines></u></p> <p>“Good artists use a variety of line qualities to create textures that show details in surface qualities.”</p>	<p>4 drawing workshops + mid-drawing small group or partner critique</p> <p>5th workshop: Celebration ~ <i>Final Drawing Product</i></p> <p>Gallery Walk and critique</p>

CBPA used

- 1 A Postcard View, 5th grade: a landscape that demonstrates an understanding of line, space, and depth
- 2 Revised, One of A Kind Shoe, 5th grade: an athletic shoe from observation using values and textures that add details to your shoe
- 3 You've Got It Covered, 5th grade: CD cover that shows a variety of line types and qualities, shapes and colors
- 4 All About Us, 5th grade: a figure drawing showing an activity you like that emphasizes movement and contrast in use of color
 - *show and identify two line directions used to show movement of an entire body w/ appropriate personal details
 - *show and describe how color is used to show contrast between figure and setting
- 5 Teen Sandwich Hub, 8th grade: one point perspective drawing showing diminishing size and space relationships
- 7 Earth Day, 8th grade: realistic, still life drawing of natural objects showing details and 3-D qualities
- 8 The Real You, 8th grade: realistic bust self-portrait using variety of line types, line qualities, values, proportions, and balance to express an emotion or feeling in the facial features
- 9 Revised, Endangered Nest, 8th grade: realistic close-up drawing showing a foreground and background; use of texture and value to create the illusion of 3-D form and depth

CBPA Drawing Vocabulary

3, 8	Asymmetrical Balance	2, 8, 9	Value
1, 9	Background	5	Vanishing Point
1	Diagonal Lines	1	Vertical Lines
1, 8	Foreground		
7	Form		
3	Free form shape		
3	Geometric shape		
1	Horizon/Ground Line		
1	Horizontal Lines		
1, 3, 8	Line Qualities		
1, 3, 8	Line Types		
1	Middle ground		
1	Negative Space		
3	Organic		
7	Proportion		
1	Positive Space		
3, 8	Radial Balance		
3, 8	Symmetrical Balance		
2, 9	Texture		

CBPA Drawing Skills

- 1, 9 Spatial devices - creating depth through:
- Size
 - Position
 - Overlap
 - Contrast in details; foreground details
 - Contrast in colors or values/shading
 - Atmospheric Perspective
- 7, 8, 9 Realistic Illusion of Form through:
- Shape
 - Size/proportion
 - Texture
 - Overlap
 - Details
 - Directional light source
 - Value
- 1, 2, 9 Texture techniques: stippling, cross hatching, hatching, broken lines, scribbling, smudging, other repeating lines and shapes
- 1 Landscape Features: land, weather, people, buildings, *or another feature of your choice*
- 8 Human Facial Features: accurate shapes and realistic proportions
- 9 Natural Features: eggs, nest, tree branches and bark
- 8 Facial expression through line type (horizontal, diagonal, vertical, curved, zigzag) and line qualities (thick, thin, broken, smooth, fuzzy)
- 8 Accurate human facial proportions and balance

2. Show examples: what have artists done that affected me? What has this artist done to create this effect? Which effect do I want and how do I do it?

**draw pictures that matter – emotional weight

“this is how your drawing will be structured....”

3. Look carefully at everyday objects and pay close attention
Teach us to look differently at the world
Celebrate the small beauties

Classroom Environment

- Talk briefly about a teacher specified topic
- Partners (1 & 2) at least through a unit – sit alongside in arrangement
- *partners: who will do good work for and with each other
- Meeting area: gather **St** close and command their attention: **St** get in and out of configuration effectively
- Mid workshop teaching point: ask **St** to join partner to particular work: double check - ‘look fors’, etc.

In beginning, add more mid-workshop teaching points to give **St** breaks from drawing and rehears/review teaching points w/ partners

- Conferring: gather small groups together to confer
- Word Wall: add words each week (5/week)
- Self-management: simple and predictable structures:
 - *Table monitors for supply disbursements: use of cans to hold drawing supplies*
 - *Chart paper: throughout unit*
 - *Self-assignment record/plan, or say to class, “Record ways you get yourselves started in your drawing”*
- 2 pocket folder: for in-process works; drafts, rubrics: sent home after final product significant progress over time – evident in **St** work
**opportunity to ‘talk’ w/ parents??

- *Expectations: model and teach teach how to move from the mini-lesson to independent work: how to get yourself drawing*
 - *Signal for attention: consistent teacher/**St** to honor it*
 - *“Artists”: wait>pencils down>stop talking*
 - *During drawing time: everyone draws*
 - *Mini-lessons: teach what to do when you feel stuck, or done*
 - *Partners ask questions to get each other thinking*
- *Teach cooperation through a T-chart for social skills (person speaks: color and st#)*
 - *“Cooperation” – each group comes up w/ a definition*
 - *What does cooperation look like? **phrased positively*
 - *What does cooperation sound like? ** phrased positively*

Mini-lesson Components

1. Connections: *Reason* for mini-lesson

- opens/brief attention getter
- Goal of day
- How goal fits w/ previous learning
- Name the teaching point of the day ~ can connect w/ previous work
- Retell what has been learned previously

2. Teaching Point:

- *“TODAY I WANT TO TEACH YOU THAT GOOD ARTISTS...”*
Or *“Today I want to teach you that good artists often....”*

Only a few sentences long

Be explicit as possible! Front Load

Repeat exact words of teaching point at least 2 times during mini-lesson

- *“...SPECIFICALLY, WE DO THIS BY <A SPECIFIC STRATEGY/TECHNIQUE>”*
Active engagement ONLY UP TO 4 MINS. LONG
 - **DEMONSTRATE:** 1) set **St** up to learn: tell them to pay attention to what they will soon do
 - 2) Demo step by step – highlight what you want artists to notice
 - 3) **DEBRIEF – REVIEW AND NAME STEPS**
 - 4) **HAVE **St** practice**, or help them recall what they have learned to use
 - **LINK:** repeat teaching point verbatim: when to use what is taught
 - **EXPLAIN AND GIVE AN EXAMPLE:** explicitly telling and showing an example tell **St** the concept and memorable example
 - **PUT ON CHART w/ other strategies tied to same goal, or as a separate anchor chart**
- *“...WHEN YOU ARE <SITUATION AS ARTIST>... YOU WANT TO <ACHIEVE THIS GOAL> THEN YOU MIGHT USE ANY ONE THESE STRATEGIES”* AND REFER TO STRATEGY CHART LIST

- Where **St** need more support in mini-lesson, plan for a small group strategy lesson
- Mid-unit checkpoints <assessment>

Conferences

During independent drawing

St list (roster) who to confer w/ (and extra to improvise/fill in as needed that day)

*class at a glance fill in grid lines of roster

- a. **Complement** – or *prewritten checklist of complements and teaching points; checking off what the child is doing; record conference notes in sketchbook to refer back to w/ drawings*
- b. **Teaching point**

Sum up day's work: end w/ 5 minutes of sharing: mini-lesson or **St** work

- Have a time monitor w/ a warning time for class: “3 minutes left”
“talk over ways to solve problems w/ partner”
- Set goals in drawing – push to draw more
- Share successes in drawing more
- Chart strategies for drawing more

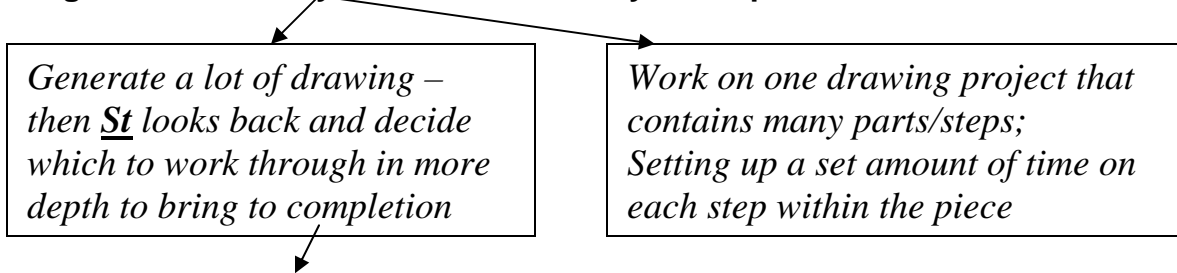
Creating Units of Study

What do Students need as artists?

1. **Select topic of unit**

- genres work well
- ~ spiral through grade levels
- aspects of drawing process or qualities that make a good drawing
- ~ studying exemplar images/mentor images
- structures that support drawing: “Drawing friendships – help **St** consider how to work well w/ a partner (& drawing club)
- ~ how might a partnership best help us w/ drawing *Practice? Drafting? Revisions?*

2. **Imagine different ways that a unit of study could proceed**



3. **Mark out on blank calendar – chunks – what kids will be doing**

“Bends in the road”

4. **Gather many example drawings**

Choose drawings to serve as exemplars of the focus to bring to the unit
*do the drawing I ask kids to do *work in strategic ways

5. **Outline the sequence of teaching points**

- Think about what is **essential** and what is *detail*
- Determine goals of unit to work towards
- Name practical procedures step by step
- Anticipate **St** difficulty

Artist's Workshop Drawing Final Self Reflection

Name _____ per. 1 3 4 5 6

Needs improvement Satisfactory Outstanding

DRAWING FOUNDATIONS

I looked closely and intensely at the subject I drew	1	2	3	4
I drew accurate details	1	2	3	4
I drew accurate proportions, sizes and angles	1	2	3	4
I used a range of value contrasts to show depth and form (highlights, shadows, no outstanding contour line edges)	1	2	3	4
I used a variety of textures	1	2	3	4

CRAFTSMANSHIP

I showed neatness, Erased extra pencil marks and smudges flat non-wrinkled paper	1	2	3	4
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1. In the drawing, I was best at _____

2. If I were to improve one thing about my drawing, I would _____

Artist's Workshop: Conferring Form

Student Name:			
Drawing	Observations	Teaching Point	Initial and date
Title:			
Title:			
Title:			
Title:			

Expectations for what artists do during the Artist's Workshop

Using the sketchbook:

- Date each page of sketchbook
- Use both sides of the sketchbook page when drawing
- Erase marks, or move to another area on the drawing page to redraw

Using your classtime:

- Respect the materials you are working with
 - Still life objects
 - Drawing supplies: pencils, erasers, blending stumps
 - Check out supplies
 - Return objects carefully and check in supplies
- Listen carefully to the connection and teaching point with your hands free (pencils are resting on table and sketchbook is closed).
- Your eyes should be on the teacher
- When it is time to draw, your work habits should show complete attention to your drawing. This means that you are not talking to your neighbor. During Artist's Workshop it is quiet as you draw.
- Try to practice the teaching point during your drawing time.

Structure of the Artist's Workshop:

- Teaching point – what good artists' do
- Model – this is what it looks like
- Drawing time
- (Mid-point mini-lesson)
- Share and Link

Good Artists see Visual Relationships

**Good artists
sight angles**

**When and where could
you use this technique?
What is still challenging?
or What did you do to
solve your drawing
challenges?**

Good Artists see Visual Relationships

**Good artists
sight sizes and
proportions**

**What did you notice
about this sighting
technique?**

**Tell me something
you learned about
what we did today?**

Good Artists see Visual Relationships

Good artists use value to define and show the illusion of form.

**What did you
learn from what
I taught today?**

Self Reflection Sheet

What?	So What?	Now What?
Description	Interpretation	Application
What work did I do/what did I practice? What did I accomplish?	What was significant to me/ What did I learn?	What's next in my development?

Thinking Questions for Self Reflection

How am I changing the look because of the drawing skill I am using?

Which other materials should I try using for the work?

What am I doing in this artwork that I've never tried in another artwork before?

How could I work with fewer distractions so my ideas would flow better?

What skills am I practicing and learning as I create this artwork?

When and where could you use this technique?

What is still challenging? *or* What did you do to solve your drawing challenges?

What did you notice about this (sighting) technique?

Tell me something you learned about what we did today?

What did you learn from what I taught today?

Drawing is Seeing

Word Wall

Intense

Cross-hatch

Observation

Stipple

Contour lines

Perceive

Line Qualities

Line Types

Shapes

Form

Organic shapes

Geometric shapes

Freeform shapes

Proportion

Sighting

Positive shapes

Negative spaces/shapes

Value

Shading

Textures