Spring 2017

GCSE Art and Design

PRACTICAL WORKSHOP:

Improving visual understanding and communication at GCSE with a focus on the role of drawing



PRESENTER:

Lee John Phillips

- ARTIST
- TEACHER
- WJEC/EDUQAS MODERATOR

wjec cbac

WHY DO MY STUDENTS NEED TO DRAW?

Drawing sits right at the core of the visual arts. It underpins all aspects of art, and also design, science and technology; a universal language that crosses all disciplines.

Drawing remains one of major human forms of engagement with the world, it renders thought into form and is part of the bedrock of learning.

We need to equip our creative students to be able to confidently record, visualise, communicate and realise ideas through drawing so that they can progress and succeed in their practice at every level - from GCSE through to employment.



MILTON GLASER - *DRAWING IS THINKING*

Milton Glaser is a graphic communicator, designer, lecturer and is responsible for some of the most iconic brand identities of the 20th century. A great advocate for the practice of drawing, Glaser stated;

"We're always looking, but we never really see." Although Glaser had looked at his mother every single day of his life, he didn't see her until he tried to draw her. "When you draw an object, the mind becomes deeply, intensely attentive," Glaser says. "And it's that act of attention that allows you to really grasp something, to become fully conscious of it. That's what I learned from my mother's face, that drawing is really a kind of thinking."





"I AM A GREAT BELIEVER IN THE PRIMACY OF DRAWING AS A MEANS OF ENGAGING THE WORLD & UNDERSTANDING WHAT YOU'RE LOOKING AT."



RATIONALE FOR CHANGE

Regulators' requirement (Ofqual/DfE and Qualifications Wales). - Applies to all Art & Design specifications from all exam boards.

The Subject Content issued by the regulators for all new GCSE and AS/A level Art and Design examinations states that all students must use drawing to support the development process within each chosen area of study.

This requirement has been introduced in response to demand from teachers and other stakeholders, including foundation course leaders, higher education, the Cultural Learning Alliance, the National Society for Education in Art and Design, Arts Council, engage, University of the Arts London (UAL) and Ofsted's 'Making a mark' report.

The key observation of this report stated that students and teachers were concerned that a perceived lack of drawing skills impeded access, progress and achievement within Art & Design education.



THE UAL 2016 RAS RESEARCH PROGRAMME REPORT

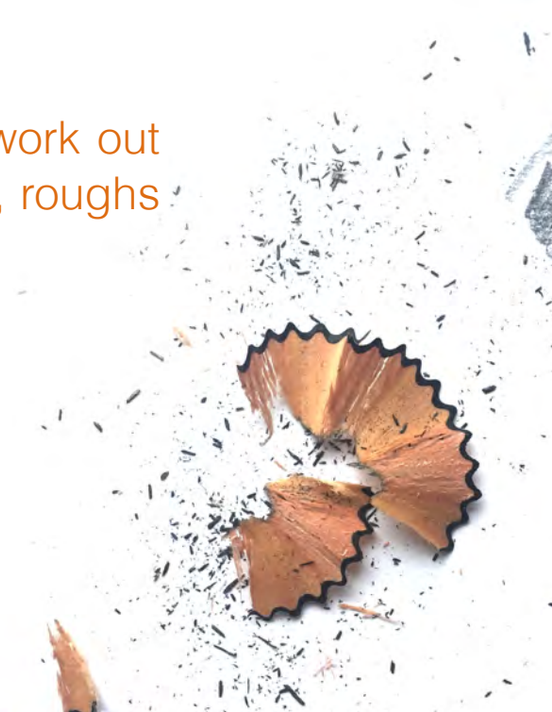
- The report highlighted student concerns regarding drawing (Fine Art, Design and other creative courses), with students suggesting that a lack of confidence in drawing significantly compromised their progress and creative practice.

- During museum, gallery or field visits where some students lacked the confidence to record through drawing or sketching on site, they had often felt compelled to work from photographs at home. They were frustrated by this, believing themselves to be lagging behind others on the course who could draw and suggesting that their projects lacked immediacy and quality as a result.

- Students recognised that drawing is an industry expectation and employers expect creatives to be able to communicate and realise ideas through drawing – whether a rough thumbnail for product design or graphics, or a layout for a computer game environment or film set. Students felt that an inability to draw in this context could disadvantage their career progression.

- Some students with competent representational drawing skills felt unable to work out or communicate ideas through ‘thinking’ or ‘visualising’ drawings - sketch ups, roughs or plans. (This was especially an issue for those in the fields of design).

- Important to note the different perceptions and purposes of drawing.



A RENEWED EMPHASIS ON DRAWING

Regulator's statement:

'Students are not required to demonstrate technical mastery of drawing skills unless this is relevant to their area of study'.

This is an important recognition that drawing takes many different forms and serves a wide variety of purposes. Thus drawing may take the form of sketches, analytical observational studies, storyboards, thumbnail sketches, layouts, roughs, experimental or expressive studies, two or three-dimensional modelling, detailed designs, plans or elevations.

Drawings can be produced through the use of digital tools such as a stylus and software programme, or traditional media such as charcoal, pencil, pastels, crayons or pen. Drawing can also be highly effective when digital tools and technologies are integrated with more traditional processes (as reflected in industry practice).

As in the previous specifications, drawing is encouraged and emphasised as a design process and / or fundamental means of visual language, which is not separately assessed.



DRAWING AND REFLECTIVE RECORDING

It should be noted that evidence of drawing is rewarded as an integral part of the assessment process rather than awarding a specific allocation of marks to particular A.O.'s or units. We would however, expect to see evidence of some drawing at A.O.3.

The verb 'record' is generally understood as registering or setting down in writing or other legible form for the purpose of remembering or for future reference.

'Reflective' has several different definitions, the most appropriate of which are arguably 'thoughtful', 'deliberative' or 'to go back in thought' or 'consult with oneself'. In educational terms, this is directly associated with reflective learning.

Recording methods mainly involve the use of writing in extended or annotated forms, photography and **especially the many kinds of drawing**. These methods are used, as appropriate, to record ***ideas, observations and insights*** all of which should be relevant to the intentions of the student.

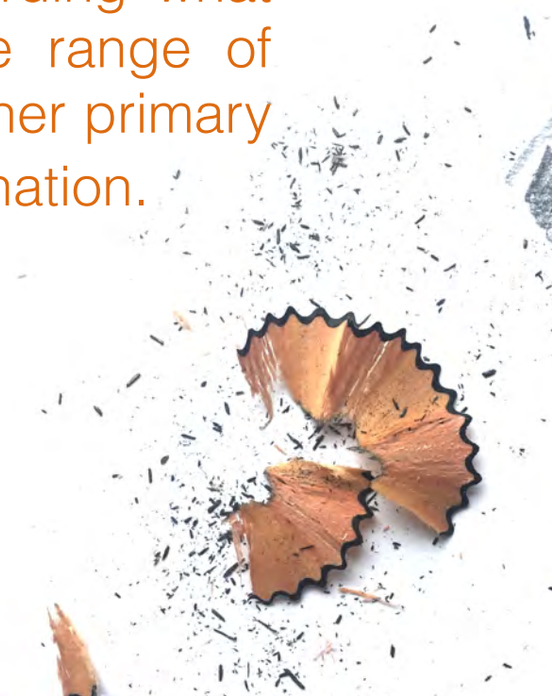


DRAWING AND REFLECTIVE RECORDING

AO3: '*Record ideas, observations and insights relevant to intentions as work progresses'*.

A central purpose of this objective is that students, in the process of visual and tactile research and enquiry, should increase their powers of observation, becoming visually perceptive and developing discernment of the true or underlying nature of what they are studying.

They should become competent in selecting, interpreting and recording what they know, see, feel and think, gleaning information from a wide range of resources and particularly when working from direct observation or other primary sources, as well as when reflecting on experience, memory and imagination.



DRAWING AND REFLECTIVE RECORDING

WHAT SHOULD BE ENCOURAGED OR AVOIDED IN RECORD RESPONSES TO AO3

- To spark interest and productive starting points it is usually best to seek out primary sources that are visually rich and unusual.

- Use of digital still and video cameras for the purpose of recording information is to be encouraged, but students must be able to engage in some depth with the subject of their visual enquiry. This usually means that it is best to also use other recording methods, such as annotation and **especially drawing**, to document findings and track the development of their research ideas.

- Across the range of disciplines and however limited a student's drawing skills may be, drawings, colour and textural studies from first-hand sources often initiate some of the strongest developments.

- Over-reliance on secondary sources for recording purposes, such as images from the Internet, seldom result in successful submissions.



DRAWING IN THE CLASSROOM

I believe the drawing activities that take place in my classroom are split into 5 main areas:

1. FREE DRAWING

With no direction or input from staff, students find this the easiest, most natural and most fun. They tend to draw from imagination and/or reference personal interests. Outcomes are generally the weakest.

2. INTERPRETATIONAL DRAWING

This is where students copy the work of other practitioners to familiarise themselves with materials, techniques or processes. By following personal lines of enquiry, students are generally more focused and outcomes are considerably more successful. However, this is still predominantly a 2D to 2D exercise. Outcomes are generally the strongest.

3. MEMORY DRAWING

Different to free-drawing, this works best when teacher-led. Short tasks or possible starters, students are asked to recall and record specific objects. This exercise has been proven to improve memory and encourages students to focus and think in a slightly more analytical way.

4. DRAWING FOR DESIGN

This method of recording needs the most encouragement as students generally realise their intentions early. I use a maths analogy to describe the design process. Although they may attain some marks for answering a question correctly, they won't attain full marks unless they show their workings-out. Small, thumbnail sketches that convey possibilities in composition, format or content can be utilised in all endorsements and enable students to visually communicate ideas.

5. OBSERVATIONAL DRAWING

Interpreting a 3D object into 2D is by far the most difficult. Everyone hates to make mistakes and students tend to get a little disheartened if their outcome doesn't look exactly like their subject. Through the following, practical session, you will explore a few exercises that are lighthearted introductions to the discipline.



A PERSONAL APPROACH TO DRAWING AND RECORDING



MY TRAVEL KIT - OFTEN MORE THAN NECESSARY!



DISCIPLINE, DILIGENCE & A DRAWING A DAY



BEE MOTH.

APHOMIA SOCIELLA.

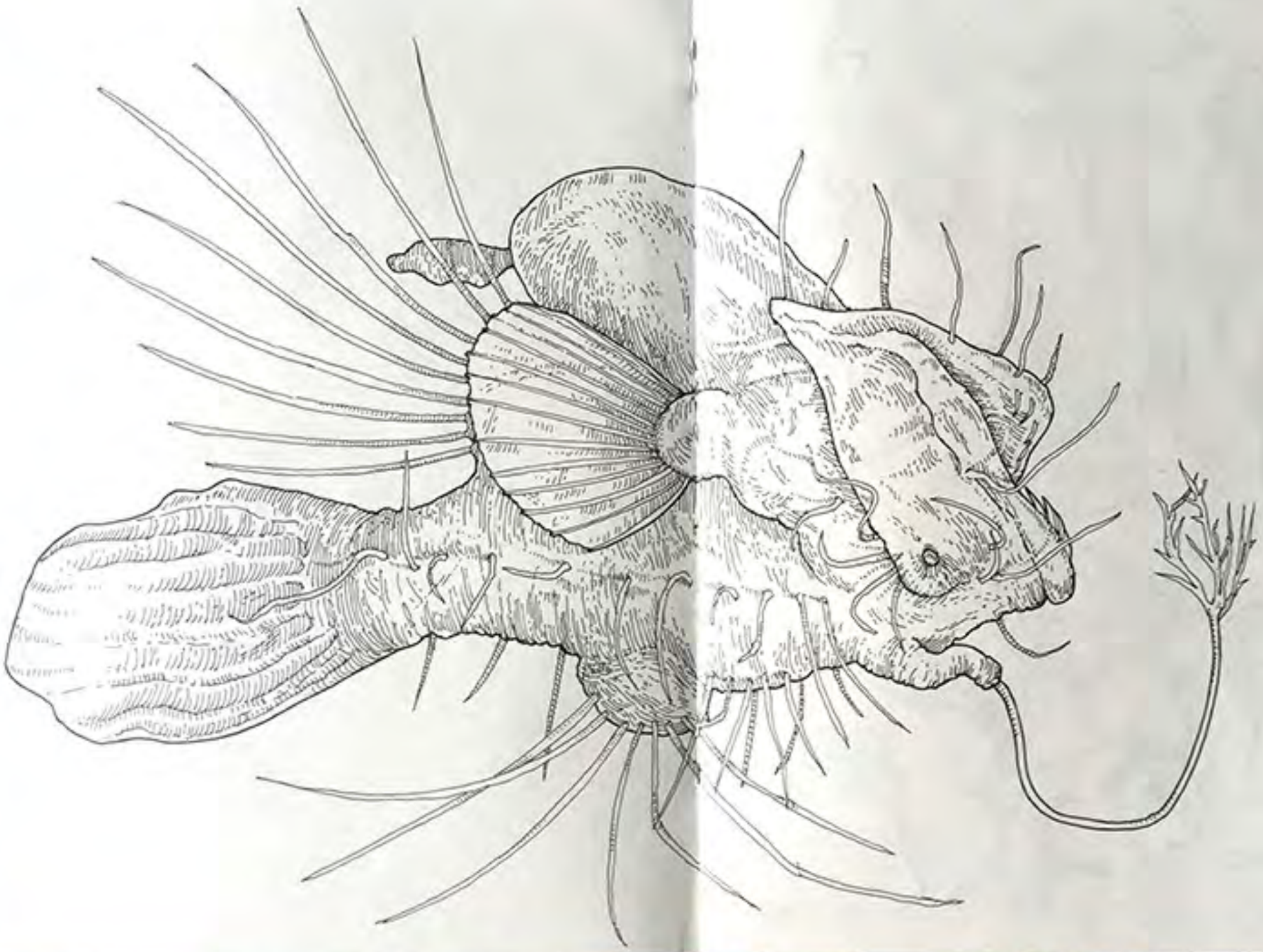


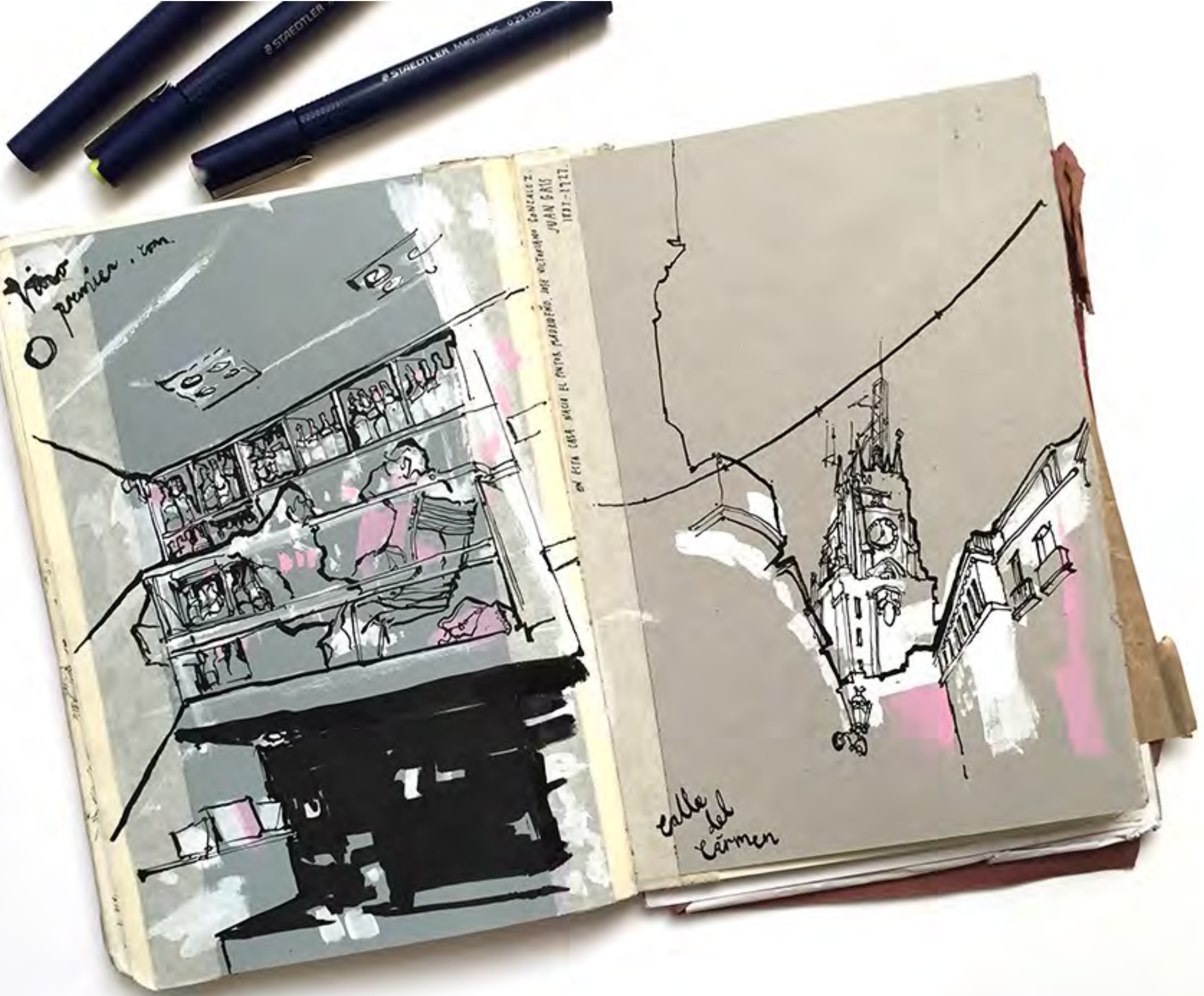
(HA! THEN PEARL JAM OF COURSE).

RUFFEC
4.8.12.


STAEDTLER KARAT
STAEDTLER KARAT
STAEDTLER KARAT
23
57

TIL 2021-N
OS SKILLER




STAEDTLER
STAEDTLER
JUAN GRIS
1887-1927
El primer . con.
calle del Cármen

DAY 17 DATE 17.1.13

... TO DESTROY THE EVIL FORCES OF ....

THE DECEPTACONS!!

...(& PEMBROKESHIRE COUNTY COUNCIL).

[SNOW-FUN KILLERS & MAJORITY SHAREHOLDERS IN THE ENTIRE PRODUCTIVE PROCESS OF THE COUNTY'S CONSUMABLE - ALCOHOL].

DAY 18 DATE 18.1.13

CHUCK ... - (WORDS) ... NORRIS !

SNOW DAY-ISH. GUY GOT HIS CAR STUCK IN OUR FIELD. NIB!!

DAY 19 DATE 19.1.13

DON'T KNOW WHY, JUST HAVE A 'THING' FOR THEM.

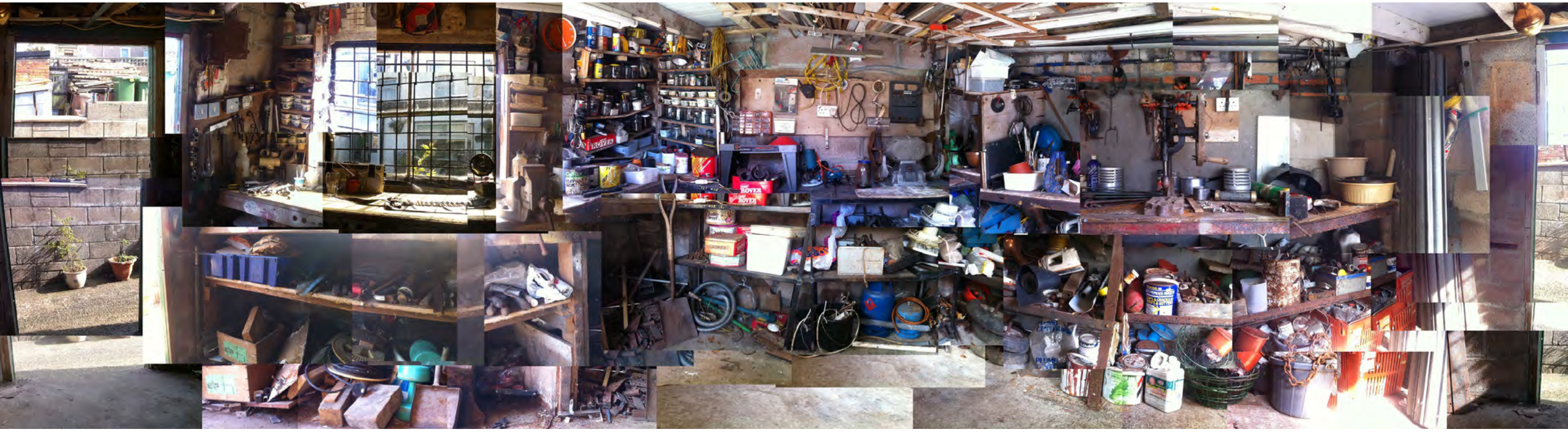
DAY 20 DATE 20.1.13

SMALL ONES ARE MY PEN-KNIFE, ONLY ONES TO USE.

(THESE LOOK BROKEN!).

* STAY SHARP!!

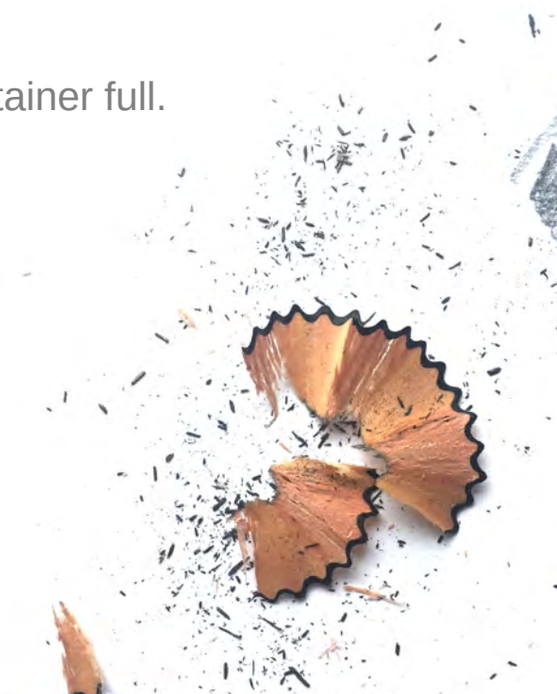
THE SHED PROJECT 2013 - PRESENT

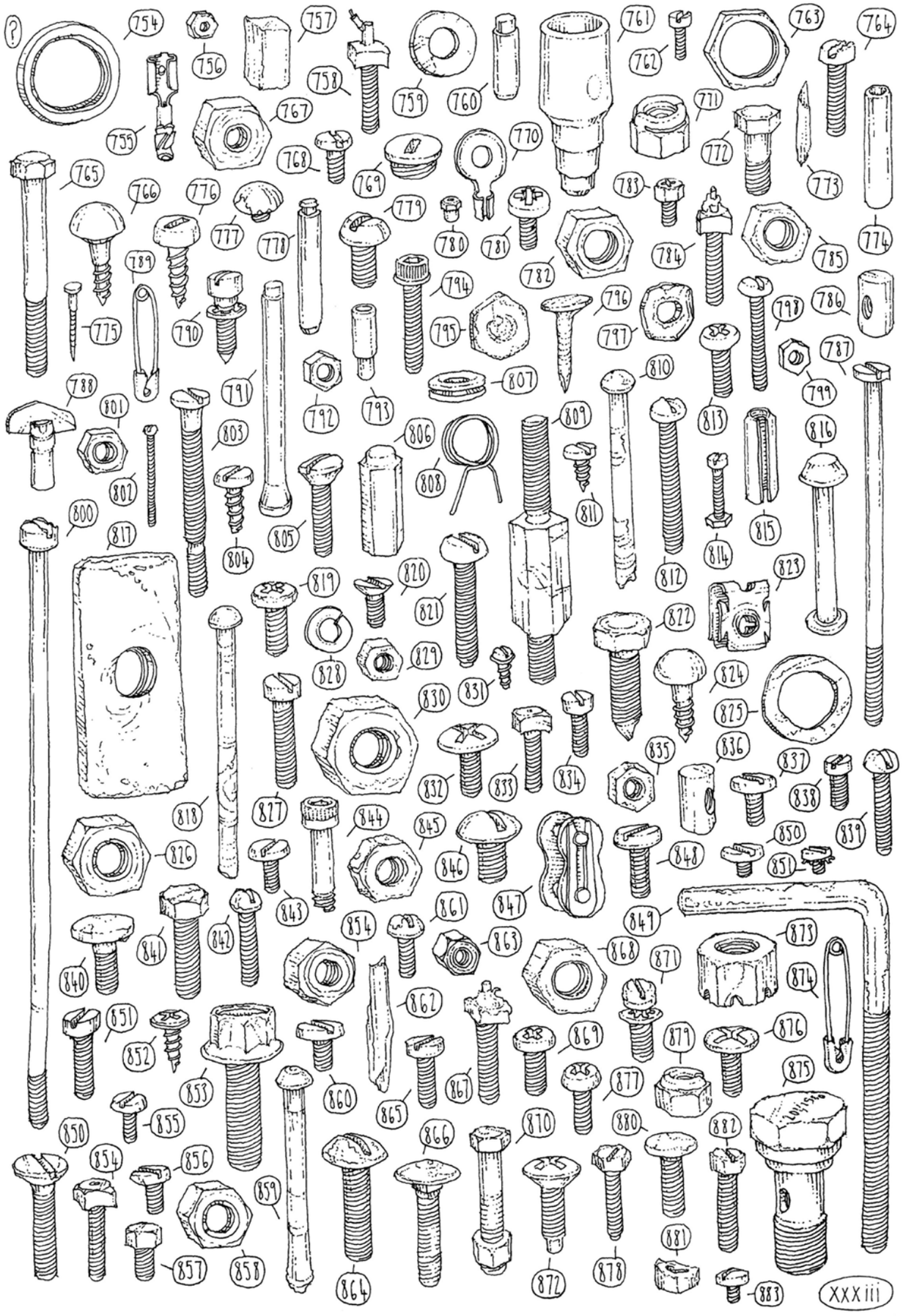




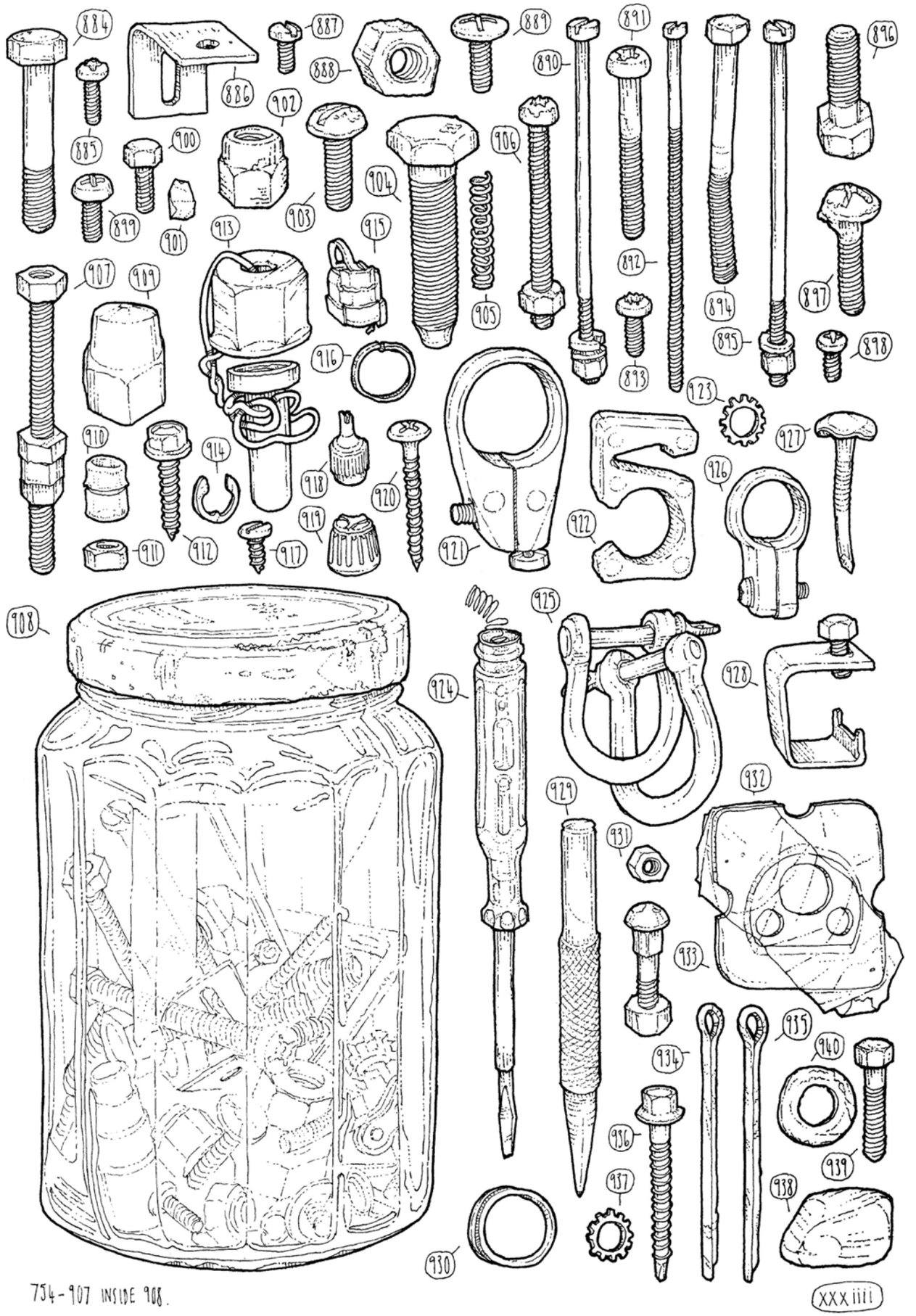
THE SHED PROJECT - I HAD TO HAVE RULES!

1. If the item can be picked up and doesn't crumble if rubbed - draw it.
2. If the packet/container is/has been opened, empty it, draw items, replace them, draw container full.
3. If the packet/container has not been opened, it will not be, and drawn as found.
4. If there are multiples of the same items - draw them all.



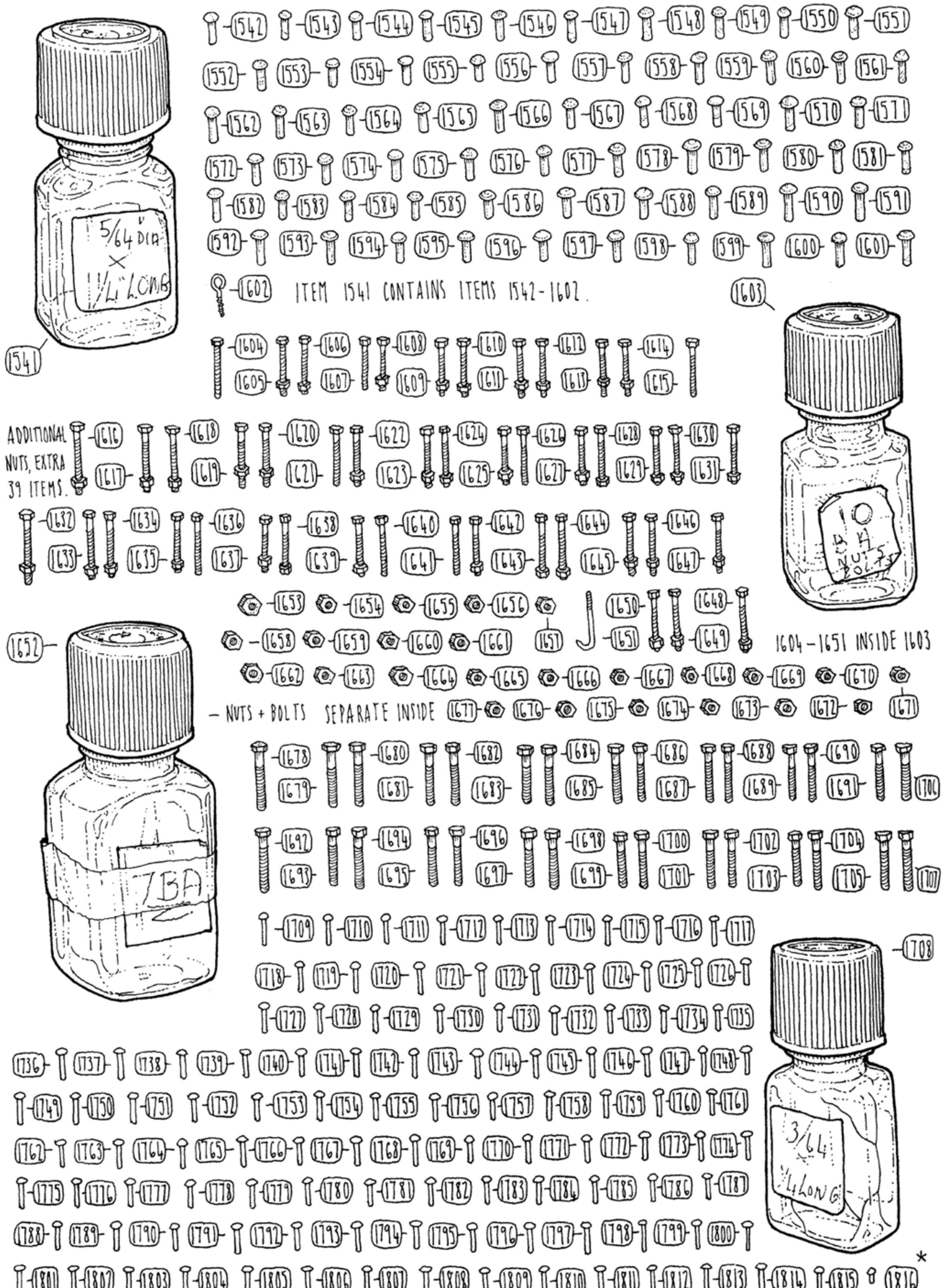


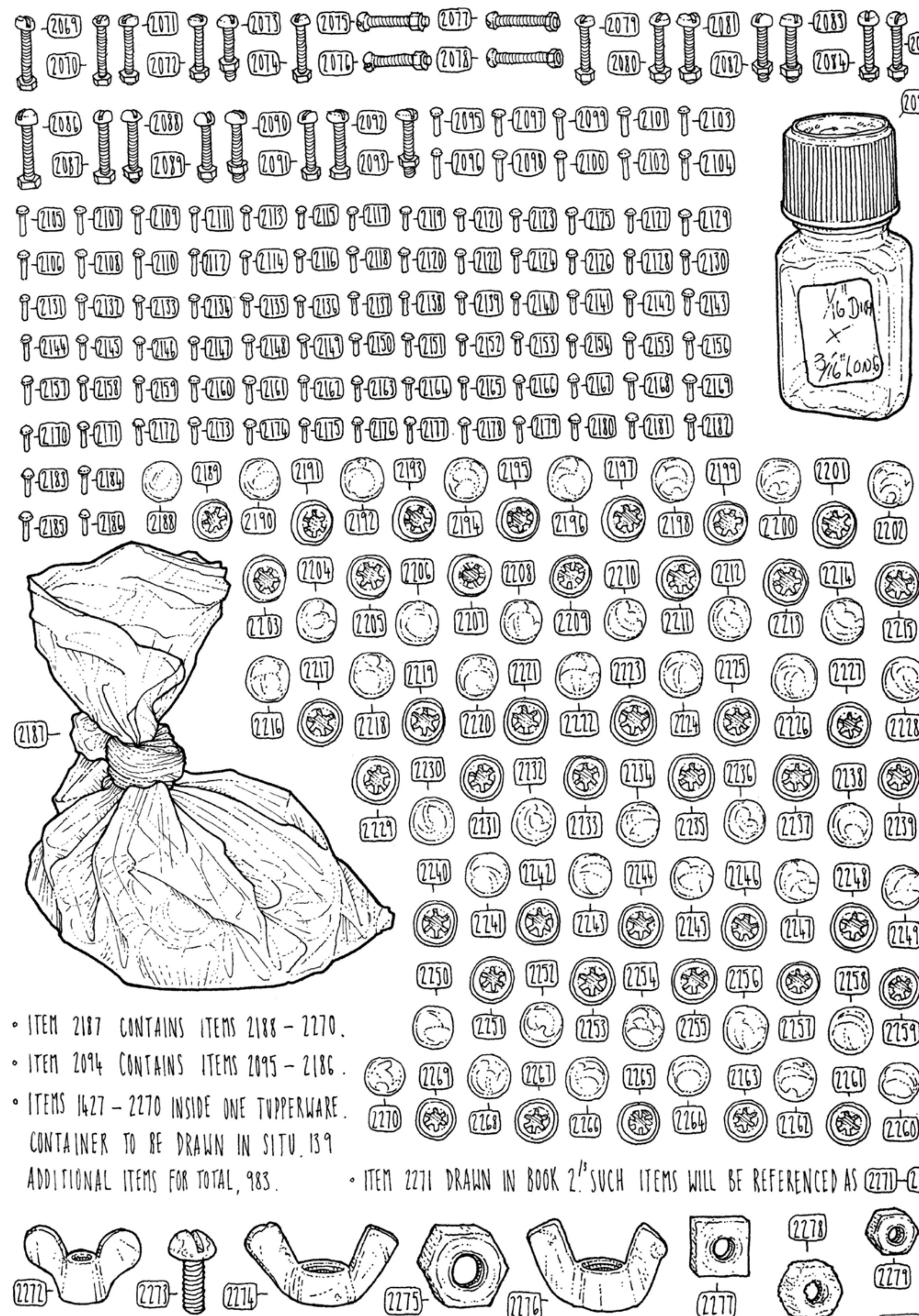
XXXiii

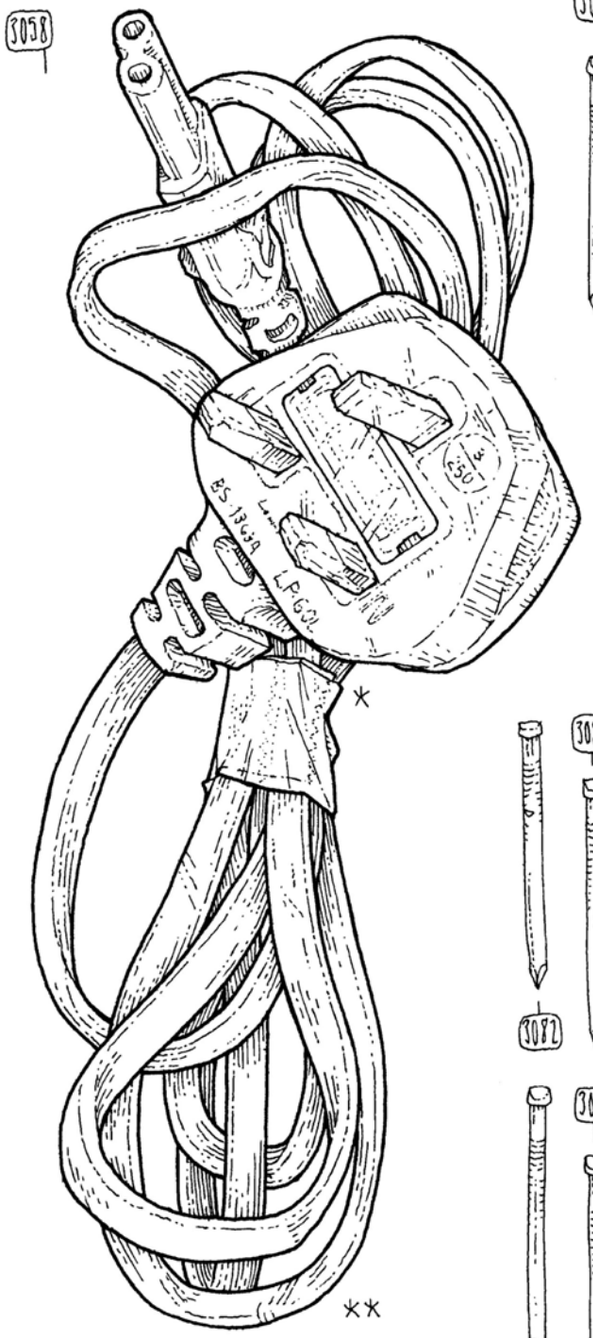


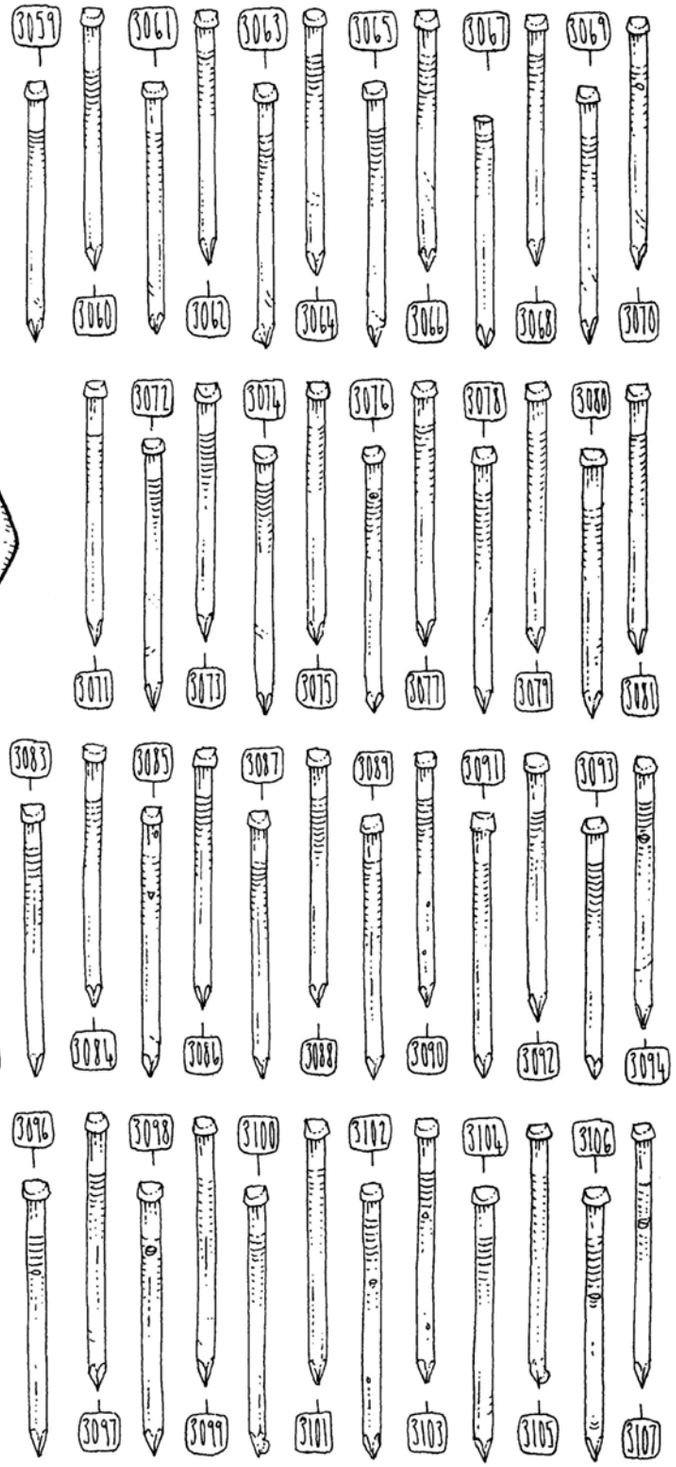
754-907 INSIDE 908.

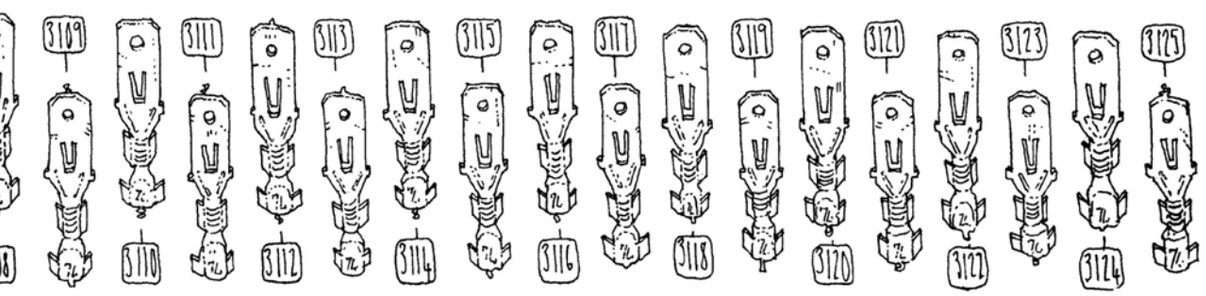
XXXiiii


5/64" DIA × 1/4" LONG
ITEM 1541 CONTAINS ITEMS 1542-1602.
10 BA NUTS
1604-1651 INSIDE 1603
ADDITIONAL NUTS, EXTRA 39 ITEMS.
- NUTS + BOLTS SEPARATE INSIDE
7BA
3/64 1/4 LONG

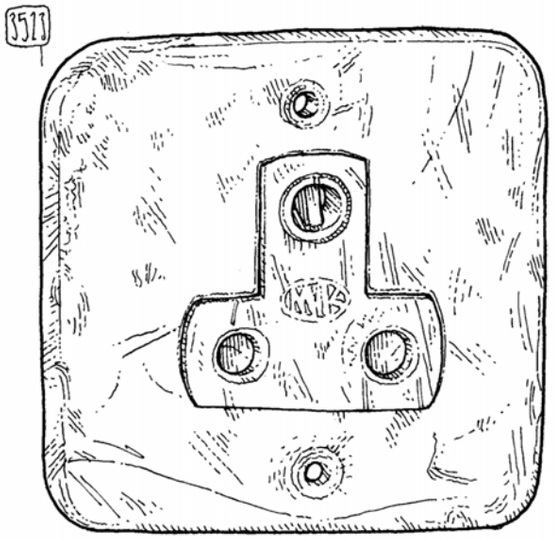

1/16" DIA × 3/16" LONG
• ITEM 2187 CONTAINS ITEMS 2188 - 2270.
• ITEM 2094 CONTAINS ITEMS 2095 - 2186.
• ITEMS 1427 - 2270 INSIDE ONE TUPPERWARE. CONTAINER TO BE DRAWN IN SITU. 139 ADDITIONAL ITEMS FOR TOTAL, 983.
• ITEM 2271 DRAWN IN BOOK 2. SUCH ITEMS WILL BE REFERENCED AS 2271 2-1

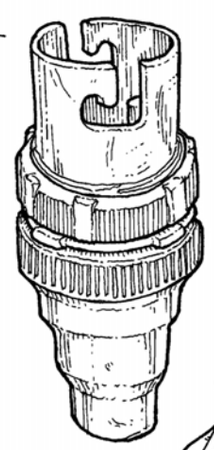


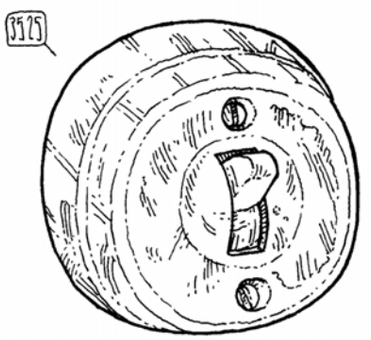




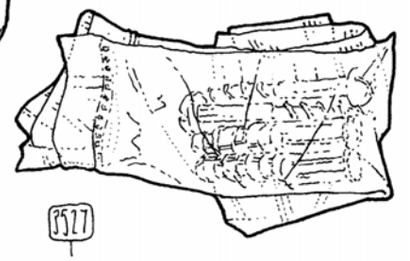
* I TAPED THIS FOR DRAWING PURPOSES. ** STERED IN BIGGER BOOK.

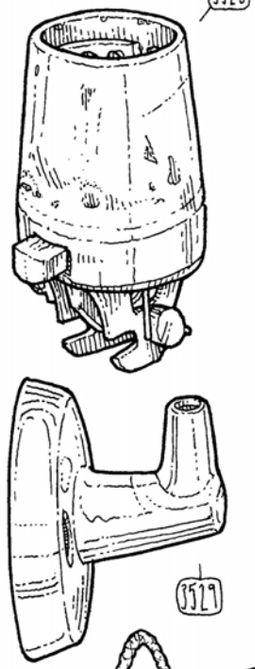


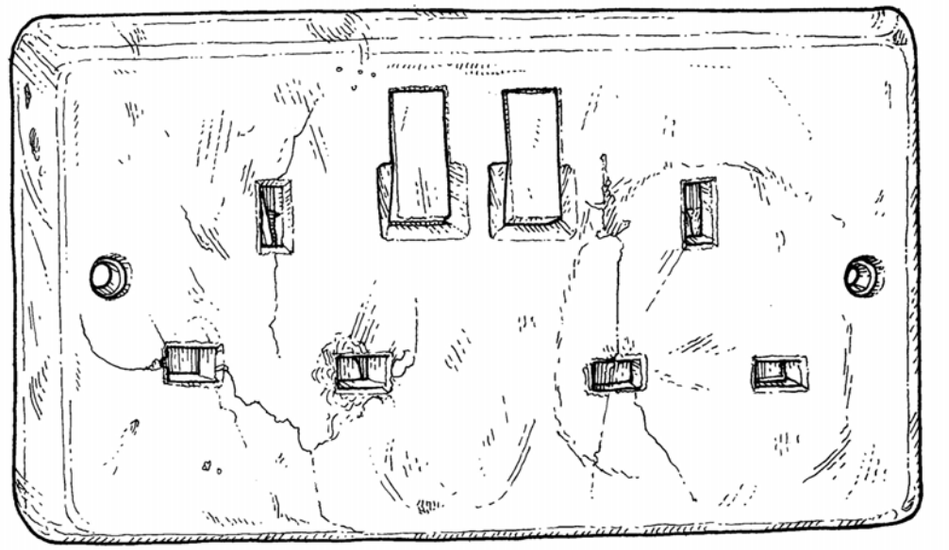




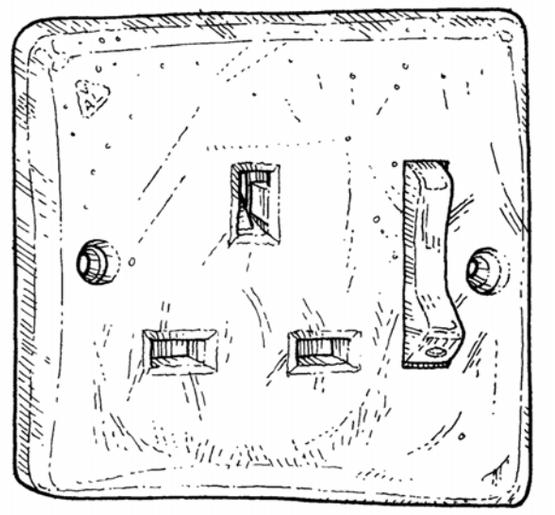
CONTAINS— 3526 —
4 ITEMS.
(UN-OPENED).









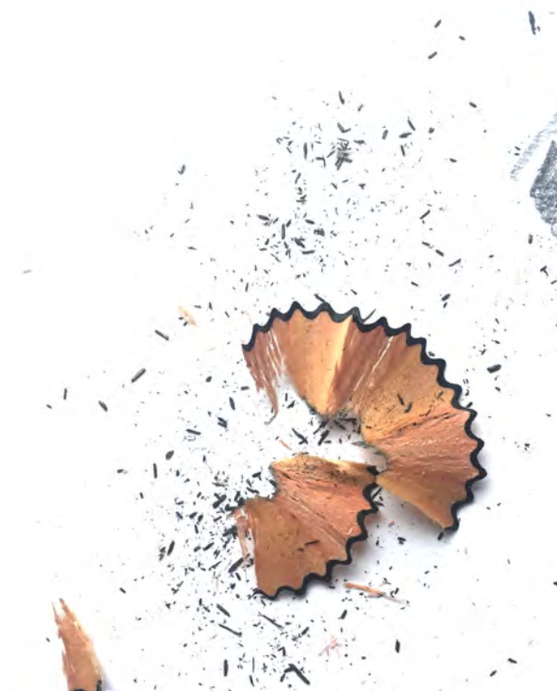



NAYLOR
SPIRALAM TYPE "T"
J.H. NAYLOR Ltd WIGAN
L613
Vosene
THE FAMILY SHAMPOO
YOU CAN TRUST
1/4 LOAF
TAIWAN

CLASSROOM BASED APPLICATIONS

Referring to the new specifications from WJEC:

"Depending on the activity and the intention, the term ‘drawing’ may include sketches, analytical observational studies, storyboards, compositional or structural thumbnail sketches, layouts and roughs, experimental, gestural or expressive studies, two-and three-dimensional modelling, detailed plans, elevations or designs."

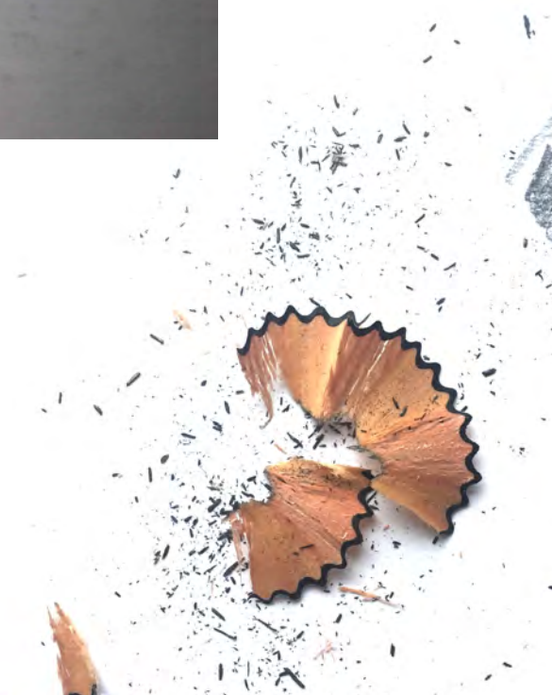


CLASSROOM BASED APPLICATIONS - 1

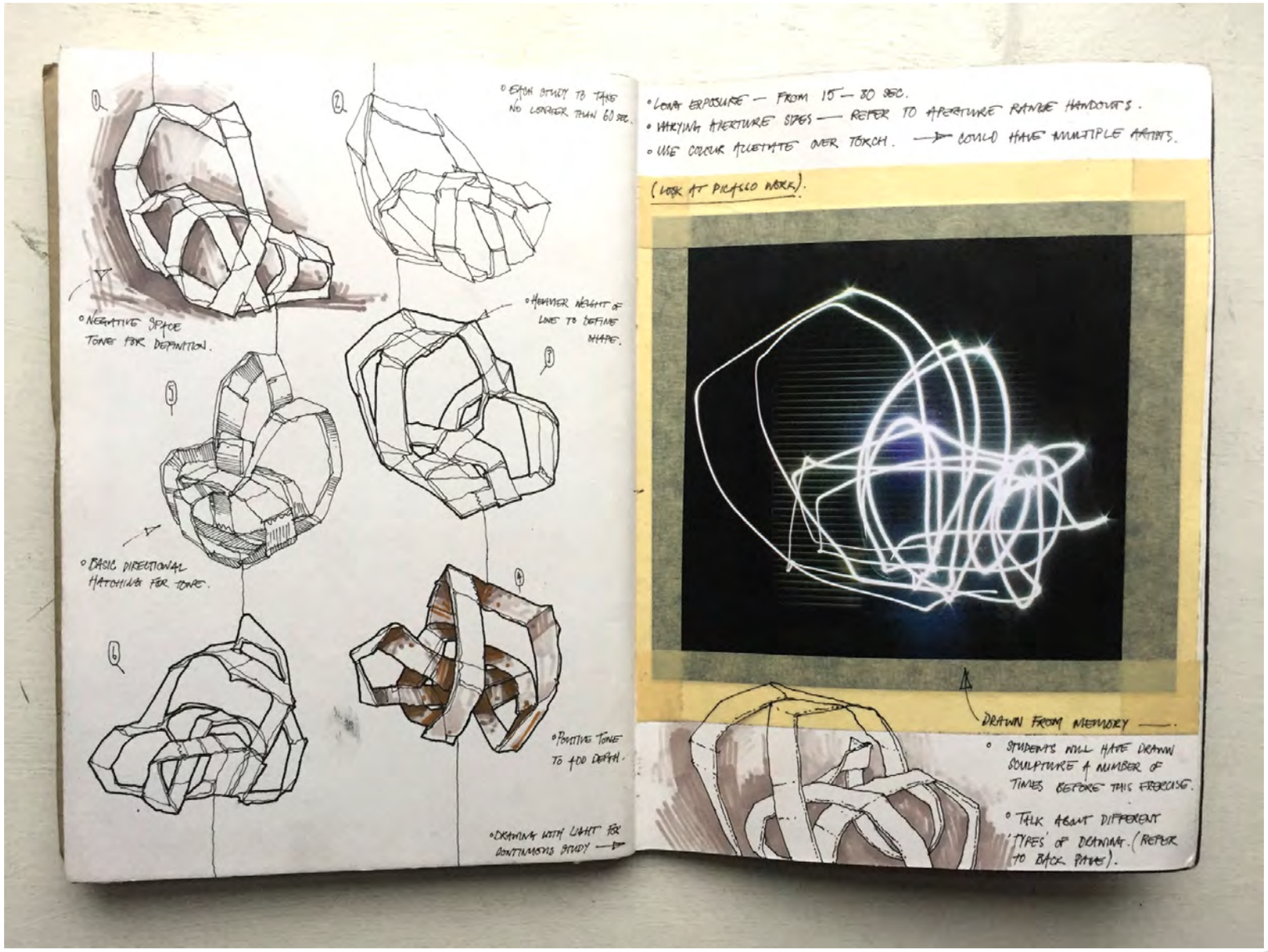




1. Create a sculpture by looping strips of paper and taping to a board.

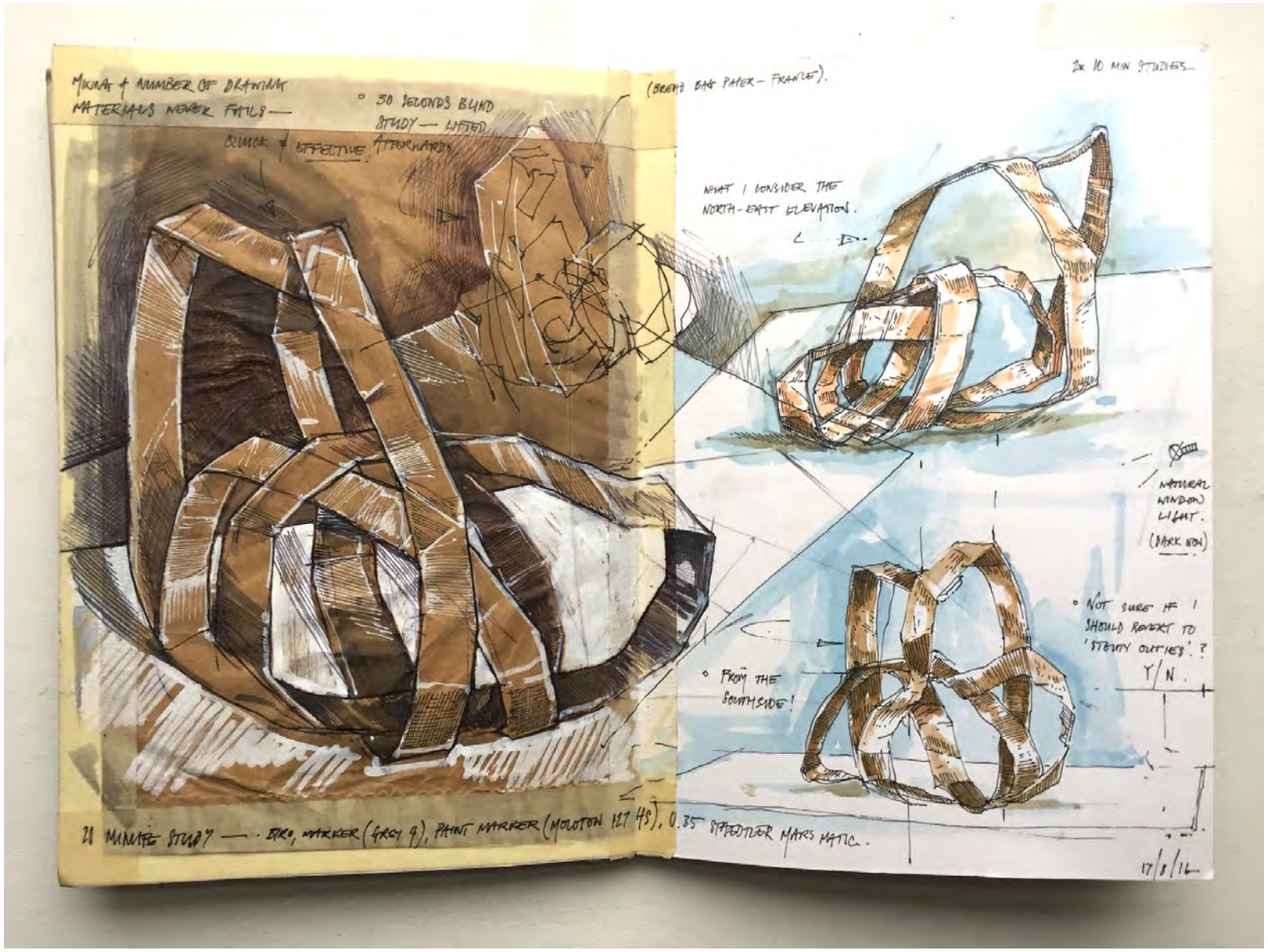


CLASSROOM BASED APPLICATIONS -1



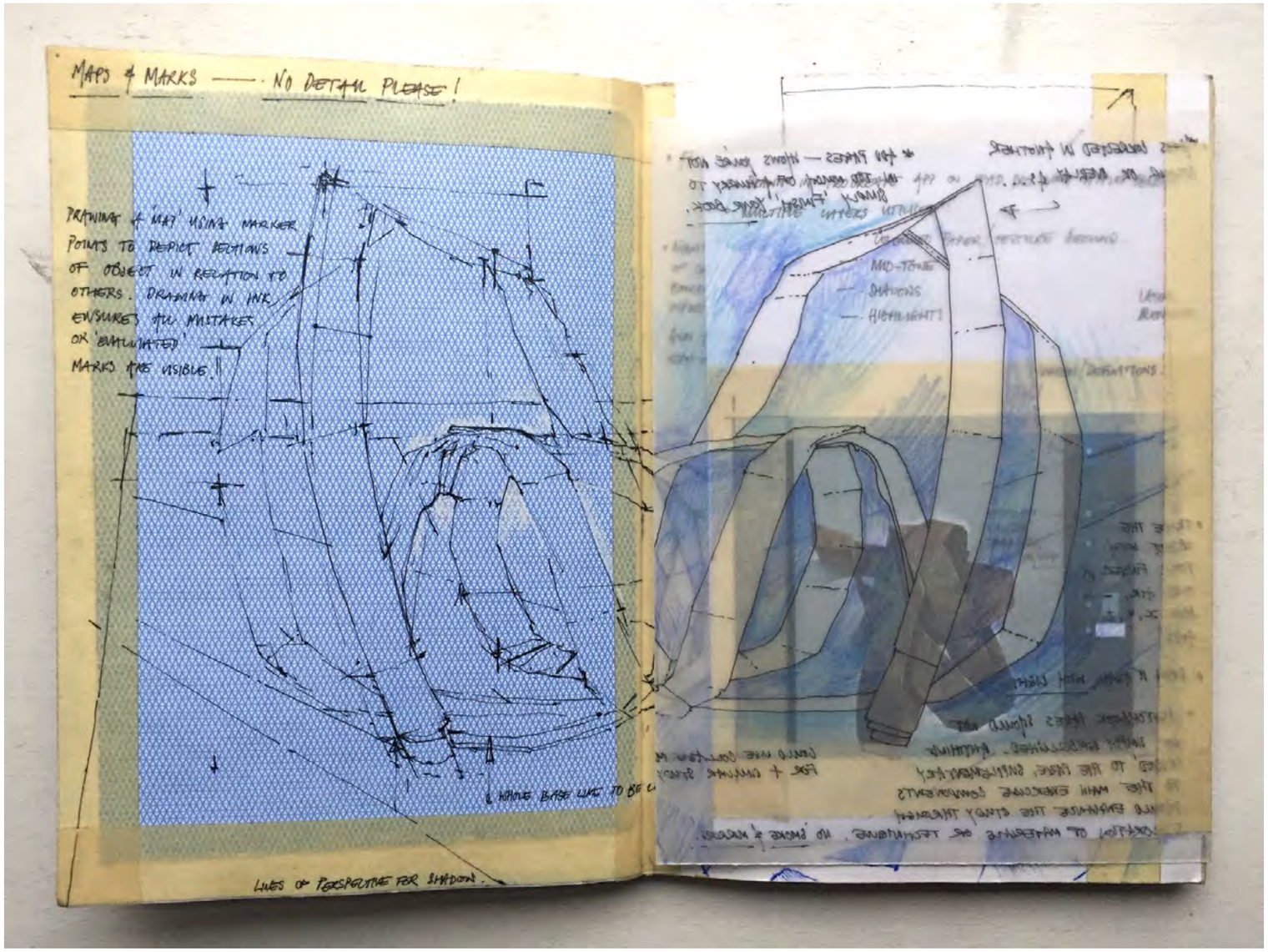
2. Produce a series of continuous line studies in ink. Try drawing with light using a slow shutter-speed on your camera.

CLASSROOM BASED APPLICATIONS -1



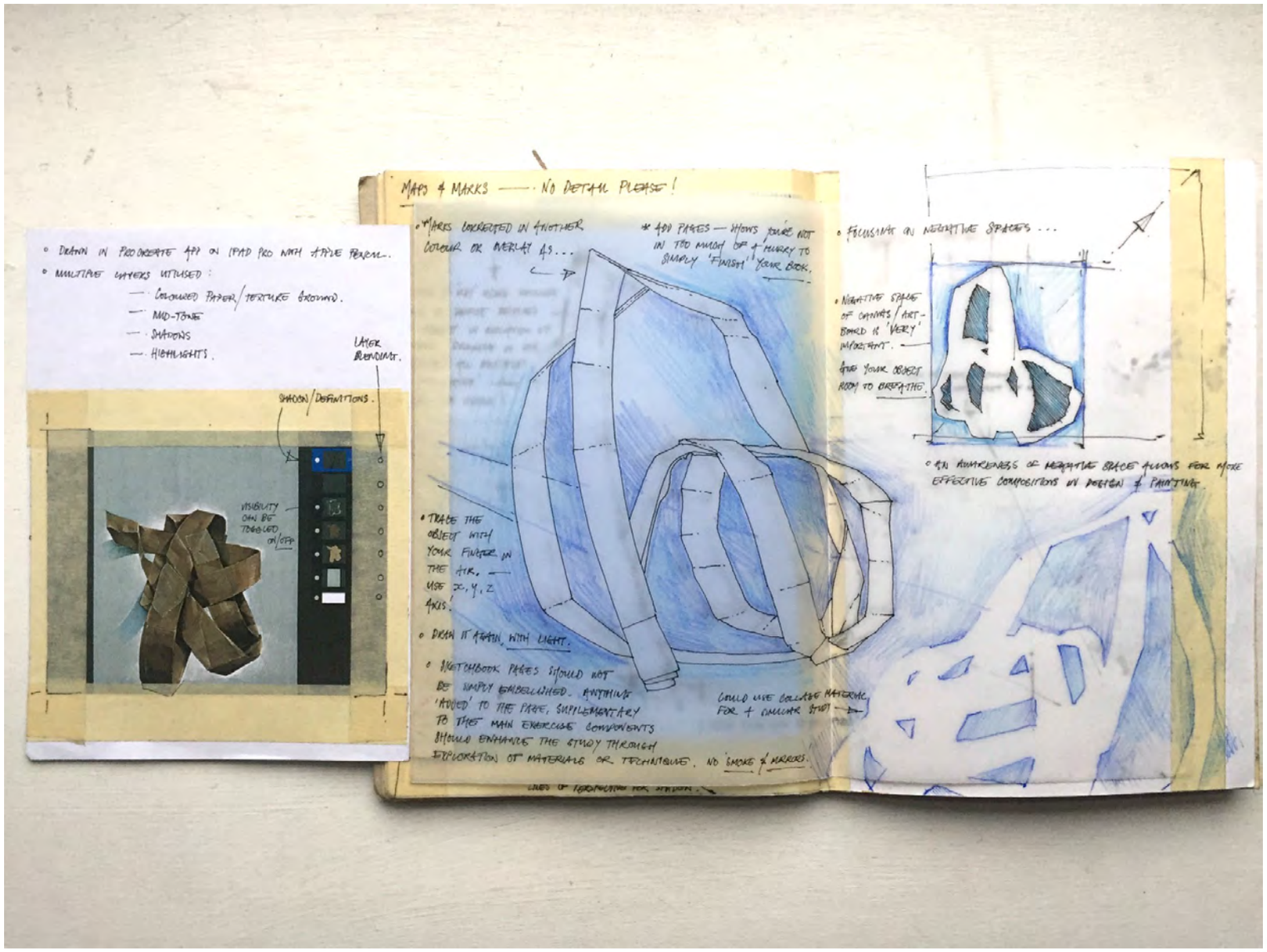
3. Produce a series of of timed studies. One at 20 mins, two at 10 mins. Use mixed media and annotate all pieces.

CLASSROOM BASED APPLICATIONS - 1



4. Work on a variety of surfaces (this is an old envelope). Layer with transparencies to develop and evaluate studies.

CLASSROOM BASED APPLICATIONS - 1



5. Look at positive and negative spaces of the structure (the bit that ‘IS’ the sculpture and the ‘GAPS’ it creates).

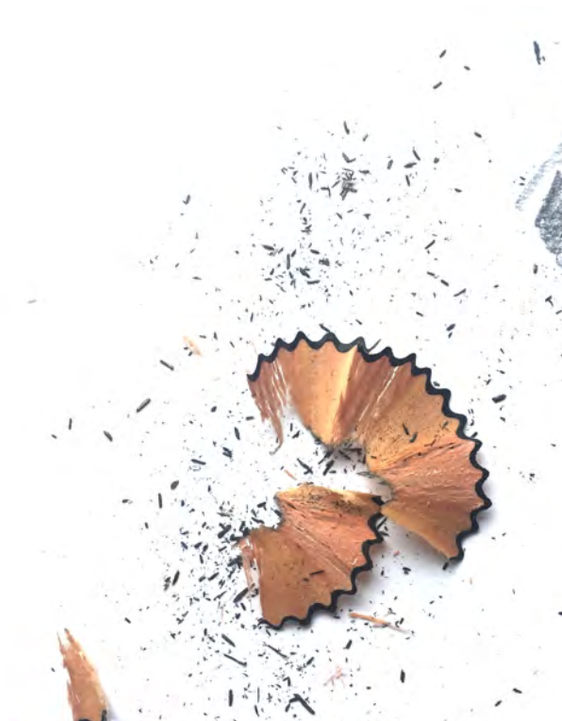
CLASSROOM BASED APPLICATIONS - 1

6. Explore digital software and applications to interpret the structure.

Free iPad apps includes 'Sketchbook Express' , 'Assembly' and 'Sketches'.

This image was produced using 'Procreate' which costs £7.99.



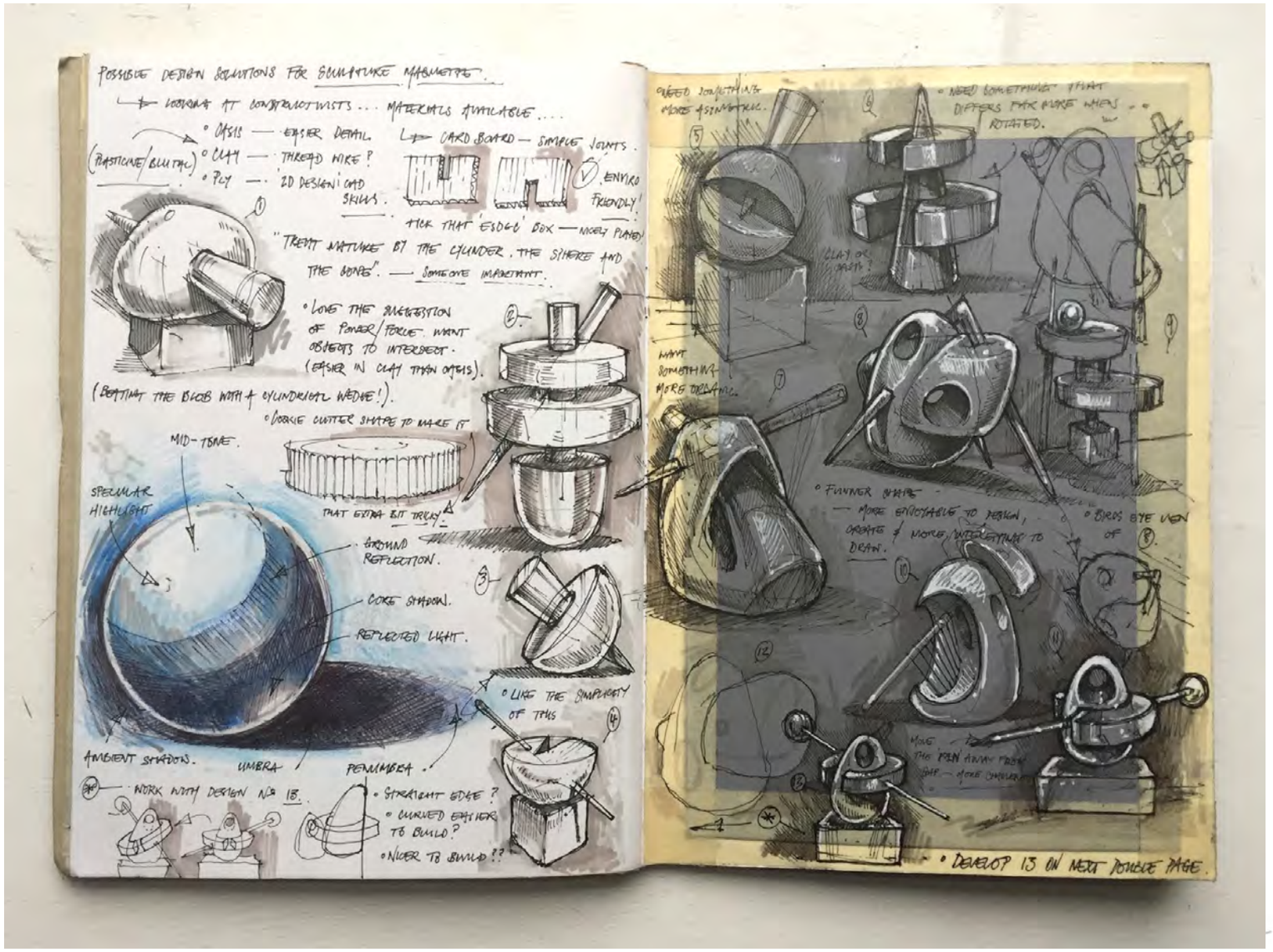


CLASSROOM BASED APPLICATIONS - 2



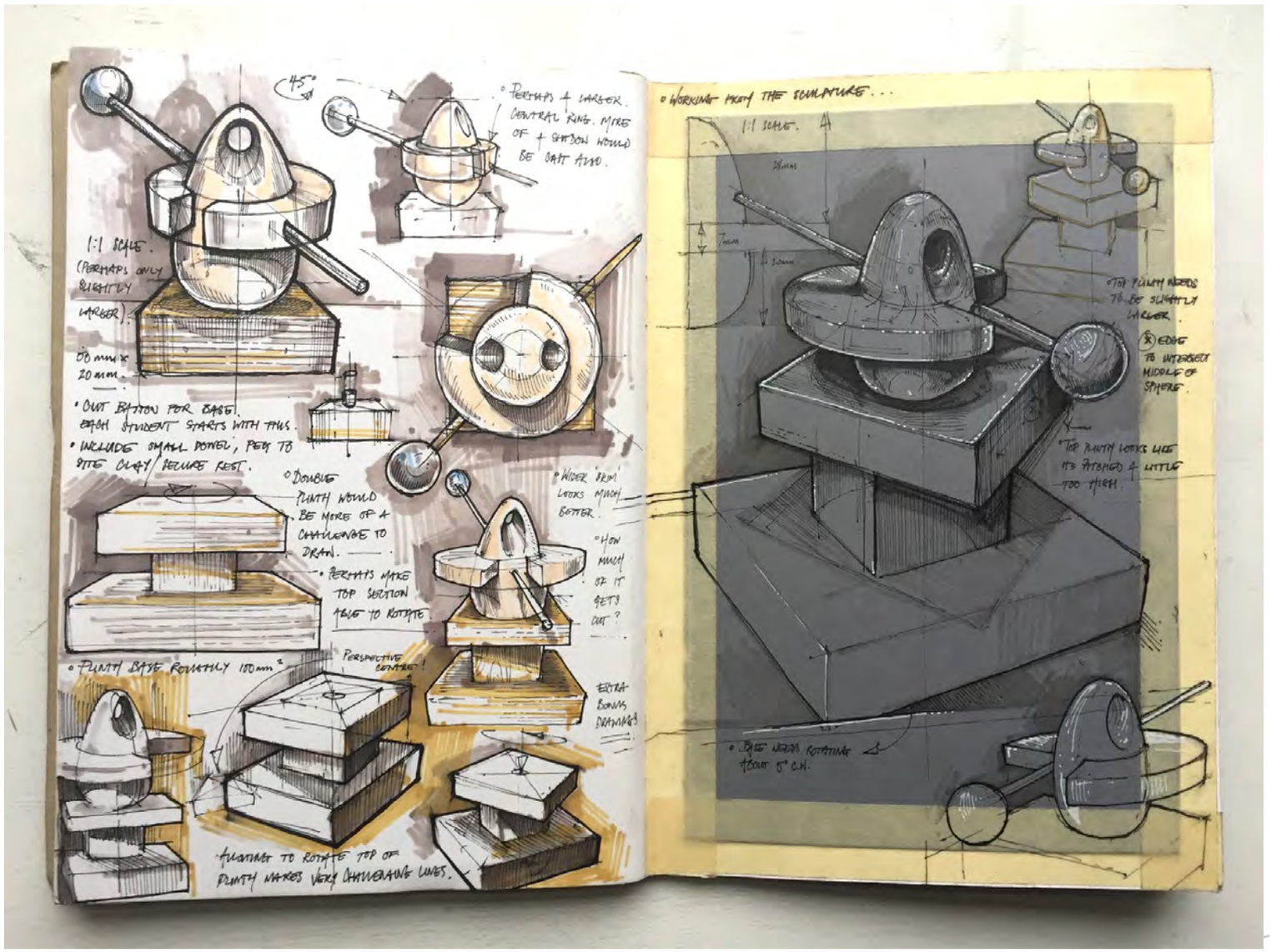
1. Research a page of contextual references based on any form of sculpture.

CLASSROOM BASED APPLICATIONS - 2



2. Produce a double page of possible design solutions for a small sculpture.

CLASSROOM BASED APPLICATIONS - 2



3. Expand on a chosen design to fully plan 3D outcome.

CLASSROOM BASED APPLICATIONS - 2



4. Create final design in appropriate media. If it’s asymmetrical, it makes it more interesting to draw from alternate views.

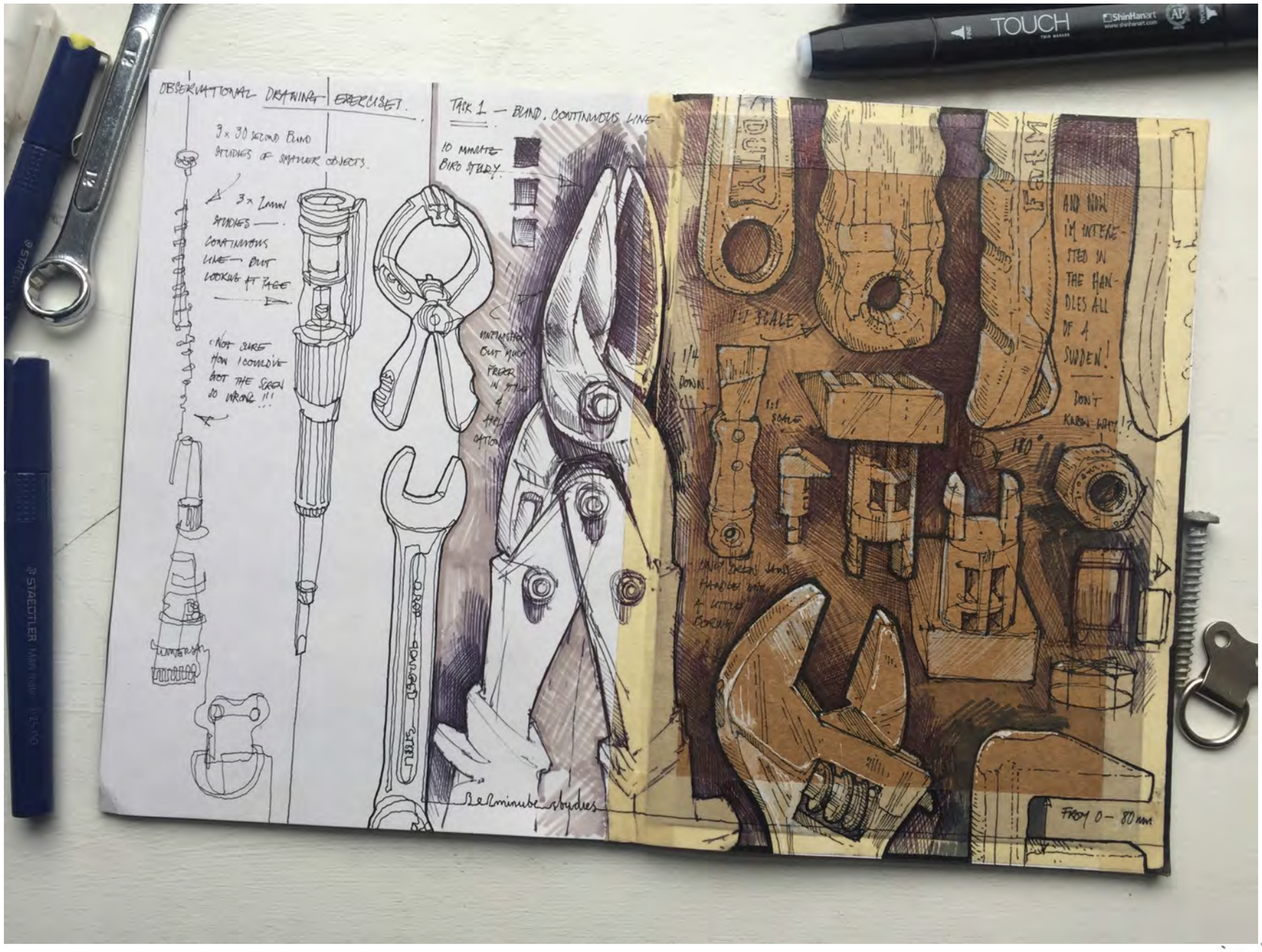


CLASSROOM BASED APPLICATIONS - 2



5. Outcome can be interpreted in a range of materials, techniques and processes.

NOW IT'S YOUR TURN - TODAY'S TASK



NOW IT'S YOUR TURN - TODAY'S TASK

- 3 x 30 second studies of any items. These will be blind, continuous line studies - keep your eye only on the object, 'try' and not look at your page! Use the fine-liner for this task.
- 2 x 2 minute studies, continuos line, but you are allowed to look at the drawing - just don't take your pen off the page. Again, use the fine-liner.
- 1 x 5 minute study in biro. This can be larger, You can vary scale and work across the spine of the sketchbook onto the craft paper. Often the double page looks better if you ignore the fact you're working on two separate pieces stapled together!
- 20 minutes of drawing a number of small, self- selected objects in a range of media. However, you must draw at least one item from multiple viewpoints.
- 15 minutes, or the remaining time, you can add tone into the positive and negative spaces. Fill gaps with annotation; reference your own observations of the tools, include memories you may have of the items and refer to your own performance of the tasks.
- 10 minutes, on a new page, draw a bench vice or a power drill from your imagination. Try an recall how it is held or how it is utilised.

GOOD LUCK!

