



Drawing as a tool for Learning

Alex McIntyre

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Who I am and how I work

Artist (selling work through exhibitions)

Participatory practitioner (using the arts to address challenges and bring communities together)

Arts Project Manager

Emerging practice as a Coach (Trainee Creative specialist for Be Smart About Art).

H&S : Breaks, toilets

1.10pm

Aim to:

- Increase our understanding of the process of drawing
- Explore experiences of independent creation
- Investigate understandings of co-authorship
- Think about the use, value and application of drawing as a tool for learning.

At the end of this session you will:

- Feel confident, and excited about using drawing as a tool for learning
- Have discovered ways colleagues are working with drawing in their settings
- Have identified next steps and new activities to test in school
- Have a list of further resources to help

Ways of working

- Be Kind
- Suspend Judgement
(be aware of your critical voice, value judgments)
- Listen- for emotions, for facts, for intuition
- Cherish mistakes/“failure” as opportunities
- You are responsible for what you share.

Process:

- Stimulus: - demonstration, artist, question
- Making / doing (play, experimentation, curiosity, openness, permission)
- Reflection and discussion: What did you notice and how will you apply / use this in your setting?

Room check

- Which word best describes how you are feeling now?
- What do you want to get out of today's session?



What is drawing?

Write down as many words related to drawing as you can think of (2mins)
(snowballingx3).

Discussion:

What is drawing and how is it useful?

Use your snowballs to stimulate your discussion

Think about your personal experience as well as your teaching experience

What do you need to say that you are not saying?

Groups of 3.

Respond with collective answer to question.

Feedback

Feedback 2-3 ideas per group.

Drawing is useful to

- Express ideas
- Communicate thoughts and feelings
- Explain concepts
- Help think an idea through

Exploring Materials, Tools and Techniques

1. Blind (drawing without looking)
2. Non Dominant Hand (drawing with the other hand)
3. Mapping (asking questions through marks)
4. Line Drawing (Cue tip and ink)
5. Rhythm and expressive mark (attack your page)
6. Tone (graphite powder, charcoal or black powder paint)

1.50-2.25 Roughly 5 mins per exercise and 5 feedback.

Mapping



Line Drawing

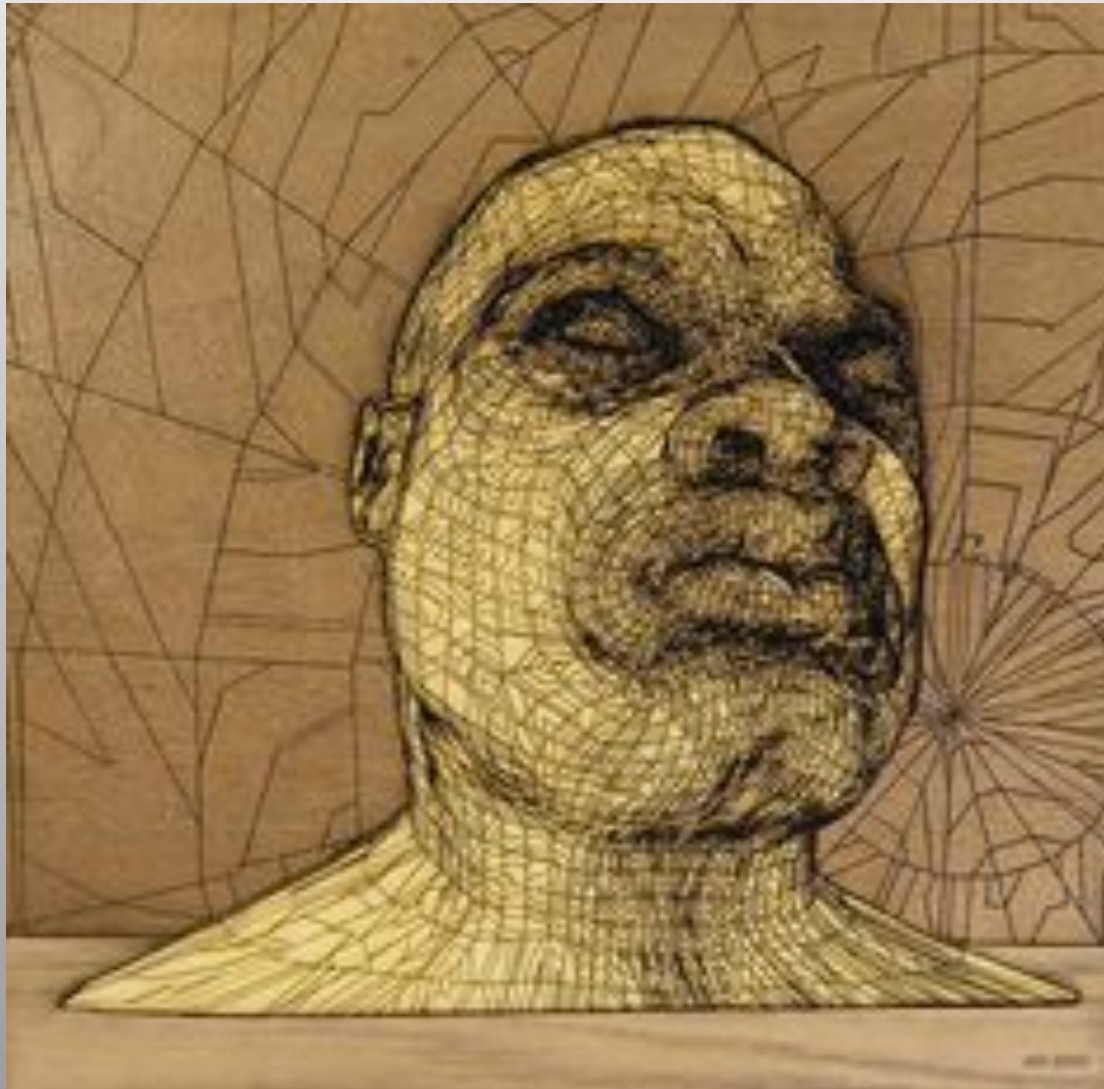


Rhythm and Expressive Mark



Alberto Giacometti
1901 - 1966

Cross Contour



Cross contour



Henry Moore (1898-1896) drawings of WWII, wax and ink wash circa 1940s

Tone



Kathe Kollwitz
(1867-1945) German
Artist whose work was
labelled degenerate and
removed from German
museums in WWII

Feedback

- How was that?
- What did you notice?

Co-Authorship 1

- 4 tables, 6 people per table – people you do not know / know well
- You can add to but you must not obliterate anyone's drawing
- We have created a community of people from the life drawing activities.
- Work together to draw a place of belonging for your people to live in

Co-Authorship 3

- Move to a new community
- Respond and contribute

10 mins

Visit one new community

- Note similarities and differences
- Give the new communities 1 hope, 1 inspiration or some words of wisdom.
- Return to your first community.

- What do you notice?
- What do you feel?
- What do you want your young people to 'get' from drawing?
- Have a conversation.

What one thing will you take away
from this session?

What will you do next?

Reflection:

- What did you notice about the process?
- What was exciting? What was challenging?
Was anything surprising?
- How could you adapt and apply these exercises in school?
- What do you want your young people to learn or 'get' from drawing?

Questions to help

- How did you feel during the session and how did that change?
- What has been useful?
- what can you apply?
- What do you think you might struggle with and what would help?
- What ideas do you have for cross curricular links?
- Anything else?
- What are you going to do next?

Further resources

- <https://www.anewdirection.org.uk/resources/teachers-toolkit>
- <http://www.artsmark.org.uk/>
- [Arts Council Quality Principles](#)
- www.nfer.ac.uk/culturaleducationresources/search.aspx
- www.thebigdraw.org
- www.royaldrawingschool.org
- www.tate.org.uk
- www.NationalGallery.org.uk
- <http://www.peeruk.org/> and <http://www.firstsite.uk/>
- <http://www.show.me.uk/section/art>

Quality Principles

- Striving for excellence
- Being authentic
- Being exciting, inspiring and engaging
- Ensuring a positive, child-centred experience
- Actively involving children and young people
- Providing a sense of personal progression
- Developing a sense of ownership and belonging

Co-Authorship

- Studios and ateliers of Grand Masters
- Dada artists 1910s and 20s, Russian Suprematists, Constructivists during 20's, Surrealists from 1920s onwards. Exquisite Corpse.- was a surrealist drawing game.
- Co-authored works exist by Jean Arp, George Grosz, Raul Hausmann, Kazimir Malevich, Georgii and Vladimir Stenberg, Joan Miro, Yves Tanguy, Salvador Dali, Roberto Matta and Asger Jorn, Pierre Alechinsky and Karel Appel.

Contemporary Artists:

- Edward Kienholz and Nancy Reddin, Claes Oldenburg and Coosje Van Bruggen, Christo and Jeanne-Claude Javacheff.
- Bernd and Hilla Becher
- Mike and Doug Starn
- Jake and Dinos Chapman
- Gilbert and George
- Tim Noble and Sue Webster
- Peter Fischli and David Weiss
- Jane and Louise Wilson