

Developing Drawing Skills Overview

Outcome	Teaching activities
Developing Drawing Skills	<p>A Continuous Contour Line</p> <p>This exercise in drawing is designed to help learners focus on the line. The idea here is to create a drawing where you never lift your chosen drawing medium from the paper. Many teachers like to use pen for this exercise as this will help resist the urge of erasing mistakes. For those who have never done this exercise before, they may find their drawings odd and “imperfect” but that is what makes candidates look more closely. Learners should focus on looking at what they are drawing as much as the drawing itself and should not stop moving their hand when you look up. Create a ‘still life’ as the subject matter and you should expect to see distinct improvements from the first to second and third drawings.</p> <p>View full activity in Drawing for different purposes and means - Online delivery guide</p> <p style="text-align: right;">THINKING CONTEXTUALLY</p>
	<p>Tone</p> <p>The quality of tonal shading is often overlooked by learners and the following activity should help them improve in this respect. Shading is the technique of varying the tonal values on the paper to represent the shade of the material as well as the placement of the shadows. Careful attention to reflected light, shadows and highlights can result in a very realistic rendition of the image.</p> <p>Use simple shaped objects such as cylinders, balls or cubes and ensure that a strong light source is given from one side. The pencil shading exercise explored is called ‘graduated tone’. This is a drawing technique which can be used to create a strong sense of space and form. It is a very useful skill to develop for both pencil and colour pencil drawings.</p> <ol style="list-style-type: none"> 1. Use a darker grade (B or 2B) of pencil for your shading. Lighter grades (H, 2H etc.) will not give enough depth to your darkest tones. 2. Just start by shading the area you wish to be dark and slowly build up the tone. As you work towards the light, gradually ease the pressure on your pencil until you can no longer see the mark it makes. 3. You then patiently repeat this process several times, building up a depth to the shading, adjusting any irregular areas and trying to keep the tonal changes as smooth as possible until you achieve the variation and intensity of tone that you desire. <p>View full activity in Drawing for different purposes and means - Online delivery guide</p>

	THINKING CONTEXTUALLY
	<p>Texture, Surface and Pattern Textures range from the smoothest polished mirror to the roughest mountain range as seen from an airplane. The term is often misused to refer only to rough surfaces but this is not correct. All surfaces have texture. Sometimes the surface will show patterns. Whatever the surface, learners can show accurately the texture, surface or pattern. Using sliced mushrooms, tomatoes or peppers use shadow, pattern and texture instead of line to delineate shapes. View full activity in Drawing for different purposes and means - Online delivery guide</p> <p style="text-align: right;">THINKING CONTEXTUALLY</p>
	<p>Drawing as a tool to conceive, explore, and generate design ideas Introduction to drawing as a tool to conceive, explore and generate design ideas. Emphasis is placed on concept sketching, perspective drawing, and rendering techniques as tools to communicate important information about conceptual concepts in the creation of design projects. Taking an everyday object, produce line drawings from different viewpoints that investigate the graphic and design potential when generating new or conceptual ideas. View full activity in Drawing for different purposes and means - Online delivery guide</p> <p style="text-align: right;">THINKING CONTEXTUALLY</p>
	<p>Drawing Systems: One and two point perspective Introduction to technical drawing as a skill to communicate precise characteristics of a represented subject as it pertains to Industrial, Interior and Visual Communication Design. Emphasis is placed on measured drawings as a tool to communicate precise information about man-made subjects. Use the links to the right to produce worksheets that explain one and two point perspective. View full activity in Drawing for different purposes and means - Online delivery guide</p> <p style="text-align: right;">THINKING CONTEXTUALLY</p>
	<p>Drawing with light Step one Decide what you want to draw. Step two</p>

	<p>Pick your location and light source. If you just want to draw a smiley face, then a blank wall and a laser pointer are fine. If you want to draw an angel hovering over a guy sleeping on a park bench, you'll need a park, some helpers, and a bright flashlight.</p> <p>Step three Set up your camera on the tripod and check ambient light readings. It's ok if the ambient light is a bit brighter than a "normal" exposure in these images but you don't want it to overwhelm the drawing. Set your shutter speed for the time you need to make your drawing and check the light situation again. You'll need to change your ISO and aperture to get a reasonable exposure.</p> <p>Step four Test run. Get everyone in place and for a test run. If you need more time, change your shutter speed. You may also need to adjust your other settings to get the exposure you want or even change light sources for more or less light.</p> <p>Step five Capture the image and create your own light drawing. View full activity in Drawing for different purposes and means - Online delivery guide</p> <p style="text-align: right;">THINKING CONTEXTUALLY</p>
	<p>Location shot: Drawing and shading with light Find a location with some ambient light. Find an object that is less "hit" by that light, usually in the foreground. Learners can use the ambient light to capture the background, while drawing on the foreground object with light. Using this system of light drawing, photographers create interesting effects – often showing a surreal foreground and a "normal" background. Furthermore the white balance (tonal balance) will be different on the ambient and light drawn areas. View full activity in Drawing for different purposes and means - Online delivery guide</p> <p style="text-align: right;">THINKING CONTEXTUALLY</p>
	<p>Critical and Contextual Studies This specialism requires learners to explore research and analyse techniques and art, craft and design practices, developing their skills, knowledge and understanding in practical and written elements specific to Critical and Contextual Study. It is anticipated that the visual and textual analysis of art, craft and design work undertaken will be the central element in this specialism. Learners should show how they can demonstrate critical and contextual skills through researching, analysing and building understanding of one or more areas of study. An important focus is on the learners' ability to use written and visual analysis when conducting research.</p>

	<p>Learners should demonstrate their drawing skills are understood and developed as appropriate to the ways of recording and communicating intentions, ideas and emotions in the context of Critical and Contextual Studies. In this respect, drawing skill will be appropriate to the specialism(s) studied.</p>
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[View full activity in Drawing for different purposes and means - Online delivery guide](#)

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